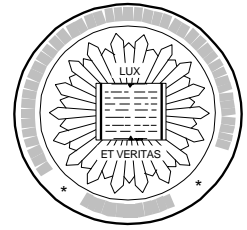


LA MÚSICA

THE LATIN AMERICAN MUSIC CENTER NEWSLETTER



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III Encuentro Latinoamericano de Arpa

The Tercer Encuentro Latinoamericano de Arpa (TELDA) took place in Caracas, Venezuela from September 27 to October 4, 1998.

Sixty-two harpists from Argentina, Brazil, Colombia, Cuba, Ecuador, Honduras, Mexico, Paraguay and Venezuela participated in the week-long festival, which included 19 concerts and 12 lectures. Folk harpists showed many of the rich Latin American traditional harp music from Argentina, Colombia, Mexico, Paraguay and Venezuela. World premieres included:

- *Zarpa el Festivarpa* (for 9 pedal harps, cuatro, maracas, quitiplás, marimba, celesta and bass) by Paul Desenne (Venezuela)
- *Son* (for solo harp) by Arturo Márquez (Mexico)
- *Danzas lunares* (for solo harp) by Josefina Benedetti (Venezuela)
- *Classyche* (for harp, viola and flute) by Diana Rud (Venezuela)
- *La bella marabina* and *Joropo* (for solo harp) by Alba Quintanilla (Venezuela)
- Concerto for harp and chamber group by Luis García (Venezuela)
- *Juego de niños* (for solo harp) by Alba Quintanilla (Venezuela)
- Concerto for harp and chamber orchestra by Francesco Marigo (Argentina)
- Concerto for harp and orchestra by Arturo Márquez (Mexico)
- *El fondo del espejo* (for harp and string quartet) by Luis Jorge González (Argentina)
- Concerto for harp and orchestra by Adina Izarra (Venezuela)

Preceding the TELDA, the Cecilia de Majo Pedal Harp Competition took place from Sept. 24 to Sept. 26. There were 16 contestants from Argentina, Colombia, Mexico, and Venezuela. Winners received a cash award supported by CAMAC Productions:

- Beginners Level A: Eugenia Espinales Correa (Mexico)
- Beginners Level B: Mónica Rincón Pratt (Colombia)
- Intermediate Level A: Mara Tamayo (Mexico), Romelia Vacca (Venezuela)
- Intermediate Level B: Anna de Rogatis (Venezuela)
- Special Award: María Soledad Yaya (Argentina)
- Muskus Prize (best interpretation to Federico Ruiz piece *Valles del Tuy*): María Soledad Yaya (Argentina)
- SALVI Harps offered a special prize to Anna de Rogatis (Venezuela)

For information contact Marisela González: mgonzale@usb.ve

The Organ in the Ibero-American World: Images, Ideas, Sounds

Ars Musica Chicago, in conjunction with the Instituto Cervantes, presented the symposium and concert *The Organ in the Ibero-American World: Images, Ideas, Sounds* at the Newberry Library in Chicago on July 11, 1998. This symposium featured Prof. Susan Tattershall, who recently finished an organ restoration in Oaxaca, México. Other specialists discussed the introduction of the organ from Spain to New Spain, and discussed performance practice, theorists, and relevant repertoire, including some recently discovered works. The symposium was followed by a concert given by Ars Musica Chicago and a reception hosted by the Instituto Cervantes. For further information call Ars Musica Chicago at (312) 409-7874 or e-mail Enrique Alberto Arias at earias@wppost.depaul.edu

Resultados del Premio de Musicología *Samuel Claro Valdés* 1998

El Instituto de Música de la Pontificia Universidad Católica de Chile, IMUC, ha convocado a concurso para la adjudicación del Premio de Musicología “Samuel Claro Valdés” 1998. Este premio está destinado a distinguir monografías inéditas sobre música, músicos y audiencias en América Latina, considerando toda expresión musical y período histórico. La implementación de este premio, junto con rendirle un merecido homenaje al profesor Samuel Claro, pretende apoyar desde el IMUC el desarrollo de la investigación musicológica de rigor científico y creatividad intelectual tanto en Chile como en América Latina. Este apoyo se realiza ampliando el espacio académico para la musicología, incentivando el contacto de la musicología latinoamericana entre sí, difundiendo la producción musicológica contemporánea, y fomentando el análisis crítico entre pares.

Respondieron al amplio llamado realizado por este premio, musicólogos, etnomusicólogos, estudiantes de doctorado e investigadores de diversas disciplinas. Algunos de ellos corresponden a nombres consagrados, otros son personas que se inician en esta ardua tarea, llegando a haber hasta 67 años de diferencia entre algunos de ellos. Se recibieron trabajos de autores chilenos, argentinos, ecuatorianos, colombianos, cubanos y españoles, que nos ofrecen un universo temático parcialmente representativo del quehacer musicológico actual en América Latina.

Si bien llegaron monografías sobre música chamánica y jesuítica, dos temas-punta en la musicología latinoamericana del presente, no se reflejó entre los trabajos recibidos el reciente auge del siglo XIX en la musicología de habla hispana, por ejemplo. Por otro lado, los aportes al estudio de la música del siglo XX, que consideraron tanto a compositores como intérpretes, se realizaron desde el ámbito de la biografía y la catalogación, más que desde el estudio de la obra o de su recepción. También se recibieron trabajos de educación musical y ensayos críticos sobre rock, pero ninguno sobre música folclórica, tan importante en la región.

Estos trabajos poseen virtudes y defectos como toda obra humana, los que conviene comentar con la intención de hilvanar una perspectiva crítica sobre la muestra recibida. Siempre será beneficioso realizar una valoración de lo que ocurre en nuestra disciplina, más aún, esta valoración debe considerarse como un requisito insoslayable para el desarrollo de toda ciencia. Creemos que la musicología en nuestra región necesita avanzar más en este sentido, pues la mera reseña bibliográfica o la felicitación formal por el trabajo realizado no sustituye el análisis crítico, análisis que un estudioso con espíritu de superación siempre sabrá valorar. Uno de los aspectos positivos de la crítica ponderada en musicología—como también en otras disciplinas—es ayudar a percibir, identificar e internalizar problemas y/o incongruencias reflejados en el proceso de investigación y su producto final. Es necesario aprender a dar críticas fundamentadas como también a recibirlas y asumirlas. Ello nos ayuda a madurar y a estimular nuestra capacidad autocrítica, que debería ser permanente. Todo esto estimula al musicólogo a privilegiar una perspectiva de búsqueda y superación constante. Sin crítica ni autocrítica, la labor académica de investigación y creación tiende a estancarse, deteniendo su impulso hacia un continuo perfeccionamiento, y hacia la apertura de nuevas perspectivas que puedan revitalizar su labor hacia niveles insospechados. En suma, la crítica ponderada impulsa y renueva el nivel musicológico.

El jurado, integrado por la Doctora María Ester Grebe, el Doctor Leonardo Waisman, y el Doctor Juan Pablo González, tuvo en sus manos los trabajos recibidos con la suficiente anticipación como para realizar una evaluación de cada uno de ellos y fundamentarla por escrito. Se consideraron cinco factores principales para realizar dicha evaluación: aporte a la musicología en América Latina; actualización en la orientación teórica y epistemológica; adecuación del tema a la extensión de la monografía; naturaleza y manejo de las fuentes; y presentación y redacción.

El jurado se reunió en el IMUC el lunes 31 de Agosto de 1998 y confrontó sus evaluaciones, realizadas en forma independiente, discutiendo en detalle cada trabajo recibido. Los juicios resultaron altamente coincidentes, lo que facilitó la decisión del tribunal, que fue tomada en forma unánime. El siguiente es un resumen de los argumentos planteados.

Algunos trabajos recibidos no pertenecen al campo de la musicología, sino más bien al de la educación musical y al del periodismo especializado. Otros rebasan los límites específicos del género monográfico, correspondiendo más bien a introducciones generales o a ensayos de opinión. A veces se aprecia un engolosinamiento con los datos, con extensas notas a pie de página, largas citas, transcripciones no justificadas y abultadas bibliografías. En estos casos, la relación con las fuentes es a-crítica, limitándose a aceptar la información primaria o secundaria con demasiada confianza. Del mismo modo, existe una tendencia a apoyarse en marcos teóricos exógenos, desarrollados a partir de otras realidades musicales y culturales, los que son impuestos a los fenómenos estudiados. En este sentido, consideramos importante el respeto por la realidad empírica en estudio, vale decir tanto el fenómeno musical como los seres humanos—músicos y receptores—quienes integran una comunidad que hace, transmite y vivencia el fenómeno sonoro. La complejidad del proceso de investigación reside en un sutil engranaje entre sus direcciones empíricas y teóricas, decisiones asumidas y cimentadas en el saber, la experiencia, la humildad y la búsqueda permanente del perfeccionamiento de la disciplina y de la apertura de nuevos campos del saber.

Falta profundizar en el análisis de la relación de la música con sentidos y contextos locales. También falta mayor elaboración conceptual y una mejor delimitación de los problemas a tratar, lo que se refleja en la debilidad de las conclusiones, en algunos casos inexistentes y en otros meramente formales. El análisis musical es débil, basado en viejos modelos de conservatorio o sustituido por la mera reseña de concierto.

En varios de los trabajos recibidos se observa una puesta al día en las fuentes utilizadas, con la inclusión de diarios de viaje recientemente publicados, y de estudios sobre intérpretes extranjeros relevantes para América Latina. Del mismo modo, en algunos casos se aprecia una clara actualización de los marcos teóricos empleados. El autor pretende ser menos transparente y nos muestra su subjetividad, explicitando su punto de vista y mostrando los hilos que sustentan su trabajo etnográfico. En general, se aprecia erudición, seriedad y un profundo conocimiento de los temas tratados. Existe la capacidad metodológica para abordar universos de estudios geográfica y temporalmente amplios. También se observa oficio, solidez, y originalidad en los enfoques y planteamientos.

Finalmente cabe señalar que la mayoría de los trabajos recibidos aportan información nueva y relevante para el estudio de la música en América Latina. Entre estos trabajos no se encontró ninguno que el jurado considerara suficientemente excelente como para merecer un premio que lleva el nombre de Samuel Claro. Por consiguiente, se declara desierto el Premio de Musicología “Samuel Claro Valdés” 1998; se adjudica mención honorosa al trabajo “Mundos imaginarios y experiencias perceptivas. La música ritual de los wichí”, de Miguel Ángel García, de Argentina; y se recomienda para su publicación “Eva María ¿se fue? - Apuntes sobre la cancionística de y para los niños” de Eurídice Losada Ambrosio, de Cuba, y “Encuentros del pianista español Ricardo Viñes con América Latina”, de Esperanza Berrocal, de España.

