



**JACOBS SCHOOL OF MUSIC**

INDIANA UNIVERSITY

Bloomington

*CULTURAL COUNTERPOINTS:  
Examining the Musical Interactions  
between the U.S. and Latin America*

A Conference in Celebration of the 50th Anniversary of the  
Indiana University Latin American Music Center

Carmen-Helena Téllez, Director

October 19th-23rd, 2011

Program & Abstracts

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Carol Hess

Alejandro L. Madrid

Robin Moore

## Notes before a 50th Anniversary Conference

Dear Colleagues and Friends,

It is a pleasure to welcome you to our conference “Cultural Counterpoints: Examining the Musical Interactions between the United States and Latin America.” It is a suitable topic to celebrate the Latin American Music Center’s 50th anniversary. In 1961, the Center was founded thanks to an initiative and funds by the Rockefeller Foundation, that the Indiana University School of Music--Jacobs School of Music--and its Dean Wilfred Bain pursued with enthusiasm. As its first director, the eminent Chilean composer Juan Orrego-Salas set to work to build a comprehensive archive of Latin American concert music, with the aim of making it the most important of any university in the world. For 26 years Juan Orrego-Salas taught scores of Latin American composers, and secured the friendship of many others, who faithfully sent their scores to be represented here. He produced seven festivals, some of them in collaboration with sister organizations, such as the Inter-American Conference of Ethnomusicology and the Inter-American Music Council. He also counted with the friendship of conductors and producers like Guillermo Espinosa, who directed the famous Inter-American Music Festivals in Washington, D.C. His wife, Lucille eventually donated his wonderful collection to the Center after his death. You will be able to view some of its contents during your visit.

After my arrival as director in 1992, my primary activity as a conductor led me to encourage commissions, premieres and recordings, as well as a more direct participation by the Jacobs School’s students through classes, ensembles and competitions. At all times we counted with the support of Dean Charles Webb, Dean Gwyn Richards, Dean Alberto Torchinsky, Philip Ponella and the staff of the Cook Music Library, as well as from fraternal organizations such as the Center for Latin American and Caribbean Studies, the Archives of Traditional Music and the Lilly Library. Olimpia Barbera, a friend of the LAMC, has supported the academic career of many Latin American students with her scholarship. You will see the results of these activities in the CDs that we have produced, in our concerts, and in some of the works you will hear, such as the Mass by Mexican composer Mario Lavista, commissioned and premiered by the LAMC. I encourage you to visit our website to view current and past projects, as well as the featured exhibits and permanent collections at the William and Gayle Cook Music Library, the Lilly Library and the Archives of Traditional Music.

Since 1992 we have done three symposiums, in 1994, 1996, and 2004. We devoted them mostly to composers, and some of our earlier guests are visiting us again this time. “Cultural Counterpoints” is our first conference with an emphasis in musicology. It is such a joy to see that the field has grown so much that it is able to produce such an enthusiastic response to our conference. It is a perfect opportunity to receive your wisdom on the challenges and directions that the Latin American Music Center should embrace. The music profession is changing rapidly, not only because of technological innovations, but also under the influence of cultural crosscurrents that involve an ever-larger Latin American and Latino population in our country.

I look forward to your papers, and I hope that this meeting will encourage renewed networks that will favor the promotion of Latin American music in the United States. Our musics are, after all, inextricably connected. A warm welcome to all!

Carmen-Helena Téllez, D.M.

Tracy M. Sonneborn Professor of Music, 2010

Director, Latin American Music Center

Jacobs School of Music

Indiana University

## Daily Program

Wednesday, Oct. 19th

**5:30pm: Lilly Library**

**Conference's Inaugural Exhibit and Short Recital** (open to the public)

5:30 pm: Lilly Library

Guided tour of the Lilly Library Collections.

Sign up by email to edederic@indiana.edu (Emma Dederick).

Subject Heading = LAMC Conference Library Tours Registration.

### *Inaugural Exhibit at the Lilly Library*

Items from the Julián Orbón, Guillermo Espinosa, and Mendel Collections

**6:30pm: Lilly Library**

Welcome address by Gwyn Richards, Dean of the Jacobs School of Music

Remarks by Juan Orrego-Salas, First Director of the LAMC

### Inaugural Recital

*Vueltas y revueltas*, Op . 121 (2002)

Juan Orrego-Salas (Chile, b. 1919)

*Abanico*

for Violin and Interactive Computer (2007)

Tania León (Cuba/U.S., b. 1943)

*Venezuelan Suite for Violin and Piano* (2006)

Paul Desenne (Venezuela, b. 1959)

Totunel de Warena

Donzulián

Guasa del monocordio de lata

Su pajarillo

Colin Sorgi, violin; Jooeun Pak, piano

Grand Prize Winners, First Latin American Music Center Recording Competition

**7:30pm: IU Art Museum**

**Welcome Reception** (open to invited guests and registered conference participants)

Salon Performance by the LAMC Guitar Ensemble, Espen Jensen,  
Artistic Director

An Anniversary Salon Recital

Selections form:

Cumbiamba (2002) Jaime Córdoba (Colombia, born 1946)

El frutero, merengue venezolano Cruz Felipe Iriarte (Venezuela, born 1922)  
(arr. Luiz Zea)

El diablo suelto (1878), vals joropeado  
Heraclio Fernández Noya (Venezuela, 1851-1886)  
(arr. Alex Rodriguez)

Barlovento (1936), merengue Eduardo Serrano (Venezuela, 1911-2008)  
(Arr. Alex Rodríguez)

El Choclo (1903), tango Ángel Villoldo (Argentina, 1961-1914)  
(Arr. Espen Jensen)

La Cumparsita (1916), tango Gerardo Matos Rodríguez (Uruguay, 1897-1948)  
(Arr. Randall Nye)

Tierra Mestiza (1976), son Gerardo Támez (Mexico)

Stevan Jovic, Milena Petkovic, Ouk Chung, Evita Sonner,  
Matt Sutton, and Ivan Maceda Vela

**Thursday, Oct. 20th**

**8:00 am: Guided tour of the Indiana University Archives of Traditional Music.**

Sign up by email to edederic@indiana.edu (Emma Dederick).  
Subject Heading = LAMC Conference Library Tours Registration.

9:00am: Lilly Library--Registration on site (registration will continue through the duration of the conference)

**9:30-11am: Lilly Library—Session I:  
Music and United States Inter-American Diplomacy.**

Moderated by Carol Hess, Michigan State University

9:30am—"Shaping Perceptions: Early Experiments in Musical Diplomacy and Inter-American Relations," Jennifer L. Campbell, Central Michigan University

10:00am—"The Rockefeller Foundation and Latin American Music during the Cold War: Meeting Points of Music, Policy, and Philanthropy," Eduardo Herrera, University of Illinois at Urbana-Champaign

10:30am—"Inter-American Musical Encounters During the Cold War: Festival of Spain and the Americas, Madrid, 1964," Alyson Payne, University of California, Riverside

11:00am—Break

**11:15am-12:00pm: Lilly Library—Session II:  
Latin American Music Libraries and Collections in the USA.**

Moderated by Emma I. Dederick, Indiana University.

11:15am—"El Dorado in Philly: Latin American Symphonic Music in the Fleisher Collection," Gary Galván, La Salle University, Free Library of Philadelphia

11:45am—Panel response: "Music in the Bernardo Mendel Collection," Bernard Gordillo, Independent Scholar

12:00pm—Lunch Break.

**1:30-4:00pm: Sweeney Hall—Session III:  
Recent Musical Interaction between Cuba and USA.**

Moderated by Alejandro L. Madrid, University of Illinois-Chicago.