Con la implementación de este premio bianual, el IMUC continúa fomentando el desarrollo de la musicología como disciplina universitaria, aglutinando a una comunidad musicológica dispersa y proyectando su labor a la esfera latinoamericana. La segunda versión del Premio, convocada en mayo de 1999, será ampliamente difundida entre la comunidad musicológica nacional e internacional interesada en los problemas de la música latinoamericana. Queremos agradecer a los participantes y a todos quienes manifestaron su interés en este premio, que esperamos se transforme en una instancia aglutinadora de la musicología en nuestro medio.

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Héctor Campos-Parsi (1925 - 1998)

Maestro Héctor Campos-Parsi passed away January 30, 1998 in his homeland of Puerto Rico. The last surviving member of the generation of prominent Puerto Rican composers which included Jack Delano and Amaury Veray, Campos Parsi studied composition with Nadia Boulanger in Paris and with Aaron Copland and Oliver Messiaen at Tanglewood.

In Puerto Rico, Campos-Parsi was instrumental in the organization of important music festivals, such as Inter-American Festival of the Arts, San Juan Chamber Music Festival, Fiesta of Puerto Rican Music, and the Musical Journeys of America and Spain. Most recently, Campos Parsi held the Endowed Cayey Chair in the Conservatory of Puerto Rico (San Juan).

Some of his works include *Divertimento del Sur* for orchestra, Sonata in G for piano, *Columnas y círculos* for voice and piano, *Dúo trágico a la memoria de John F. Kennedy* for piano and orchestra, *Música* for three violins, and various song cycles.

Seminarios y Clínicas de Educación Musical

El Centro de Investigación en Educación Musical del Collegium Musicum de Buenos Aires (CIEM) invita a las siguientes actividades:

III Seminario Argentino de Investigación en Educación Musical
(7 al 9 de Mayo de 1999)

Clínicas Interamericanas de Investigación sobre la Enseñanza y el Aprendizaje de la Música
(10 al 12 de Mayo de 1999)

II Seminario Sudamericano de Investigación en Educación Musical
(13 al 15 de Mayo)

Para mayor información comunicarse con:

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Curt Lange: Index of Publications

The Vicente Emilio Sojo Foundation has edited *Indexes of the Cooperative and Collective Collections Published by Francisco Curt Lange, 1935-1958*, published in the *Revista Musical de Venezuela*, number 27. The indexes include all of the articles in the *Boletín Latinoamericano de Música* (Montevideo), and are available through the *Revista Musical de Venezuela*.

For more information, contact:

Juan Francisco Sans
Fundación Emilio Sojo
funves@reacciuun.ve (mail address provided in next column)

Publications of the Fundación Vicente Emilio Sojo (Aug. 1998)

Revista Musical de Venezuela 36

Fidel Luis Rodríguez. *Música, Sojo y Caudillismo Cultural*

"Hemerografía musical venezolana del siglo XX" *Revista Élite*
(1925-1992)

Colección de Compositores Venezolanos para Guitarra

Composiciones para guitarra de Raúl Borges.
Tres arreglos para guitarra solista de jazz de Julio Sánchez
Nueve vales venezolanos de José Rafael Cisneros
Cinco Composiciones de los noventa
Obras de Juan Bautista Plaza

Alfredo del Mónaco. *Lyrika* para oboe solo
Alfredo del Mónaco. *Chants* para flauta sola

Diana Rud. *Classyche* para arpa, viola y flauta

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Samba, Bossa Nova and the Popular Music of Brazil

Temple University Press has recently published a revised edition of *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil* by Chris McGowan and Ricardo Pessanha, generally considered the definitive guide to Brazilian music in the English language. The new 256-page version of *The Brazilian Sound* includes 167 illustrations, a greatly expanded chapter on Bahia, a doubling in size of both the glossary and discography, and updated information on Brazilian music in the 1990's. For more information contact Temple University Press, by telephone (800) 447 1656, or at online at www.temple.edu/tempress

ILAMS: First International Mastercourse

The Iberian and Latin American Music Society (ILAMS) held its first international mastercourse from September 1-4, 1998. Held in Bolivar Hall (London, England), the masterclasses were given by: José Luis García (violin), Zoraida Ávila (harp), Guiomar Narváez (piano), Enrique Pérez de Guzmán (piano), Alberto Portugueseis (piano), Fabio Zanon (guitar), Lionel Salter (harpsichord), Jill Gómez (voice), and Jose Luis García (chamber music). The course ended with a student concert.

For more information contact:

ILAMS International Mastercourse
Mastercourse Secretary, ILAMS 18 Palges Farm Close
Sevenoaks, Weald Kent TN14 6QP, England.
Tel: 44(0) 1732 45 22 95

A conversation with

Roque Cordero

by Tomas Carl Townsend

Composer, conductor and educator, Roque Cordero was born in Panama City, Republic of Panama, August 16, 1917. He studied composition with Ernst Krenek and conducting with Dimitri Mitropoulos in Minneapolis, Stanley Chapple at Tanglewood and Leon Barzin in New York. He was director of the Institute of Music and Artistic Director and conductor of the National Symphony of his native country. Later he was assistant director of the Latin American Music Center and professor of composition at Indiana University. Presently he is distinguished professor emeritus at Illinois State University, where he has taught since 1972.

Cordero has received commissions from Dimitri Mitropoulos, Minneapolis Civic Orchestra, Elizabeth Coolidge Foundation, Koussevitzky Foundation, Third Caracas Festival, Second Festival of Rio de Janeiro, Alabama University, the National Endowment for the Arts, the Kennedy Center, National Institute of Culture of Panama, Illinois Arts Council, Illinois State University, Cincinnati Symphony and Peoria Symphony Orchestra. He was awarded a Guggenheim Fellowship for musical creation in 1949, an Honorary Doctor's Degree from Hamline University in 1966, and the Grand Cross of Vasco Núñez de Balboa from Panama in 1982.

His works have been widely performed in Latin America, the United States and Europe, receiving international awards for his First Symphony (Honorable Mention, Detroit, 1947), *Rapsodia Campesina* (First Prize, Panama, 1953), Second Symphony (Caro de Boesi Award, Caracas, Venezuela, 1957), Violin Concerto (1974 Koussevitzky International Recording Award), and Third String Quartet (Chamber Music Award, San José, Costa Rica, 1977). Several of his compositions have been recorded by the Detroit Symphony Orchestra, the Louisville Orchestra, the Chicago Sinfonietta and various chamber music groups. He has appeared as guest conductor in Argentina, Brazil, Chile, Colombia, El Salvador, Guatemala, Panama, and in the United States. His biography appears in *Americas*, June, 1958; *Rieman's Musik Lexicon*, 1972; *Vinton's Dictionary of Contemporary Music*, 1974; *The New Grove Dictionary of Music and Musicians*, 1980; *Panameños Ilustres*, 1988; and *Contemporary Composers*, St. James Press, 1993.

July 18, 1997

Does the composer have an obligation, and if so, to whom, and how might such an obligation be fulfilled?

Personally I feel that my obligation is first to me, to express my ideas in sound. I could not express them in words because I am not a writer or a poet. Early in my life I started saying what I wanted to say with my music. It was not specifically to glorify anything, although behind all this really I

... I will insist always to be recognized as a Panamanian composer. I am not an American composer, I am not Afro-American, I am not Afro-Panamanian, no, I am not Afro-anything. I do not have anything to do with Africa, I have to do with Panama.

am trying to bring my country into the history of the world and specifically into the music of Latin America. Although I don't pretend to be the only composer in Panama, for there are many others trying to write music, my intention was to bring the name of my country through my music to the attention of the world. However in order to do that my first responsibility no doubt is to my own expression to the best of my ability. It was not simply to write music only for the sake of writing, to say that Panama had a composer. No, the main thing was to become a *good* composer.

And of course, some composers feel responsibility for themselves as a social voice, a political voice, but I don't believe that that is really the duty of a composer. We participate in the cultural expression of the country, but do not necessarily have a political undertaking. And you find many composers that write in praise of this or that man because they have political power or they are political figures. And that is why many of them jumped at the first moment to write something for the memory of somebody famous, not because they really care about that but it's good to go into this moment of excitement so "my name will be with theirs over there."

I have written to the memory of some great persons, but long after they are dead, and not to become recognized because of the name of the person to whom I have dedicated the music. For example I have a piece in which I am speaking of peace, not as opposed to war, but as an inner peace which allows you to be at peace with your neighbors, and that is in my most ambitious work *Cantata For Peace* which was commissioned by the National Endowment for the Arts. I already had been thinking about writing a piece to honor four men who spoke of peace and were victims of violence: Abraham Lincoln, Mahatma Gandhi, John F. Kennedy, and Martin Luther King Jr., but also dedicated to the memory of all men women and children who died in the name of peace. But again, when I wrote the piece it was not simply that I wanted to associate my name to theirs in order to be recognized. I had a musical message of peace in which I found similarities between their ideas of peace and my own. All of them were speaking against violence—that was what linked the four of them together. But mostly it was just a personal expression, it didn't have anything to do with the Civil Rights movement or the Civil War, nothing like that, it was simply the idea of peace, and in this case, as I have said, it was not that I felt that I was obliged to participate in any movement, because this work came many years after Martin Luther King was killed. I was in this country already when that happened but I was not writing anything just because he was killed at that moment.

In the case of someone more personal, like Mitropoulos, I didn't write a piece to his memory until one year after he had passed away, but in this case it was simply to pay tribute to a man who meant so much to me, so I did write the piece to his memory.

Going back to that, I personally feel that obligation is to myself, to express myself in music, with integrity and with the best technical control I can have.

You had mentioned before your role as a Latin American composer. How do you feel the musical influences of Panama have related to the musical influences of Europe in your music? Obviously you have studied a great deal of European music and there is Latin American influence in your music as well.

No doubt we could not be writing music today ignoring all the contributions of Europe from the past and from the present. After all we are not really inventing a new vocabulary, we are not writing with a new system. We use the same system as the great masters of Europe but what we do is that we try not to imitate. No sense to be writing music that will sound like Debussy or Sibelius or Strauss, that is completely out of the question. You can use exactly the same chord that they are using but you have to be your own: imitation in any art is useless.