1:30pm—“Radio Dialogues: U.S. Musical Influences on Cuban Alternative Music,” Susan Thomas, University of Georgia

2:00pm—“Cuban Pan-Americanism: Cuban Music Exchanges with the U.S. and Latin America before and after the 1959 Revolution,” Marysol Quevedo, Indiana University

2:30pm—“Somos Iguales: Cuban Hip-Hop in the Age of Social Networks,” Alyssa Pereira, Tish School of the Arts, New York University and Society of Ethnomusicology

3:00pm—“Awkward and Uneven Musical Flows: The Politics of Increased U.S.-Cuban Musical Interaction,” Tim Storhoff, Florida State University

**3:30 pm: Special Presentation and Discussion: Cuban composers in the U.S.**

Presented by composers Tania León, Brooklyn College; and Ileana Pérez-Velázquez, Williams College; Orlando Jacinto García, Florida International University  
Moderated by Elbio Barilari, University of Illinois-Chicago

4:00pm—Coffee Break

**5:00pm: Sweeney Hall—Keynote address I:  
“Singing Blackness across Borders. Capeyuye and Mascogo  
Identity in Northern Mexico”**

Alejandro L. Madrid, University of Illinois, Chicago.

6:15pm—Dinner break

**7:45pm: Auer Hall—Pre-concert talk**, with Music Director David Dzubay and composers Juan Orrego-Salas, Roberto Sierra and Ricardo Zohn-Muldoon.

**8:00pm: Auer Hall—New Music Ensemble Concert**  
(For full program go to Concert Programs Section.)



**Friday, Oct. 21st**

**9:00am-10:30am: IMU Dogwood Room—Session IV:  
Latin American Music and US Film and Media**

Moderated by Phil Ford, Indiana University

9:00am—“Olin Downes and the Reception of Latin American Composers in the United States,” Luiz Fernando Lopes, Indiana University

9:30am—“*Sinfonia Amazônica*: Amazing and Barely Known,” Irineu Guerrini Jr., Faculdade Cásper Líbero

10:00am—“Walt Disney and Diplomacy: The Musical Impact of *Aquarela do Brasil*,” Charles Morris and Elizabeth Berndt Morris

10:30-11:00am—Break

**11:00am-12:15pm: IMU Dogwood Room—Session V:  
Latin American Music as Agent of Educational and Cultural  
Change in the USA.**

Moderated by Erick Carballo, Indiana University

11:00am—“Save the Children or Save the Music: Venezuela’s El Sistema as Syncretic Aesthetic and Pedagogical Export,” Ludim Rebeca Pedroza, Texas State University

11:30am—Panel response: “How does a Latin American Music Initiative impact an American Charter School Community? Observations from El Sistema Boston,” Katherine L. Campe, Harvard Graduate School of Education, and Brian L. Kaufman, Conservatory Lab Charter School

11:45am—Panel response: “Increasing Cultural Awareness through Choral Music,” Kimberly Meisten, Vocal Essence

12:00pm—Panel response: “Music schools and musical activity in 17th-Century New Mexico Missions,” Tomás Lozano, Museo de la Música Luis Delgado

12:15pm—Lunch Break

**12:00pm-1:00 pm: International Center Noon Concert Series  
Brazilian Instrumental Music-** with Almir Côrtes, guitar; Nilton  
Moreira, flute; and Leandro Barsalini, percussion.

(Light refreshments will be served.)

**1:30pm-2:45pm, Sweeney Hall—Session VI:**

**On Art Music Composers.**

Moderated by Susan Thomas, University of Georgia

1:30pm—“Roque Cordero (1917–2008) in the United States,” Marie Labonville, Illinois State University

2:15pm—“Exotic birds, awkwardly scattered and generally spluttering: Silvestre Revueltas vis-a-vis U.S. Pan-Americanism,” Roberto Kolb, Universidad Nacional Autónoma de México

**3:00-4:30pm, Sweeney Hall—Session VII:**

**Copland and His Impact on Latin American Music**

Moderated by Erick Carballo, Indiana University

3:00pm—“Ginastera in Washington: Correspondence with Copland and Spivacke at the Library of Congress,” Deborah Schwartz-Kates, University of Miami

3:45pm—“Revisiting Copland’s Mexico,” Leonora Saavedra, University of California, Riverside

4:30pm—Break

**5:00pm, Sweeney Hall, Keynote address II:**

**“Music and Pan Americanism: New Directions in Historiography?”**

Carol Hess, Michigan State University

**6:00pm, Sweeney Hall**

**Short Film: *Juan Orrego-Salas, the LAMC and the Life of a Latin American Composer in the United States***

Erick Carballo, Emma Dederick, Julian Wilson, producers.

6:30pm—Dinner break

**8:00pm—Musical Arts Center**

**Indiana University Opera Theater**

**William Bolcom’s *A View from the Bridge***

## Saturday, Oct. 22nd

### 9am-11am, Sweeney Hall—Session VIII:

#### On Art Music Composers.

Moderated by Deborah Schwartz-Kates, University of Miami

9:00am—“Musical Analysis of 16 Poesilúdios for Piano, by Almeida Prado, According to Analytical Techniques Developed by American Theorists,” Adriana Lopes Moreira, Universidade de São Paulo

9:30am—“Turn-of-the-Century Buenos Aires Viewed from New York: Astor’s Piazzolla’s setting of Borges’s “El hombre de la esquina rosada,”” John Turci-Escobar, Washington University of St. Louis

10:00am—“Camelia’s truths in *Únicamente la verdad*: Narrative, History, and Musical Gesture,” Erick Carballo, Indiana University

10:30am—Panel response: “Brief overview of the musical dialogue between Bolivia and United States,” Isaac Terceros, Universidade de São Paulo

10:45am—Panel response: “Alejandro Monestel and his Rhapsodies for Military Band: San José and New York,” Tania Camacho Azofeifa, Butler School of Music, The University of Texas at Austin

### 11am-12:45 pm, Sweeney Hall—Session IX: The United States’ Influence on the Development of Latin American Musicology.

Moderated by J. Peter Burkholder, Indiana University

11:00am—“Robert M. Stevenson’s Inter-American Music Review: Thirty Years of Landmark Publishing,” Walter Aaron Clark, University of California, Riverside

11:45am—Gerard Béhague: from Panamericanism to Multiculturalism, Maria Alice Volpe, Universidade Federal do Rio de Janeiro

12:15pm—“George List and Colombian Musicology,” Egberto Bermúdez, Universidad Nacional de Colombia

12:45—Lunch break

### 2:15pm-3:45 pm, Sweeney Hall—Session X:

#### Mutual and Diverse Perceptions and Negotiations between the USA and Mexico.

Moderated by John McDowell, Indiana University

2:15pm—“Bordering Spaces and Encounters in Music of Gabriela Ortiz,” Marianne Kielian-Gilbert, Indiana University

## *Cultural Counterpoints*

2:45pm—"The Sounds of Mexico: Music in the OCIAA Documentaries," Jacky Avila, University of California, Riverside

3:15pm—"Audioscapes: Interpreting Nationalistic Perspectives Through Transnational Death Metal (Band: Brujería)," Michael Mena, University of Texas – Panamerican

3:30pm—Panel response: "Double Meanings in Carlos Chávez's *Horsepower*," Christina Taylor Gibson, The Catholic University of America

3:45pm—Break

### **4pm-5:00pm, Sweeney Hall, Keynote address III: "The Danzón and Caribbean Musical Influences on Early Jazz"**

Robin Moore, University of Texas at Austin

### **5:00-6:00pm, Sweeney Hall—Session XI: The Interactions of Ragtime and Jazz with Latin American Popular Music Genres.**