Yes, I had to integrate technical elements from Europe which I learned from Ernst Krenek, and before I studied Beethoven and Brahms and the others on my own but that technique has to be true for myself to express something that has to be completely personal. I am not necessarily quoting from the Panamanian folk song because I have very seldom quoted directly from Panamanian folk song, but I do use rhythmic elements and some melodic design that can be found there without being any one in particular. However I have quoted sometimes for a specific reason. I quoted especially in the first orchestral piece. But you can find that still in my latest compositions there is some element of Panamanian quotation that is based rhythmically on some Panamanian dances. The specific melody in this doesn't have anything to do with Panamanian folk song. And the point is: I will insist always to be recognized as a Panamanian composer. I am not an American composer, I am not Afro-American, I am not Afro-Panamanian, no, I am not Afro-anything. I do not have anything to do with Africa, I have to do with Panama. If I am going to look back I will look back into my ancestors which are really from Colombia from the Guajiro tribe in Colombia which doesn't have anything to do with Africa. They were natives of that region of the continent, but I am not a Colombian-Panamanian, I am a Panamanian—period.

You wrote the article in the New Grove's Dictionary of Music and Musicians about Panamanian folk music, did you not?

Yes, I had studied the music because I wanted to discover the elements that I could exploit later on. I had studied it long before I came to this country, trying to find the essence in that music so that I could present that in my own voice.

How did you go about studying?

By listening to the music of the people in the country, later on some recordings also. I have a friend who has many recordings, and through some publications which have been done, some of which have not been very well written. There are a few mistakes in interpreting the actual rhythmic elements because sometimes they try to apply the strict rhythmic element

of Europe to our music. Including the first book that I found, which was the one which started my interest in studying the music; it was written by a Panamanian who was a pupil of Vincent D'Indy. He was a very good musician and a composer of music which sounded like French music but he did publish a book on Panamanian folk music, but his transcriptions were not exactly right because he couldn't understand the subtle rhythmic elements of our music. His version was quite strict—partly the way he had learned from Vincent D'Indy. So that started my interest and then long before I came [to the United States] to study many times I had been in the country especially because I played in a band, and we would travel for festivities and we would have the chance to hear the authentic music and that helped me to get some better knowledge. I also spent some time later on; after I went back to Panama I studied the music of the Cuna Indians so that I could learn something else, but you don't find so much influence of that in my music—I just studied that for some particular pieces I wrote in which I had to use some element of the Cunas.

We've already touched on this a little bit, but do you have any more thoughts on what it means for a composer or an artist to be innovative?

Well, there is a danger in that thing about innovative. That is why you find so many young composers that want to be experimenting: everything has to be "new" because everything that has been said before won't be used now. No, innovation is something that you apply when you need to say something new at that moment without throwing away everything because it might sound too old. If I need to use the C major chord because that is what I need at that moment in my piece, I use it. Although I don't use major and minor harmony in my music, if at that moment I need that, I will use it without concerning myself that I went back to the music of the past in the moment of expressing myself. Yes, when you try to write everything experimental, how far can you be experimenting? What is the sense of "experimenting" if you don't use that "experiment" any more? Or because you use the experiment for the experiment's sake, forsaking tradition—you see, you have to be always experimenting with something new because what you did before doesn't work and you don't want to use it anymore.

There are many innovations in my music, especially in regards to form, but without just trying to say: "This is for nobody to understand because it is so complex that there is no way to be understood by anybody." There is no sense to that. Don't forget that music is an art of communication. You need clarity in your expression, otherwise nobody can understand you. If what you are trying to create is because you don't want anybody to understand you, then what is the sense of giving that to the public?

I remember hearing that Beethoven was a great composer primarily because he was "innovative" for his time, and it struck me that we still like his music today, and it can't be considered innovative at this point in history.

He was bringing a new element, but it was not exactly the innovation of trying to destroy the past. He was making a contribution to the past towards the future without trying to break all that which had happened. Today many young composers say "I don't have to do anything with the past, I have to create something completely new; for that reason, forget the music staff." They put barlines here and there and expect

somebody to interpret that. I don't know how to read that, but in my personal position I don't use it.

*Do you have any thoughts on what it means to be a "professional" composer; you had mentioned this at the recital a while back.**

"Professional" is a very hard concept. They will say: "He spends his time writing music, that is professional," but if I were living out of my compositions I could be called a professional. If I could receive a commission every other month so I could pay my bills and spend my time just writing music I will be a professional composer. But I have to spend my time teaching so I can find some free time to write my music. You could not say I am really a professional composer. If it is a profession, you get your living out of that. There are a few composers who have made a name and they are professional composers—don't ask me who, because I do not really know any one of them. We teach because we need to get checks so we can go to the store to buy something. But our music is not going to buy anything. Of course they say, "You are a professional composer if you are writing music and professionals earn a living playing our music—that is professional." A conductor is a professional man who earn his living conducting. Like Mitropoulos said, it's the easiest living because you are being paid to conduct the music that somebody else wrote and somebody else is playing. It is nothing but standing in front of them, moving the arms. That is what Mitropoulos said and I agree with him, and perhaps that is why everybody wants to be a professional conductor today: they get more money than the performers and more than the composer.

—and there's nothing to learn how to do.

Exactly, just moving your arms. If they play it right, good, if they don't play it, right...

Well, they still get paid one way or the other.

Yes. So I do write music, but I could not say that I am a professional composer because of the fact that I don't earn my living just writing music. I do get commissions once in a while but if you are going to live on commissions that you get every five or ten years, you really want to starve to death!

And yet it was your composition which won you your teaching positions.

Yes, in part that is why I'm in this country, but when I was teaching in Panama it was not really because my music was so well-known; it was simply that I was preparing myself to teach. And the goal of teaching was to see if I could discover somebody with enough talent to become the most important composer in Panama. Unfortunately, I did not stay there long enough and I didn't find anybody with that capacity to absorb the knowledge. Yes, when they invited me to come to this country it was thanks to my compositions; and then I was recognized as a composer because of my Second Symphony and

later on my Violin Concerto. But yes, I have to earn my living teaching, but I suppose somebody could say, "You are a composer, so what?"

I've heard you mention before that you write your pieces for a "professional" ensemble of players and I was wondering if you had any thoughts on your role or the role of the composer in pushing the general level of playing technique to higher limits.

I did mention that I write for professionals: people who are dedicated to playing their instruments. And I demand from them the best so that when I am writing I am not considering "Now, let's make it easy because they could not play this." If I need the very complex rhythmic element right there I will write it and hope that somebody can play it. I never write anything that I can play because I don't play anything; that was not an issue. Although I did play violin and viola, if I was going to write a violin concerto, if I was to consider that I was going to play it then I would not have written anything. But in the Violin Concerto I was writing for a concert artist who is somebody higher than the first violinist of the orchestra. I don't expect the first or second violin to go and stand up and play the concerto because I am demanding so much from the performers, and yet in the orchestra I try to demand more. Even when I write for a specific orchestra I might consider the level of the orchestra and yet I try to push a little forward to create a challenge for them.

When I wrote the piece commissioned by the University for the Illinois State University Orchestra it was really demanding; it was a challenge for them. They tried to get to that level, and I mentioned to them that I am not writing for students, but for future professionals, therefore I am demanding that they work hard on that. So when I am writing without a specific commission I am thinking about professional players.

When I write for orchestra, the truth is that I see two conductors for my music: that one there [referring to photograph on office wall of conductor Dimitri Mitropoulos] and myself. Although I am not writing for either one but I feel how I would conduct the score. Many conductors will come and do something else—especially those dance conductors. They like to dance in front of the orchestra and I doubt that they can be playing my music dancing—and that is why my music is not played by many orchestras.

You recently wrote a piece for the Peoria [Illinois] Symphony orchestra.

Yes, I just finished a piece, *Centennial Symphonic Tribute*. It was commissioned by the Peoria Symphony for the centennial season. It is going to be played this November.

Is that a community ensemble, or more professional?

Well, more professional; they have full seasons. Of course, I didn't write a piece that will demand less from them than when they have played one of my pieces before. They know the complexity of my rhythmic elements, and they know the piece will have those things too because it is part of me. I finished it; next week I am giving all the material to the conductor. It is already programmed for November 4th (1997).

I'd like to ask you about your specific works which are your favorites, or those which you are most satisfied with.

Well, no doubt it is three pieces. The first is the one which gave me international recognition, the Second Symphony

* A recital featuring the music of Dr. Cordero had taken place in April that year at Illinois State University at Kemp Recital Hall in Normal. Dr. Cordero gave an opening address in which he spoke on the topic of "professionalism in the arts."

because, as you know, in that symphony I tried to accomplish something that had not been found before, the transformation of the sonata structure to create one sonata inside the other. And that was recognized by the jury and they gave me the award. That is the one that brought me to this country.

Also the Violin Concerto, which was commissioned by the Koussevitzky Foundation long before I came to this country, but after my Second Symphony. And later on it won the Koussevitzky International Recording Award. Those two pieces are very important to me but the one I mentioned before, the *Cantata for Peace*, which is a more ambitious work, has a special place in my creativity. Unfortunately, it has not been played yet, it was finished almost twenty years ago. It is a very demanding piece, not only for the soloist, a bass/baritone, but also for the choir and the orchestra—it is a very large choir and a very large orchestra. They need a conductor who could understand the music and bring it to life. We will see if there is someday somebody who might be curious enough to look it over and decide to premiere it.

I have never been so much concerned with having a piece played; I am just writing the piece. I am not ready to have it there to be played until I am satisfied that I put everything that I wanted to put at that moment. So this cantata is sitting there—the score is sitting in the American Music Center in New York. I don't know if anybody ever saw the score or not, but so far it has not been played.

So those are the three pieces. I like all my works because although there are the three very important works, I like all the others which have been played and recorded because if I didn't like the piece, how could I expect anybody else to like it? And they are the children of my brain; some are big, some are small, some have been played more than the others, especially the *Eight Miniatures for Orchestra*. It has been played by many orchestras and many conductors, because it is the easiest one, I suppose. But there are many other pieces that can be played if the conductor has intelligence and is going to look at the music and decide to play it. The Cincinnati Symphony decided to play the *Elegy for String Orchestra*, which was premiered by the old Bloomington-Normal Symphony before it became the Illinois Orchestra. The Illinois Orchestra hasn't played anything of mine. I've been living in this town for twenty-five years, but the conductor doesn't feel that I deserve to be heard in this town. Good. Maybe someday he will realize that out of courtesy something ought to be done. After all the Peoria Symphony played something. But in Peoria, the conductor called me one day because he realized that I had been here for so long and he has never played anything of mine, so instead of playing only a piece, he commissioned me to write something for the orchestra. But time will tell, I don't know.

Kevin Medows and I were discussing which pieces you might pick as your favorites, and he suggested the Dodecaconcerto, I suggested the Variations and Theme for Five.

Well, yes, like I said, I like those pieces but I am looking at the pieces that, if somebody is going to see my work those three pieces ought to be considered. I have studied to see exactly how I handle the sonata structure in the symphony and how I handle the concerto aspect in the Violin Concerto and how I use the human voice in the *Cantata for Peace*. Of course, the *Variations and Theme for Five* have a special structure; the fact that it is called *Variations and Theme* already indicates that. The *Dodecaconcerto* yes, because I was limited just to twelve instruments, but there are many other pieces. The Fourth String Quartet is very important.

Compositions by Roque Cordero in the LAMC Collection

Adagio trágico for string orchestra
Cinco mensajes para cuatro amigos for guitar
Circunvoluciones y móviles for orchestra
Concerto for violin and orchestra, orchestral score and reduction for violin and piano
Dos pequeñas piezas corales: Canción de mar, Motivo bañado de luna for SATB unaccompanied, text by Stella Sierra
Duo 1954 for two pianos
Five New Preludes for piano
Mensaje fúnebre in memoriam Dimitri Mitropoulos for B^b clarinet and string orchestra
Música veinte for chorus (SAB) and orchestra; words in Spanish and English.
Ocho miniaturas for small orchestra
Patria for narrator and chorus (SATB)
Permutaciones 7 for clarinet, trumpet, kettledrums, piano, violin, viola, and double bass
Quintet for flute, B^b clarinet, violin, violoncello and piano
Soliloquios No. 1 for solo flute
Soliloquios No. 2 for solo alto saxophone
Soliloquios No. 3 for solo B^b clarinet
Sonata breve for piano
Sonata for violoncello and piano
Sonatina for violin and piano
Sonatina rítmica for piano
String quartet No. 1
String quartet No. 2
Symphony No. 2
Tres mensajes breves for viola and piano
Two Short Pieces: *Evocation, Dance* for violin and piano
Variations and Theme for Five for flute, oboe, B^b clarinet, F horn, bassoon

Your Piano Sonata (1985) was a commission.

Yes, but like I said, I have to like the piece I have written because otherwise I wouldn't give that to anyone to be performed. There are many pieces I have started but never finished, because I was unsatisfied with them—there are some sketches. The only piece that I ever thought about rewriting is the Symphony #3. It is a symphony with one subject and five variations and the reason why I am not too happy with that piece is that I wrote it during very hard times in Panama. I had just taken over the National Orchestra and was asked to submit a work for the festival in Caracas. So under that condition I did finish the piece and it was played, and it sounded okay to me despite all the mistakes that were committed (because there are many things that were not copied right). It has been played by other orchestras too, but if I had the time that I always make for my music I would do something better. And I did start redoing the piece but then I was informed that if I wrote a piece for a tour through Germany of the North-South Consonant Ensemble from New York, they would play it, so I decided to go and do that. They never went to the tour but the piece was the *Dodecaconcerto*, which incidentally was played about two weeks ago in New York. Not the same group, it was a different group; they played at the New York Museum of Modern Art. The only point is that they played in the garden, and the garden is by the street, and they could not record it because of that. They played my *Rhapsody for Violin Solo* there once, and they

could not send the recording because when you walk you can see the garden from the street, so with all the noise of the street it was not possible to record it; I don't know why they had to do the concert there. They have some other places to do it but I didn't have anything to say about that.

For readers who might like to learn more about Latin American composers, do you have any names you'd like to mention?

Well, there are many young composers right now. Of course the big names are well-known; Carlos Chávez, Alberto Ginastera, and all of them which already passed away, but there are many young composers from different countries that are doing quite good progress in their writing. Like Germán Cáceres in El Salvador, Jorge Sarmientos in Guatemala; there is Ernesto Cordero in Puerto Rico, a very good composer. One composer that was really outstanding in Mexico was Manuel Enríquez who passed away a few years ago. There is a group of young composers in Venezuela, from which they had many good composers in the past, and they have some composers like Alfredo Rugeles; he's doing some experimental music. Sometimes it's not as effective as it ought to be because it is experimental only, but he has very good ideas.

There are a few other young composers in Venezuela but they still need more, how should I say, more discrimination in their creation, not for the fact that "I am just writing, writing," without trying to be clear in what they are creating, to leave something that will stay. It is because, like many of the composers in the Americas, and there are many right now, they are trying to produce as much as they can, and for me the important thing is not quantity but quality. There is no sense to write two hundred works in one year when not one of them will be heard one year later because they are not good pieces. That is the important thing; as you remember, as you are one of my students, I do not intend for you to write a new piece every month. I was trying to teach you the process to create and especially to be self-critical because whenever you give something to the public to be played, it ought to be finished. Not that it's going to be played to see how it will sound—OK now we change it. The composer must hear the music in his or her head, without trying to go and have a fragment to be played by the group to see how it sounds. Today they go immediately to the computer to hear the sound but the sound of the computer is not like the acoustic instruments so you don't get the same sound. You have to hear that sound clearly in your head before you put it down on the paper. And then you have to be very strict with yourself. And that is something that is lacking in many of the young Latin American composers.

I have attended many Latin American concerts in the past few years; I participated in the Forum of Composers from the Caribbean and I heard many things that are done by students, yes, but with some misconception which indicates that the teaching is not serious enough to give the student the right tools. I have been at some of them with students who say, "The musicians were playing wrong," and I look at the score and they were playing exactly right. The fellow's score was wrong, but the teacher had never told him that.

So that is one of the big problems, but I suppose there are a few names that will replace those who have gone before. There is a composer who I forgot to mention who is outstanding; for me perhaps the most important right now in Latin America is Marlos Nobre in Brazil; he really has a great talent. I was amused to see that the colleagues that I mentioned to you have a new CD in which they speak about the "pioneers" (one of them is me) to the

Cordero's Music Available on CD

Ana María Rosada: Guitar Recital. Albany, NY: Albany Records (1994). Contains **Cinco mensajes para cuatro amigos**.

Compositores Latino-Americanos 4. Sao Paulo: Sonopress ECHO-295 (1995). Contains **Sonatina rítmica** for piano.

Epitaph. Atlanta, GA: Fanfare 3534 (1995). Contains **Eight Miniatures** for small orchestra.

Music of the Americas. Baton Rouge, LA: Centaur CRC 2171 (1993). Contains **Duo 1954** for two pianos.

La música en el Caribe. Río Piedras, Puerto Rico: Foro de Compositores del Caribe FCC001, CD FCC002CD (1977). Contains **Four messages** (1992) for flute and piano.

Música contemporánea. Colombia: Sony Music, Convenio Andrés Bello PTD 1441-96 (1996). Contains **Permutaciones 7** for clarinet, trumpet, kettledrums, piano, violin, viola, and double bass.

In the Receding Mist: Vocal and Instrumental Music from the Americas. Albany, NY: North/South Recordings N/S R 1003 (1994). Contains **Dodecaconcerto**.

Trio for Violin, Cello and Piano, George Rochberg; Quintet for Flute, Bb Clarinet, Violin, Cello and Piano, Roque Cordero; Quintet for A Clarinet, String Trio and Piano, Robert Palmer. Albany, NY: Albany Records TROY 153 (1995). Contains **Quintet**.

young generation. I never considered myself a pioneer in music; there are many others up there before me. But I suppose it was right to say that I belong to the old generation of Ginastera and Chávez. Yes, I have a few CDs lately, but I was amused to read that, and that was from the Forum of Composers CD.

Did you have any comments regarding the question of inspiration versus perspiration?

Well, it takes me quite a long while to start a piece. I start thinking about the piece and what I would like to bring to it and I work so much in my head before I write anything down and then it takes quite a while. Yes the Second Symphony was written quickly but I started thinking about that as soon as I heard about the contest, and when I sat down to write I knew the structure I wanted to use, the transformation, working in my head to solve the problem before I sat down to write. I wrote that in 55 nights, but the Violin Concerto took me more than two years to write because I was not completely satisfied with the way it was going. Yes, inspiration is just the fact that makes you decide "I am going to write *this* and I have to bring *this*." Now what you consider perspiration especially if you don't have any air conditioning then you are really going to perspire. Luckily enough we have air conditioning today. Last week we did not have any so I could not stay sitting here. But I did work without air conditioning in Panama, so I did perspire.

At least they had windows in the buildings probably.

No, because I could not open the window because the street was there. I am used to be working in my office always,

and the busses went by there. I ignored that sound, but if I opened the window then I would hear it.

It's the planning that takes a long time. The writing? Yes—you have seen my manuscripts; I cross out many things, because even after I work for a month on this little fragment, if I am not happy then I won't use it. So there is the ounce or a few seconds of inspiration and a year of perspiration to put the things together, yes, it's true. I never tried to rush a piece and that is why I don't accept commissions for next month—it takes a while. The piece for the Peoria Symphony was commissioned to me in September 1995 to be ready to be played in 1997. If they had said write it to be played at the beginning of 1996, I would not accept it because I have too many other things to do; my teaching, and my own study and all that. There is a possibility that I might get a commission for a piano concerto, but I won't be having that finished until early 1999, so I have the whole year and a half to write it if I get the commission, which might bring something that I have been thinking for many years—to write a piano concerto, but no sense to write a concerto if it is going to be sitting there with nobody playing it.

When I wrote the Violin Concerto I knew that it would have been played at the Festival in Washington. Although it was not commissioned for the festival but I knew that if I sent it to the festival I would have it played, and it was 1965 and actually it was recorded. It hasn't been played by anybody else but the same soloist. It hasn't been played for ten years now, the last time was here, for my festival. No sense to write a piano concerto if it will be sitting there because nobody is going to play it, and you need a concert artist to play the concerto. And I want to write it so that it will be very different from the first piano concerto, which was a student piece. Now, when I was approached about the piano concerto I was told "we would like something as powerful as the Violin Concerto, "which is exactly what I am thinking—I would like to do that, and I would like to have it heard. They have thought about the soloist, they will have to talk to him, but first, they have to get the money for the commission, so I am waiting to see. The commission was being requested from the National Endowment for the Arts, which as you know they are trying to destroy right now. I might not get the commission, so maybe because they want to cut the commission's funding they are going to cut it completely, so let's see. We'll have to wait and see. But yes, if I write a piano concerto I would like to do something as interesting as the Violin Concerto.

N.B: As of the writing of this interview, Cordero has received a commission for the piano concerto, not from the NEA, but from the Chicago Sinfonietta. The Sinfonietta, under the direction of Paul Freeman, has previously performed several of Cordero's works in its programs, and has released a recording of the *Eight Miniatures for Small Orchestra*. Along with the commission for the piano concerto, on March 15 of the present year, the group performed Cordero's Violin Concerto (1962) featuring Rachel Barton as soloist.