Moderated by Robin Moore, University of Texas at Austin

5:00pm—"Alcajazz: Afro-Peruvian Forms of Musical Knowledge and the Shaping of Afro-Peruvian Jazz," Javier León, Indiana University

5:30pm—Panel response: "Brazilian styles and jazz elements: Hybridization in the music of Hermeto Pascoal," Almir Cortes, Universidade Estadual de Campinas – UNICAMP

5:45pm—Panel response: "Ragtime traces in the Brazilian choro Segura ele! [Hold him!] by Pixinguinha: composition and performance hybridization after the trip to Paris in 1922," Nilton Antônio Moreira Júnior and Fausto Borém, UNIRIO – Federal University of the State of Rio de Janeiro

6:00pm—Break

### **6:30pm, Auer Hall—Recital Showcase** (For full program go to Concert Programs Section.)

6:30pm—Recital No. 1, Lecture-Recital: "Manuel Saumell, Ignacio Cervantes, and Louis Moreau Gottschalk: Ragtime's Missing Links"  
Donna Coleman, piano, The University of Melbourne

7:15 pm—Recital No. 2: Latin American String Quartets.  
Chamber Music Recital with Kaia String Quartet. Works by Julián Orbón and Roque Cordero.

8:00pm—Recital No. 3, with the Hammond Piano Duo and the Conference Chamber Players.

Works by Elbio Barilari, Alfonso Montecino, Roberto Cedeño, and Astor Piazzolla (For full program go to Concert Programs Section.)

**9:00pm-midnight, Serendipity Martini Bar**, 201 S. College Ave. (Open to the public; concert is anticipated to begin at 9:30 and places are limited.) (For full program go to Concert Programs Section.)

El Taller and Special Guests

Michael Spiro, Latin percussion and Jovino Santos Neto, piano  
with special appearance by Pablo Aslan, bass

**Sunday, Oct. 23rd**

**12:00pm: Cook Music Library**

Guided visit of the Cook Music Library Collection.

Sign up by email to [edederic@ndiana.edu](mailto:edederic@ndiana.edu).

For a regular self-guided visit, please consult

<http://www.libraries.iub.edu/index.php?pageId=11&libraryId=16&semester=fall>

**1:00pm, Sweeney Hall**

**Pre-Concert Open Discussion: What is the future of Latin American Music and Latino Music in the USA?**

Moderated by Carmen-Helena Téllez, Director, Latin American Music Center

**2:00pm, Auer Hall**

**Conference Closing Concert.**

Indiana University Contemporary Vocal Ensemble, Kuttner Quartet, Conference Chamber Players, with Angela Yoon, Sharon Harmns, sopranos

Carmen-Helena Téllez, music director.

Works by Elbio Barilari, Gerardo Diríe, Orlando Jacinto García, Mario Lavista, Gabriela Ortiz, and Ileana Pérez-Velázquez.

(For full program go to Concert Programs Section.)

## **Abstracts**

### **Session I: Music and United States Inter-American Diplomacy**

“Shaping Perceptions: Early Experiments in Musical Diplomacy and Inter-American Relations”

Jennifer L. Campbell, Central Michigan University

When State Department officials inaugurated a program of cultural diplomacy in the 1930s, their actions stimulated a surge of government-sponsored activity in music. One of the most effective proponents of this initiative was the Music Committee of the Office of Inter-American Affairs (OIAA), whose membership included Carleton Sprague Smith and Aaron Copland. This committee focused on furthering musical exchange with Latin America. They decided which U.S. musicians would receive funding for South American tours, as well as encouraged musical reciprocity by commissioning and performing South American music, and, when possible, bringing composers and ensembles north.