Thomas Carl Townsend studied composition with Dr. Cordero between 1990 and 1995, earning a Bachelor's degree in composition and music theory from Illinois State University. He received a Master's degree in music theory from Indiana University in 1997.

Call for Works

Ajenjo

Ajenjo, a new experimental choral group from Argentina, is now accepting works for a small vocal ensemble, from 2 to 6 voices (2 sopranos, 2 altos, and 2 baritones in any combination). A small amount of acting (i.e. scene movements, face and body attitude, etc.) may be included. Analog, logic or any other kind of musical notation is acceptable, as well as very easy instrumental part(s) for piano, accordion and/or percussion (all to be played by the singers). As this is an entirely non-sponsored independent project, composers who have interest should be prepared not to get any monetary compensation for their work at this time.

Please write, or send music to:

Ajenjo Choral Ensemble
Eduardo Mendelievich, Conductor
Crisologo Larralde 1586 7* B
1428 Buenos Aires
ARGENTINA
eduline@ba.net

Sinfonietta Ventus

The Mexican woodwind octet Sinfonietta Ventus is looking for twentieth-century music for woodwind octet (U. S. or Latin American composers preferred) for possible recording on a CD. Three Mexican works by Mario Lavista, Eugenio Toussaint and Samuel Zyman are part of the repertoire to be recorded, but at least two more works are needed. Any information will be greatly appreciated.

For more information please contact Eugenio Toussaint at:
toussain@mpsnet.com.mx

Musica Nova

The Musica Nova radio program, which has been aired weekly since November 1991, is dedicated to the diffusion of contemporary music. Musica Nova is aired every Monday at 9:00 p.m., on the Radio Universidade FM, 107.9 MHz, which is organized by the University of Londrina, Brazil. This year, two series of electroacoustic music programs were broadcast. The two series, consisting of two to four programs each, aired in September/October 1998. The works received are being integrated into the Núcleo de Música Contemporânea (NMC) music library at the Londrina University Arts Department. They will be made available for research and teaching activities.

For more information contact:

Janete El Haouli / Nucleo de Música Contemporânea
Universidade Estadual de Londrina
Campus Universitario - CECA - Arte
Cx. P. 6001
CEP: 86051-970
Londrina - Paraná
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www.uel.br/Web/home/uel/ceca/dart/web/

II Coloquio Internacional Silvestre Revueltas

Entre el 25 y 29 de agosto de 1998 se llevó a cabo en la Ciudad de México el II Coloquio Internacional Silvestre Revueltas. La siguiente es una lista indicando las principales actividades:

Concierto inaugural: **Los tinglados de Silvestre**

Programa:

Ocho por radio

El renacuajo paseador (nueva puesta en escena de Mireya Cueto)

Música para teatro (reconstrucción Timothy McKweon a partir de una partitura correspondiente a una obra teatral no identificada)

Caminos, estreno en concierto de la versión cinematográfica.

Orquesta del II Coloquio Internacional Silvestre Revueltas

Dirección musical: Enrique Diemecke

Exposición: **Silvestre Revueltas: Ventanas, Caminos, Esquinas**
Manuscritos, hemerografía e iconografía de Silvestre Revueltas;
muestra fotográfica de la filmación de Redes.

Presentación de nuevas publicaciones y grabaciones en torno a Silvestre Revueltas

- *Catálogo de la obra de Silvestre Revueltas*, Roberto Kolb, comp.

- *Sensemayá, un juego de espejos entre poesía y música*,
González / Kolb

- Grabaciones recientes de música de Revueltas

Conferencias

1930-1940: La década de Silvestre Revueltas

Conferencia magistral del Dr. Álvaro Matute, miembro de la Academia Mexicana de la Historia

1. Composición para cine y escena

Roberto Kolb, *Las redes de "Redes": Apuntes para una estética cinematográfica en la música de Silvestre Revueltas*

Susana González, *La noche de los mayas: Anuncio de un ocaso nacionalista*

Josefina Lavalle, *Danzas y andanzas de una coronela: Testimonio*

Moderador: Ricardo Pérez Montfort

2. Música y literatura

Concierto: Canciones para voz y piano. Lourdes Ambriz, soprano; Alberto Cruzpriet, piano

Programa: Recital para voz y piano con musicalizaciones de poemas de Villaurrutia, Guillén, Langston Hughes, Castañeda, García Lorca, Barrera.

- Yanna Haddaty, *Estridentismo y estridencia*

- Evodio Escalante, *Derivas literarias en la obra de Silvestre Revueltas*

- Talía Jiménez, *Entre el juego y la ironía en la música de Revueltas: El dúo para pato y canario*

Moderadora: Marcela Palma

3. Análisis y crítica I

- Charles Hoag, *Sensemayá: A Chant for Killing a Snake*

- Alejandro Madrid, *La referencia octatónica como retórica musical en la década de los treinta: particularidades en la obra de Silvestre Revueltas*

- Peter Garland, *Silvestre Revueltas y la tradición experimental americana.*

Moderadora: Luisa Vilar-Payá

4. Análisis y crítica II

Concierto: Cuarteto Latinoamericano de Cuerdas

Programa: Los cuatro cuartetos de cuerdas

- Mark DeVoto, *El clasicismo de Revueltas a través de la ventana de sus cuartetos*

- Brian Banks, *La distancia de lo popular: Los marcos en "Ocho por radio"*

- Carlos Sánchez-Gutiérrez, *Un enfoque sincrético de la obra de Silvestre Revueltas*

Moderadora: Luisa Vilar-Payá

5. Vanguardia y militancia

Concierto: Quinteto de metales Ciudad de México, Coro de la Escuela Nacional de Música; percusionistas de la ENM

Programa: Música militante compuesta en España y en México

- José Antonio Matesanz, *La casa de España en México*

- Jorge Fuentes Morúa, *Movimientos sociales y artísticos en los años treinta.*

- Julio Estrada, *La obra política de Silvestre Revueltas*

Moderador: Abelardo Villegas

6. Revueltas: persona y personaje

Espectáculo teatro-musical *El silencio de las sirenas* de Susana Frank (fragmentos); con Aline Menassé, Esther Orozco, Luis Ricardo Gaitán, Silvie Henry y la Banda Elástica

- Eugenia Revueltas, *Tres obras teatrales y un personaje: Silvestre Revueltas*

- José Wolffer, *Creación y ocaso de un mito: El personaje revueltiano en la política cultural mexicana*

- Athos Campillo, *Tamborazos en la tina: Perspectivas psicológicas de Silvestre Revueltas*

Moderador: Eduardo Contreras

Instituciones participantes:

UNAM; Escuela Nacional de Música, Coordinación de Difusión Cultural, Dirección General de Actividades Musicales, Escuela de Artes Plásticas, Dirección General de Asuntos del Personal Académico, Facultad de Filosofía y Letras, INBA, FONCA.

For more information contact:

Roberto Kolb
camerata@mail.internet.com.mex

Robert Stevenson Fund

The Spanish Agency for International Cooperation (Agencia Española de Cooperación Internacional, AECI) announces the creation of scholarships for Latin American students applying for the *Título Superior* in musicology at Madrid's Real Conservatorio Superior de Música. The "Robert Stevenson" fund for Iberoamerican music will sponsor the following scholarships: one for the 1998-1999 school year (entrance year), two for 1999-2000 (entrance and second year), three for 2000-2001 (entrance, second, and third year), and thereafter three scholarships per school year.

The amount will be sufficient to be able to live in Spain for the length of time necessary to complete the studies. To qualify, applicants should already have a music degree with studies in solfège, music theory and accompaniment. The deadline for application is April 15. For more information, both individuals and institutions should contact Ismael Fernández de la Cuesta by email at chant@idecnet.com at the Real Conservatorio Superior de Música in Madrid.

Camerata de las Américas

Camerata de las Américas, an instrumental ensemble based in Mexico, is dedicated to the search, performance and recording of music for small orchestra written in the Americas during the twentieth century. Its most recent releases were produced by Dorian Recordings in the *Music of Latin American Masters* series, and are dedicated to the music of Chávez and Revueltas (*Chamber Music of Carlos Chávez*: Eduardo Mata, conductor; DOR90215 and *Sensemayá, the Unknown Revueltas*: Enrique Diemecke, conductor; DOR90244).

Presently the orchestra is preparing a recording of music by Caribbean composers, and is looking for scores composed in the first half of our century or in the late nineteenth century. Any suggestions and help in locating material will be greatly appreciated and acknowledged in the recording's notes. The Camerata's basic orchestration consists of flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, tuba, piano, harp, percussion, soprano and small string section. Naturally this orchestration can be adjusted if required by the scores. Any comments should be mailed to the Camerata's artistic director, Roberto Kolb: camerata@servidor.unam.mx

Cuarteto Latinoamericano: Villa-Lobos String Quartets

As part of the 26th Festival Internacional Cervantino, the Cuarteto Latinoamericano performed the seventeen string quartets by Heitor Villa-Lobos in five concerts (October 20, 21, 22, 24 and 25, in Guanajuato, Mexico). According to Marcelo Rodolfo, of the Villa-Lobos Museum in Rio de Janeiro, Brazil, this was one of the first performances ever of the Brazilian composer's complete quartet cycle. The seventeen quartets are a landmark in the twentieth-century chamber music repertoire.

Cuarteto de Clarinetes de Caracas

The Cuarteto de Clarinetes de Caracas performed in several venues throughout Chile in the months of June and July of 1998, including the Universidad Católica de Chile, Embajada de Venezuela en Chile, Universidad de Chile, Escuela Moderna de Música, Teatro Municipal, and Instituto Cultural Providencia. The

quartet, comprised of Jorge Montilla, Orlando Pimentel, Víctor Salamanqués and Carlos Bello performed the concerts as a tribute to the Children and Young Adult Orchestra Program in Venezuela.

The program included works by Astor Piazzolla, Aldemaro Romero, Paquito d'Rivera, Paul Desègne, George Gershwin, and Beatriz Lockhart. The Conservatorio de Música Simón Bolívar also invited the prestigious clarinetist, master clarinet builder, and founder of the Clarinet School of Venezuela, Luis Rossi. For more information about the tour or the quartet, please contact Lic. Jorge Montilla, Director Musical y Representante del Cuarteto de Clarinetes de Caracas, Tel. & Fax: 58-(0)32-725509, email jomonja@telcel.net.ve or on the web at www.caracasclarinetquartet.com

Coral del Nuevo Mundo

Coral del Nuevo Mundo del Teatro Argentino de La Plata, Argentina, conducted by Oscar Escalada, under the auspices of the General Direction of Cultural Affairs of the Argentine Chancellery, offered concerts of Argentine and Latin American Music. The programs included *Misa Criolla* by Ariel Ramírez, and were presented in locations in Miami, Detroit, and New York throughout February 1998. For more information, email Oscar Escalada at escalada@isis.unlp.edu.ar

Encuentros de Arte Sonoro de México

Manuel Rocha Iturbide and Michael Bock presented the "Encuentros de Arte Sonoro de México," a festival of electroacoustic music, sonic poetry, and sound sculptures and installations. The festival gathered works by composers from Mexico, Argentina, Brazil, Germany, and Canada. The events, which took place on August 6-9, featured a special exhibition of Conlon Nancarrow.

Edelstein: El hecho

Oscar Edelstein and the Ensemble Nacional del Sur (ENS) presented the second opening of *El hecho* by Oscar Edelstein in October 1998. The ENS, comprised of Mario Castelli, Mariano Cura, Matías Gonzalez Goytía, Gonzalo Serrano, Pablo Siroti, and Nicolás Varchausky, joined efforts with Paula Ortega, Rodolfo Demarco, Poli Bontas, and Julio Cardoso to present this "musical drama in six stratas constructed in a spiral" which was "inspired by the Six Events of Juan Carlos Paz." For more information, contact Oscar Edelstein via e-mail at edelste@mail.retina.ar

Lanza - Sheppard: Transmutations

Highlighting the integration of technology with live performance, Alcides Lanza and Meg Sheppard presented works from their newest CD, *Transmutations*, an eclectic combination of New Age, Classic Avant-Garde, and Cybermusic styles. This recording includes works for voice, piano, and electronic/digital technology by Robert Jones, Micheline Coulombe Saint-Marcoux, Alcides Lanza, John Celona, and Bruce Pennycook. Compositions by Micheline Roi and Sergio Barroso were also featured on this Cross-Canada tour, including performances at Montreal's Concordia Concert Hall, Toronto's Music Gallery, Winnipeg's University of Manitoba, Vancouver's School of Music and Simon Fraser University Theatre, Calgary's University Theatre, and Alberta College's Muttart Hall. For more information contact alcides@music.mcgill.ca

MATERIALS RECEIVED RECENTLY AT THE LAMC

COMPACT DISCS

15 cuentos para 2. Works by **Rodrigo Riera, Alfredo Rugeles, Alonso Toro, Adina Izarra, Eduardo Marturet, Antonio Lauro, Omar Acosta, Diego Silva, Fernando Freites, Otilio Galíndez, Federico Ruiz, Diana Arizmendi, Heraclio Fernández.** Luis Julio Toro, flute; Rubén Riera, guitar. Venezuela, Phaseland Producciones.

Agüinaldos Venezolanos del Siglo XIX y Canciones Corales, vol. II. Orfeón Lamas y Coro de la Escuela Superior de Música; Vicente Emilio Sojo, director. CONAC.

Aires tropicales. Works by **Astor Piazzolla, Paquito D'Rivera, Aldemaro Romero, Djavan, Antonio Lauro, Jesús Lozano, Nelson Romero, Paul Desenne.** Cuarteto de Clarinetes de Caracas, with Paquito D'Rivera. Musicarte, Venezuela, 1997.

Eduardo Alonso-Crespo. *Macbeth*: incidental music for the drama by William Shakespeare. Original version for Chamber Ensemble in 17 movements. Camerata Lazarte; Julio Lazarte, director; Eduardo Alonso-Crespo, guest conductor.

Amanecer: Venezuelan and Latin American Flute Favorites. Marco Granados, flute. With Cheo Hurtado and David Peña. Hermes Records, New York.

The American Collection. Contains *Images of Wood and Wire* by **Orlando Jacinto García.** Max Lifchitz, piano. North/South Consonance, Inc. Recordings.

Diana Arismendi. Fiestas solemnes, Aves mías, Las aguas lustrales, Clamores. Inés Feo la Cruz, Alfredo Rugeles, Egon Albrech, Edwin González, Joel Arias, Eliel Riviero, Eduardo Medouze, Elena Riu, Julieta Fejure, Ricardo Gallardo, Juan José Pérez. Cuarteto de Cuerdas America.

Argentine Masters, vol. I. Works by **Alberto Ginastera, Luis Gianneo, Astor Piazzolla.** Orquesta Sinfónica Nacional de Argentina, Pedro I. Calderón, conductor; Coro Polifónico Nacional de Argentina; Julio Fainguersch, conductor; Coro Nacional de Niños de Argentina; Vilma Gorini de Teseo, conductor. Testigo.

Asphalt. Works by **Pablo Ziegler, Astor**

Piazzolla, Gerardo Mattos Rodríguez, Carlos Gardel. Pablo Ziegler and Quintet for New Tango: Héctor del Curto, bandoneon; Oscar Giunta, contrabass; Pablo Ziegler, piano; Quique Sinesi, guitars; Horacio López, drums; Antonio Agri, violin.

Mario Broeders. *Veinte poemas de amor y una canción desesperada:* Complete song cycle based on the poems of Pablo Neruda. Jorge Garza, tenor; Mirian Conti, piano.

The Carnegie Mellon Wind Ensemble. Works by **Leonardo Balada, Eduardo Alonso-Crespo.** Denis Colwell, music director; Eduardo Alonso-Crespo, conductor; Katy Shackleton-Williams, soprano.

Julián Carrillo. *Sinfonía No.1 en Re Mayor, Preludio a Colón, Horizontes, Sexteto para cuerdas, Meditación, En secreto, Balbuceos para piano metamorfoseado.* Sony.

Cashews Peppers and More: Brazilian Popular Music and Jazz Compositions. Works by **Dorival Caymmi, Antonio Carlos Jobim, Ivan Lins, Rolando Monteiro de Sousa, Almira Castilho, Danilo Caymmi, Ana Terra, Haroldo Barbosa, Geraldo Jaques, Milton Nascimento, Ronaldo Bastos.** Performed by Searles & Allen. Suka Harp Records.

Evencio Castellanos. *Concierto para piano y orquesta, Santa Cruz de Pacairigua, Suite Avilena: Nocturno, El río de las siete estrellas.* Orquesta Filarmónica Nacional; Pablo Castellanos, director; Elena Abend, piano. CONAC, FUNVES.

Ricardo Castillo. *Guatemala.* Moscow Symphony Orchestra; Antonio de Almeida, conductor. Marco Polo.

Cello music from Latin America, vol. I. Works by **Federico Ibarra, Silvestre Revueltas, Miguel Bernal Jiménez-Enríquez, Manuel Enríquez, Alberto Ginastera.** Carlos Prieto, cello; Philharmonia International Orchestra; Jesús Medina, conductor; Edison Quintana, piano.

Cello Music from Latin America, vol. II. Works by **Samuel Zyman, Manuel M. Ponce, Carlos Chávez, Astor Piazzolla.** Carlos Prieto, cello; Orquesta Sinfónica Nacional de México; Enrique Diemecke, conductor; Edison Quintana, piano.

Sergio Cervetti. *The Triumph of Death.* Julia Clara García Usher, soprano; Ani Álvarez Badan, piano. SCM (Sergio Cervetti Music).

Compositores Latinoamericanos. 2-CD set. Includes works by **Manuel Ponce, Juan B. Plaza, Eduardo Fabini, Ernesto Lecuona, Alberto Ginastera, Eunice Katunda, Sérgio Vasconcellos Correa, Mario Lavista, Carlos Guastavino, Guillermo Uribe Holguín, Eduardo Caba, Carlos Sánchez Málaga, Gilberto Mendes, Coriún Aharonián, Manuel Enríquez, Luis Mucillo.** Beatriz Balzi, Piano. SONOPRESS-Ritmo da Amazônia.

Ricardo Dal Farra. *Electroacoustic and Computer Music.* With Joseph Celli, mukha veena; Arturo Gervasoni, guitar; Jorge Cumbo, Andean woodwinds; Ricardo Dal Farra, electronics.

Danzas y vales de Venezuela, vol. 2. Works by **Manuel Betancourt, Rafael María Borges, Federico Villena, Carlos Acevedo, Blas María Tovar, Francisco Tejera, Chamariapa, Ramón Delgado Palacios, Carlos Silva, Gregorio Ascanio, Rafael Saumell hijo, Federico Vollmer.** Evencio Castellanos, piano. CONAC.

Aurelio de la Vega. *Songs and Romances.* On poems by José Martí. Viklarbo Ensemble: Anne Marie Ketchum, soprano; Amanda Walker, clarinet; Sebastián Toettcher, cello; Wendy Prober, piano. Raptoria Caam Recordings.

Desde que o chôro è chôro... Works by **Benedito Lacerda, Joaquim A.S. Callado, Anacleto de Medeiros, Ernesto Nazareth, Honorino Lopes, João Pernambuco, Armando Neves, Jacob do Bandolim, Severino Arújo, Paulino da Viola, Fernando Costa, Hermeto Pascoal, H. Almeida, Catulo Cearense.** Henrique Cazes & Família Violão: Henrique Cazes, cavaquinho, soprano guitar; Marcilio Lopes, tenor guitar, bandolim; Jaime Ernest Dias, guitar; Omar Cavalheiro, bass guitar; Beto Cazes, percussion; Alexandre de la Peña, guitar.

Dúo Sans-Palacios: 9x4. Works by **Miguel Astor, Juan Andrés Sans, Juan de Dios López, Renata Cedeño, Fidel Luis Rodríguez, Josefina Benedetti, Roberto Cedeño, Mateo Rojas, Beatriz Lockhart.** Mariantonia Palacios, Juan Francisco Sans,

pianos. Published by Juventudes Musicales de Venezuela.

Empyrean Ensemble. Contains works by **Pablo Ortiz**.

Uma festa Brasileira: Música para flauta e violão. Works by **Edino Krieger, Francisco Mignone, Serigo Vasconcellos Correa, Heitor Villa-Lobos, Camargo Guarnieri, Radames Gnattali, Paulo Porto Alegre, Mathieu-Andre Rechert**. Jose Ananias Souza Lopes, flute; Edelton Gloeden, guitar. Paulus 1998 CD003348.

Igor de Gandarias. *Música de cámara y electroacústica, La feria fantástica, Encuadres, Conquista, dialogante, Abstracción*. Ministerio de Cultura y Deportes, Guatemala.