In this paper, I examine how the decisions and actions of OIAA Music Committee played a role in the way music of the United States was represented in South America and vice versa. In many ways, this committee served as a gatekeeper for cultural exchange with Latin America. Only those U.S. musicians, ensembles, and musical works that met with the committee's approval were financially supported. In turn, the information gathered by the leaders and participants in these tours influenced which South American musicians and composers the committee advocated to bring to the United States. Two case studies, the 1941 Yale Glee Club tour of South America and the visit of Brazilian composer Francisco Mignone to the U.S. in 1942, serve as examples, offering insight into how the committee members and, more broadly, U.S. government officials evaluated the success of these cultural exchanges and measured the perceived and potentially lasting impact of these new initiatives.

“The Rockefeller Foundation and Latin American Music during the Cold War: Meeting Points of Music, Policy, and Philanthropy”

Eduardo Herrera, University of Illinois at Urbana-Champaign

In the beginning of the 1960s the Rockefeller Foundation gave two grants for the study of Latin American music. Their aim was to help the creation of institutions that would provide a “sustaining environment in which cultural work may flourish.” The first grant was for the Centro de Altos Estudios Musicales at the Torcuato Di Tella Institute in Buenos Aires, Argentina, which under the leadership of Alberto Ginastera offered advanced training in musical composition. The second grant was given to Indiana University, Bloomington, “to establish the first center in the United

States for the study and performance of Latin American music”<sup>1</sup> under the direction of Juan Orrego-Salas. Major emphasis was to be put on the cooperation between both centers. Behind these two projects was John P. Harrison, Assistant Director for Humanities at the Rockefeller Foundation. Studies on public and private support for the arts, often called the ‘economics of the arts,’ frequently fail to recognize the personal connections between the people formulating foreign policy, pushing forward specific corporate interests, and deploying resources through grants, endowments and donations. By looking at the Rockefeller Foundation’s project to create the CLAEM in Buenos Aires, and the LAMC in Indiana University, I show the crucial role of Harrison, and the way particular individuals reshaped with their actions both foreign aid and development funds for the arts.

“Inter-American Musical Encounters During the Cold War: Festival of Spain and the Americas, Madrid, 1964”

Alyson Payne, University of California, Riverside

The renewal of the Pact of Madrid in 1963 brought the United States and Spain into a closer rapport as well as strengthened Spain’s connection to the Organization of American States (OAS). No longer politically isolated, Spain began to host inter-American exhibits of music and art to promote more amicable relations with the American republics. One such event, the Festival of Music of the Americas and Spain, held in Madrid in 1964 and sponsored by the OAS and the Institute for Hispanic Culture, showcased the latest avant-garde music of the U.S., Latin America, and Spain. In addition to promoting new music, this display of compositions by Aaron Copland, Juan Orrego Salas, Roque Cordero, Aurelio de la Vega and others aided the political relations among the countries involved. Since the start of the Cold War, the U.S. had tried to strengthen its inter-American relations, while at the same time, deterring Communism in the region. Avant-garde music, in stark contrast to Soviet musical policies, could unite the Americas in a cosmopolitan embrace. Spain, eager to rehabilitate its international reputation, also promoted its own avant-garde compositions in addition to those from the Americas. This demonstration of musical goodwill also helped Spain to secure needed economic assistance from the U.S. and Latin America. This paper examines the cooperation of the U.S. and Latin America with Spain on this festival in order to explore the myriad political uses of music, from promoting democracy to dictatorship.

## Session II: Latin American Music Libraries and Collections in the USA

“*El Dorado in Philly: Latin American Symphonic Music in the Fleisher Collection*”