Orlando Jacinto García. *Celestial Voices*. Robert Dick, flutes; Anthony de Mare, piano; Corrado Canonici, contrabass; Paul Hoffman, piano; Robert Black, contrabass; Bertram Turevtzky, contrabass; Luis Gómez Imbert, contrabasses; Orquesta Sinfónica Municipal de Caracas; Carlos Riazuelo, conductor. OO Discs.

Everton Gloeden Recital. Works by **Antonio José Martínez Palacios, Manuel M. Ponce, José Alberto Kaplan, Nuccio D'Angelo**.

Enrique de Goycochea. *Viajes Interiores*. Lidia Mazziari, piano; Dante Medina, piano; María Catania, flute; Ana María Pagola, mezzo-soprano.

La Guitarra en el México Barroco: works from **Código Saldívar IV** (ca 1732). Isabelle Villey, baroque guitar; Enrique Barona, jaranas y huapanguera guitar. FONCA.

Fantasia sul América. Works by **Carlos Guastavino, Claudio Santoro, Osvaldo Lacerda, Blas Atehortúa, Andrés Alcalde**. Luis Rossi, clarinet; Diana Schneider, piano. Mon cher lit.

Grupo de Percussão da Universidade Federal de Santa Maria. Works by **Heitor Villa Lobos, Oscar Lorenzo Fernandez, Ney Rosauro, Hermeto Pascoal**. Ney Rosauro, director.

Homenaje a Harold Gramatges. Various performers.

Osvaldo Lacerda. *Canções de Câmara*. Tomasino Castelli, tenor; Eudúxia de Barros, piano. Texts by Tomaz António Gonzaga, Laurindo Rabelo, and melodies by Marcos Portugal.

México Barroco / Puebla IV. Missa a 8, con violines, trompas y clarines by **José de San Juan**. Irasema Terrazas, soprano; Gabriela Thierry, mezzo-soprano; Flavio Becerra, tenor; Emilio Carsi, bass; Antonio Baciero, organ; Coro y Conjunto de Cámara de la Ciudad de México; Emilio Moreno, concertino; Benjamín Juárez Echenique, director.

Mexico City Quartet. Works by **Manuel Ponce, Silvestre Revueltas, Carlos Jiménez Mabarak, Jorge Torres Sáenz, Javier Álvarez, Arturo Márquez, José Pablo Moncayo**. Cuarteto de la Ciudad de México: Miguel Meissner, Pablo Martínez, violins; Miguel Zemtsov, viola; Gustavo Martín, cello.

Misiones de Chiquitos: Primer Festival de música barroca y renacentista americana, Vol. 1. Works by **Juan de Araujo, Gutierre Fernández Hidalgo, Domenico Zipoli**. Coral Nova y Orquesta de Camara de La Paz; Lírica Colonial Boliviana, Coro Polifónico Universitario, Coro Juvenil del Instituto de Bellas Artes y Orquesta de Cuerdas "Santa Cruz," Coro y Orquesta Juvenil "Urubicha," Sociedad Coral Boliviana, Coro Santa Cecilia. Bolivia, 1996.

Música chilena del siglo XX, vol. 1. Works by **Carlos Isammit, Acario Cotapos, Miguel Aguilar, Ramón Campbell, Jaime González Piña, Renán Cortés López, Aliocha Solovera Roje, Ricardo Escobedo, Mario Mora López, Tomás Lefever**. Various performers. Orquesta Sinfónica de Chile; Agustín Cullel, dir. Asociación Nacional de Compositores de Chile (ANC).

Música chilena del siglo XX, vol. 2. Works by **Ida Vivado, Juan Lemann Cazabón, Leni Alexander, Miguel Letelier, Luis Advis, Eduardo Cáceres, Cirilo Vila, Andrés Alcalde, Juan Coderch, Juan Amenábar, Hernán Ramírez**. Various performers. Asociación Nacional de Compositores de Chile (ANC).

Música do Brasil Colonial: Compositores mineiros. **Jose Joaquim Emerico Lobo de Mesquita, Marco Coelho Neto, Francisco Gomes da Rocha, Jose Joaquim da Paixao, Joao de Deus de Castro Lobo**. Brasileñtia Grupo Vocal e Orquestra; Vitor Gabriel, conductor.

La música en el Caribe II. Works by **Carlos Cabrer, Félix Rivera Guzmán, Roque Cordero, Ernesto Cordero, Orlando Jacinto García, Jorge Luis Acevedo, Manuel Carcache, Gustavo Matamoros, Juan Blanco, Luis Manuel Álvarez**,

Alejandro José, Alfredo Rugeles, Germán Cáceres, Carlos Alberto Vázquez. Various performers.

Música portuguesa e brasileira do século. Works by **Carlos Seixas, Francisco Xavier Bachixa, José Maurício Nunes Garcia, João de Souza Carvalho, Luis Alvares Pinto, Francisco Xavier Baptista**. Performed by Marcelo Fagerlande no Museu Imperial.

New Energy from the Americas. Includes works by **Eduardo Alonso-Crespo**. Cincinnati Chamber Orchestra; Keith Lockhart, music director; Eduardo Alonso-Crespo, conductor.

Obras para piano. Works by **Juan Vicente Lecuona, Antonio Estévez, Antonio Lauro**. Judit Jaime, piano

Orbón, Villa-Lobos, Estévez, Chávez. Includes *Tres Versiones sinfónicas, Bachianas Brasileiras No. 2, El pequeño tren del Caipira, Mediodía en el llano, Sinfonía India* (Symphony No. 2). Dorian Recordings.

Angel Padilla Crespo, harp. Includes works by **Ernesto Halffter**.

Raymond Torres-Santos. *Requiem*. Performed by Camerata Coral, Coro de niños de Caguas, and the Union Church of San Juan Chancel Choir; José Daniel Flores, director; Orchestra Amarilis, Pagón-Vila, conductor.

La Revuelta. Works by **Alonso Toro, Juan de Dios López, Andrés Barrios, Inocente Carreño, Omar Acosta, Juan Francisco Sans, Miguel Astor**. Omar Acosta, flute; Juan Francisco Sans, piano. CONAC.

Romances y villancicos de España y del nuevo mundo. Works by **Francisco de la Torre, Diego Pisador, Juan del Encina, Luys de Narváez, Monachus Gulielmus, José Cascante, Antonio de Salazar, Juan Gutiérrez de Padilla, Juan Hidalgo, Juan de Triana**. Performed by Musica Ficta: Adriana Caro, recorders; Leonor Convers, voice and percussion; Sergio Gómez, vihuela de mano and guitar; Carlos Serrano, recorders and miscellaneous woodwinds; Jairo Serrano, voice, lute and percussion.

Sabor latino. Works by **Eugenio Toussaint, Arthur Benjamin, Astor Piazzolla, Heitor Villa-Lobos, Rodolfo Halffter**. Performed by La Camerata; Jesús Medina, director.

El Siglo XX en México: Antología pianística (1900-1950). Works by **José Rolón**,

Manuel Ponce, Carlos Chávez, Rodolfo Halffter, Silvestre Revueltas, Alfonso de Elías, Blas Galindo, José Pablo Moncayo, Armando Mantiel Olvera, Eduardo Hernández Moncada. María Teresa Frenk, piano. FONCA, UNAM, 1997.

Signos de la postmodernidad. Works by **Gonzalo Castellanos, Iclí Zitella, Josefina Puncelles de Benedetti, Luis Morales Bance, Miguel Astor, Domingo Sánchez Bor.** Performed by the Orquesta Filarmónica Nacional; Pablo Castellanos, conductor.

Vicente Emilio Sojo. *Misa Cromática.* Orquesta Filarmónica Nacional, Grupo Vocal Sacro, Juan Tomás Martínez, Idwer Alvarez; Pablo Castellanos, director. CONAC, FUNVES.

Sonoric Rituals. Works by César Guerra Peixe, **Juan José Castro, Orlando Jacinto García, Alfredo Rugeles, Tania León, Carlos Vázquez, Mariza Rezende, Marta García Renart, Isabel Aretz, Alicia Terzián.** Martha Marchena, piano. Albany Records.

Jaime Soto. *Cordillera.* Performed by Barroco Andino. CDAL 0201, Alerce, La otra música.

State of the Bass. Contains Piece Nº 1 for double bass and tape (1990) by **Orlando Jacinto García.** Robert Black, double bass. OO Discs.

Tangos y milongas. Works by **Horacio Salgán, Julio de Caro, Osvaldo Pugliese, Alfredo Gobbi, Astor Piazzolla, H. Castellano, Gerardo Mattos Rodríguez, Aníbal Troilo, Julián Plaza.** The Academic Wind Octet of Caracas.

Eugenio Toussaint. *Día de los Muertos.* Camerata de las Américas; Jesús Medina, conductor.

Under the Palms. Includes works by **Albéniz, Granados, Alfredo Viana, Ernesto Nazareth, Agustín Barrios-Mangoré, Jorge Morel.** Castellani-Andriaccio Guitar Duo. Fleur de Son Records.

Valses venezolanos de salón, vol. 1. Works by **Rogelio Caraballo, Manuel Guadalajara, Salvador Llamozas, Rosarito Silva, Sofía Limonta, Jesús M. Suárez, Teresa Carreño, Isabel P. de Maury, Ramón Delgado Palacios, Salvador N. Llamozas, Heraclio Fernández, Rafael Saumell.** Evencio Castellanos, piano. CONAC FUNVES.

Alejandro Velasco. *Lúdicamente.* Arcana Ensemble Acústico: Alejandro Velasco, piano; Diego Espinosa, percussion; Ville Kivivuori, cello; Gustavo Martín Márquez, cello; Sibila de Villa, saxophone and flute.

José Luis Wario Díaz. *Preludios a La Via Dolorosa.* Rodrigo Treviño Uribe, organ. Consejo para la Cultura de Nuevo León.

Zarpa al azar: Música latinoamericana para arpa. Works by **Alonso Toro, Horacio Uribe, Eugenio Toussaint, Leopoldo Novoa Matallana, Marcela Rodríguez.** Mercedes Gómez, harp. FONCA, URTEXT

SCORES

Rodolfo Acosta Restrepo (Colombia)
- Cuarteto de cuerdas No. 1 (1997). Score only
- *Wind* (1998) for woodwind quintet. Score only

Eduardo Alonso-Crespo (Argentina)
- String Quartet Nº 1. Score and parts
- String Quartet Nº 2 "The Valley of the Menhirs." Score only

Alexis Aranda (Mexico)
- *Cadenza* for solo flute
- Dos piezas para piano
- *Gravitación* (1998) for flute, clarinet, string quartet, piano. Score and parts

Vicente Avella
- *El río donde el delfín blanco* (1997) for viola and piano
- *En el fondo forestal del día* (1996) for mezzo-soprano, harp, percussion, violin, and cello. Poem by Vicente Gerbasi
- *Diferentes comienzos* (1997-98) for 2 tamboras and orchestra

Eduardo Bértola (Argentina)
- *Cantos a Ho* for flute, clarinet, alto saxophone, bassoon, trombone, violin, and double bass. Score and parts

Alfredo Del Mónaco (Venezuela)
- *Chants* (1988) per flauto solo. FUNVES
- *Lyrika* (1990) for oboe solo. FUNVES

Ariel Diríé (Argentina)
- *Dalias* for guitar
- Estudios Nº 5, Nº 6 for guitar
- *Eusonia* for piano
- *Mesurando* for guitar
- Preludio for piano
- *Schifrin: Homenaje a Lalo* for flute and piano

Ricardo Lorenz (Venezuela)
- *Zamuro tumbó Mirage* (1994) for saxophone (db. bass clarinet), 2 percussionist, and tape

Arturo Rodas (Ecuador)
- *Andino III* (1982) for flute
- *Arcaica* for orchestra
- *Lied* (1996) for percussion solo
- *Obstinado II* (1987) for cello
- *Oh...!* (1987) for piano
- *Oh...!* (1987) for trumpet
- Preludes for piano (1998)
All scores are Arcadia editions

Marcela Rodríguez
- *Cantata del Tequila* for mixed chorus and chamber orchestra. Text by Alvaro Mutis

Ada Julia Stilman (Argentina)
- *El oro íntimo.* Cantata for baritone and chamber orchestra. Text by Amado Nervo
- *Visiones* for solo piano
- *Cuadrados y ángulos* for singer, alto saxophone, trumpet, timpani, and piano. Text by Alfonsina Stormi
- Etudes for string quartet
- *Cantares de la madre joven:* Cantata No. 2. Text from poem 61 of Gitanjali by R. Tagore. For soprano soloist, women's chorus, flute or amplified guitar, violin, viola, clarinet, glockenspiel, and percussion.
- *Intensities*
- *Barcarola:* a cantata for soloists, players, and choral ensemble. Text from *Residencia en la tierra* by Pablo Neruda

Eugenio Toussaint (Mexico)
- *Post Tenebras Lux* for SATB, recorders, harp, 4 percussionist, and instrumental soloist. Score only

Irma Urteaga (Argentina)
- *Expectación* (1977) for SATB a cappella. Text by Clelia Costa Lima. Published as insert in Coralia: Revista de la Fundación Coral Argentina. Año 3, número 1 -Mayo 1997

TAPES

Eduardo Alonso-Crespo
- String Quartet Nº 2 *The Valley of the Menhirs.* Cuarteto Latinoamericano

Alexis Aranda
- *Cadenza para flauta sola.* Julieta Cedillo, flute
- *Contrapunctus tonalis* for brass quintet. Quinteto Silvestre Revueltas
- *Dos piezas para piano.* Mauricio Nader, piano

- *Gravitación* for flute, clarinet, piano, and string quartet. Onix Ensemble

Rolando Cori

- *Te Deum* (1997) for choir and orchestra (midi version)

Gonzalo Castellanos-Yumar

- *Antelación e imitación fugaz*
- *Concerto for viola and orchestra*. María de Lourdes Molina, viola; Orquesta Sinfónica Venezuela; Gonzalo Castellanos-Yumar, conductor
- *Preámbulo* for symphonic band. Banda Marcial Caracas; Rosa Briceño, conductor

Juan Luis Enríquez

- *In Xochitl In cuicatl* for SATB chorus

Duo Fagilde-Roel (flute and guitar)

Carlos Guastavino

- *Bailecito*
- *Gato*

Ignacio Cervantes

- *Tres danzas cubanas*

Alberto Ginastera

- *Nocturno, Amanecer, Malambo*
[all the arrangements by Fagilde-Roel]

Oswaldo Golijov

- *Oceana* (1996). The New World Guitar Trio, Schola Cantorum de Caracas. Lucas Carlson, boy soprano. Oregon Bach Festival Orchestra; María Guinaud, conductor. Text on poems by Pablo Neruda

Enrique de Goycochea

- *Escenas Sinfónicas de Córdoba* 1. 1. *Alborada*, 2. *Sonidos del pinar*, 3. *Tarde Serrana*, 4. *Ríos de Calamuchita*. Orquesta Sinfónica de Córdoba; Carlos Giraudo, conductor

Alejandro Iglesias-Rossi

- *Manchay Puitu* for soprano, 2 flutes, and percussion
- *Llorando silencios* for solo cello

Ricardo Lorenz

- *Concerto for Orchestra* (1993). American Composers Orchestra, Dennis Russell Davis, conductor
- *Zamuro tumbó Mirage* (1994) for saxophone, bass clarinet, piano, and percussion. Chicago Contemporary Chamber Players

Joaquín Nin-Culmell

- *Fanfara pour La Celestina*. The San Francisco Symphony Orchestra

César Potes

- *Paths: The River, A Celebration, Inside*

Francisco Rodrigo

- *Concerto for piano and orchestra*. Sadao Muraki, piano; Telésforo Naranjo, conductor
- *Itinerario místico de Santa Teresa de Ávila*: tone poem (1982)
- *El maleficio de la luna roja*: symphonic poem. Orquesta Sinfónica Venezuela; Carlos Riazuelo, conductor
- *Narcissus-Ballet* (1987)
- *Tropikalia* (1989)

Schola Cantorum Carolina de Cuba. Alina Orraca, director.

- **Oscar Escalada**. *Tangueando*
- **José María Vitier**. *Ay luna que reluces*
- **Keyla Orozco**. *Soneto para un son*
- **Silvio Rodríguez**. *Locuras*
- **Pedro Luis Ferrer**. *El almuerzo*
- **Teixeira Silva**. *O Pato*
- **Beatriz Corona**. *Cantares del mal de amores*
- **Angel Aldae**. *Me quiero casar contigo*

Roberto Sierra

- *Concerto for two guitars and orchestra Of Discoveries*. Joanne Castellani & Michael Andriaccio, guitars. St. Christopher Chamber Orchestra of Lithuania; Arie Lipsky, conductor
- *Cuentos* for instrumental ensemble

Juan Trigos

- *Liguero* (1992) version for mezzo soprano and 6 instruments
- *Calzones rojos* (1995) version for tenor and 8 instruments. Ensemble Alacrán del Cántaro; José Luis Castillo, director
- *Concierto para cuarteto de cuerdas* (1995). Cuarteto Latinoamericano

Ezequiel Viñao

Arcana (1997) for soprano and chamber ensemble

¡Viva! Festival de la música de nuestras hermanas. Music of Latin American Women - March 29, 1997, Chicago, Illinois; produced by American Women Composers, Midwest.

- **Rocío Sanz**. *Cinco canciones de verano*
- **Roseane Yampolschi**. *Fragments I*
- **Tania León**. *Ritual*
- **Isabel Aretz**. *Primera serie criolla*
- **Gabriela Ortiz**. *Divertimento*
- **Eliana Ellas**. *Paulistana*
- **Tania María**. *Yatra-ta*

Jean-Marie Minton, mezzo soprano; Abraham Stokman, piano; J. Laurie Bloom, clarinet; Patricia Morehead, recorder and oboe; Deanna Witkowski, keyboard and vocals; Michael Arnopol, bass; Tom Hinskind, percussion

Lorenz: Music in the Loft

Between September and October of 1995 several works by Venezuelan composer Ricardo Lorenz were performed in the *Musi in the Loft* concert series. Lorenz was the first beneficiary of *Composers of the Next Generation*, a program designed to bring together the music of emerging composers with the standard chamber repertoire.

Some of Lorenz's works for larger ensembles have been presented this season as well. On January 30, Barbara Schubert conducted Lorenz's *Concerto for Recorder* with the University Symphony Orchestra featuring fellow Venezuelan Aldo Abreu as soloist. On March 15, the Chicago Sinfonietta under the direction of Paul Freeman premiered *Pataruca* for solo maracas and chamber orchestra. This concert featured Chicago percussionist Ed Harrison as soloist. Lorenz is the current Composer-in-Residence of the Billings Symphony, Montana. Uri Barnea, the orchestral artistic director, conducted the premiere of Lorenz's *Concerto for Recorder* (1995), with Aldo Abreu as soloist.

Lorenz is also composer-in-residence for consortium of the Chicago Symphony, the Mexican Fine Arts Museum and the Yollocall Youth museum. In this capacity, Lorenz promotes, coordinates, composes and conducts varied musical repertoire involving musicians from the Chicago Symphony and musicians from the Latino community of Chicago.

Argentine electroacoustic and computer music

Martín Fumarola presented a lecture on Argentine electroacoustic and computer music as well as music from other Latin American countries to composition and electroacoustic music students of the Moscow Conservatory. The lecture took place at the Theremin Center for Electroacoustic Music and Multimedia of the State Conservatory of Moscow, and it presents the following works: *Karma* and *Mel18* by Ricardo Dal Farra (Argentina); *Tres cascadas transición constante* by Fabián Luna (Argentina); *Espejos Virtuales* by Daniel Schachter (Argentina); *Angelus* by Alejandro Iglesias-Rossi (Argentina); *Callejuelas* and *El peregrinar de la araña* by Martín Fumarola (Argentina); *Vojm* by Adina Izarra (Venezuela); *Homenaje a la flecha clavada en el pecho de Don Juan Díaz de Solís* by Corián Aharonián (Uruguay); *Zeluob 3* by Pablo Freire (Ecuador) and *Nahual II* by Roberto Morales (Mexico).

For more information visit the following URL:

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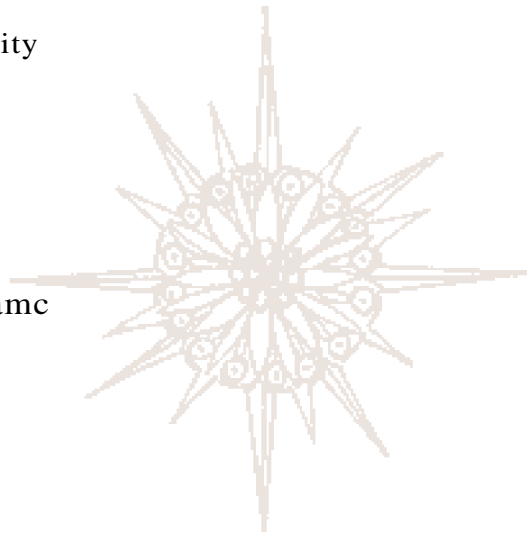
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