Gary Galván, La Salle University, Free Library of Philadelphia

While *la Muisca* may have fostered the legend, it is *la musica* that makes the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia the *El Dorado* of Latin American symphonic music. Believing that no collection of orchestral music could be considered complete without the inclusion of the works of South and Central American composers, Philadelphia music philanthropist Edwin Fleisher began working directly with the United States Government in the 1940s to establish and cement cultural relations and personally commissioned Nicolas Slonimsky to visit Latin America in 1941-1942 in order to secure Pan American orchestral works so that they might be copied for the Fleisher Collection. Fleisher also attracted enthusiastic support from valuable resources such as Walter Burle Marx, Francisco Curt Lange, the Pan American Union, and the Library of Congress to mark the Federal Music Copying Project's enlarged entrance into the field of producing full performance sets of unpublished contemporary South and Central American orchestral music. Ultimately, Fleisher amassed the largest collection of orchestral performance sets of Latin American orchestral music in the world. Through my research into this collection, I have recently uncovered over 70 uncatalogued Latin American works on microfilm which lack complete materials for performance. This presentation examines the history of the copying project through primary source documents, addresses the collection's inestimable value to researchers and performers worldwide, and postulates a plan for moving this hidden treasure from the page to the stage.

Panel Response: “Music in the Bernardo Mendel Collection”

Bernard Gordillo, Independent Scholar

In late January of 1969, musicologist Robert M. Stevenson visited the Lilly Library at Indiana University, where he requested permission to study three Latin American manuscripts—Ramírez del Aguila's *Noticias políticas* and two others simply labeled “Peru” and “Guatemala.” His visit, the first of several undertaken over a period of many years, was most likely due to an open invitation extended by the library just months before. The manuscripts that Stevenson studied, and from which he would later refer to in his writings, were all part of the Mendel Collection—a unique and extensive archive focused on the Spanish Empire in Latin America and the Philippines—whose foundation was the personal library of Austrian businessman Bernardo Mendel. Now containing approximately 40,000 printed items and 26,000 manuscripts, which embrace the Age of Discovery through the early 20th Century, the collection has been at the library for five decades, in which time its reputation



as one of the largest in the United States has not only grown, but attracted much interest from many a scholar. Of particular consideration is the music contained within the collection. And while modest in comparison to other areas, it is nonetheless significant for a handful of items, including the Guatemalan manuscript which attracted Stevenson. In this paper I explore music prints and manuscripts in the collection with a brief survey the contents, acquisition history, and known influence and dissemination. Music-related sources, such as villancico text booklets, are also examined.

### **Session III: Recent Musical Interaction between Cuba and USA**

“Radio Dialogues: U.S. Musical Influences on Cuban Alternative Music”

Susan Thomas, University of Georgia

U.S. accounts of post-revolutionary Cuban music history tend to focus on the island’s isolation, constructing a narrative that explains more about our own isolation from Cuba than Cuba’s isolation from the rest of the world. This paper works against such narratives by examining contemporary Cuban musicians’ pervasive and tactical engagement with U.S. music in the 1980s and 1990s.

The generation that created the eclectic and experimental genre now known as Cuban Alternative Music (Borges-Triana, 2010) was born roughly two decades into Cuba’s socialist experiment. Coming of age during the revolution’s greatest prosperity and optimism, they experienced the economic crisis that followed the collapse of the Soviet Union in 1991. There may not been an open market for “imperialist” culture in Cuba, but young people actively sought out U.S. and British popular music by listening to Miami radio broadcasts and acquiring recordings via relatives who worked as merchant marines or diplomats, or who traveled abroad for educational or military purposes. Michael Jackson; the Jackson Five; Earth, Wind, & Fire; and Cool and the Gang are routinely cited as major influences along with Argentine rock and Brazilian jazz and *bossa nova*. This paper examines the role of recordings as well as direct Cuban-U.S. collaborations in shaping contemporary Cuban music. Such musical engagement should not be viewed as another example of U.S. hegemony. Rather, it was willful and selective; Cuban musicians sought out artists and genres that fulfilled certain aesthetic criteria or that offered innovative solutions to issues of rhythm, harmony, arrangement, or production.

“Cuban Pan-Americanism: Cuban Music Exchanges with the US and Latin America before and after the 1959 Revolution”

Marysol Quevedo, Indiana University

This paper traces Cuban Pan-Americanism before and after the 1959 revolution, when the lively music interactions between Cuba and the US were interrupted by the US embargo and Cuba turned towards other Latin American

countries to foster Pan-American exchanges. The wellspring of Pan-Americanist good will on the part of the US toward Cuba dried up quickly after the 1959 revolution. Prior to the revolution exchanges between Cuban and US composers were vigorous; however, the events following the revolution not only changed economic and political relations between Cuba and the US, but also negatively impacted the ability of composers and musicians from the two countries to maintain ties. This paper explores the pre-revolutionary exchanges between Cuba and the US through Henry Cowell's *New Music Society* and its related publications (which included Amadeo Roldan's *Ritmicas*), the Pan-American Association of Composers, as well as Cuban composers who studied in the US (including Gisela Hernández and Julian Orbón). The decrease in exchanges between the two countries is most noticeable in the absence of Cubans from US concert series and festivals, such as the Inter-American Music Festival (IAMF), demonstrating the embargo's effect on cultural matters. A quick survey of the programs of the IAMF reveals that after their first festival in 1958, the only Cuban composers included in performances were those exiled in the US. The dearth of Cuban works in the IAMF and the scarcity of scholarship about Cuban art music from this period suggest lack of compositional activity in Cuba. In reality, however, art music in Cuba flourished. Cultural interactions with other Latin American countries continued and even increased with the establishment of Cuban institutions intended to cultivate Pan-American exchanges, most notably the Casa de las Americas. Thus, in spite of the US embargo, Cuba actively fostered musical Pan-Americanism, albeit a different kind from that promoted by the US.

“Somos Iguales: Cuban Hip-Hop in the Age of Social Networks”

Alyssa Pereira, Tish School of the Arts, New York University and Society of Ethnomusicology

Through occupation and trade during the last ten years, the United States and Cuba have absorbed facets of each other's cultural profile. Two products of recent exchange in Cuba as a result of its relationship with the United States are the emergence of online social networks and the growth of Cuban hip-hop.

In the US, social networking (through vehicles such as Facebook, Myspace and Twitter) is used as a method of communication and a marketing tool. Many small record labels primarily rely on this type of grassroots marketing to appeal to their web-savvy target audience. While rap musicians in Cuba do not always have the capability to commercially sell professionally mixed albums due to a dependence on government allocated musician's funds and materials, and submissiveness to government's jurisdiction over what music is publicly released, the accessibility of the internet and social networks make possible a release of music at an underground level. As a result, complete censorship becomes an impossible feat and these musicians are able to release their music nationally and internationally through this medium.

In this paper, I explore the expansion in the use of new social media networks in Cuba and their role in burgeoning the commercialization of Cuban rappers and their music. I note the differences in social media's influence for Cuban underground

rappers versus commercial rappers and the resulting success, both culturally and financially. Finally, I discuss the transnational impact of music dispersed through social media in Cuba and compare it to an earlier model of government-mandated distribution.

“Awkward and Uneven Musical Flows: The Politics of Increased U.S.-Cuban Musical Interaction”

Tim Storhoff, Florida State University

Since his inauguration, President Obama has relaxed the musical embargo of Cuba following a long period when musical exchanges between the U.S. and Cuba were few and far between. This has made high-profile Cuban performances possible for U.S. musicians like Kool and the Gang, Colombian-American rocker Juanes, the Jazz at Lincoln Center Orchestra with Wynton Marsalis. This period has also seen more Cuban musicians performing in the U.S. because the State Department has resumed issuing cultural exchange visas to Cubans, and the Cuban government is allowing more musicians to travel abroad. While these exchanges can be seen as a part of President Obama’s call for a “new beginning” in the U.S.-Cuban relationship, he also cautioned against overestimating the political impact these exchanges could have.

In the same way that contemporary global economic processes create dense interconnections along with areas of exclusion and immobility, recent musical flows between the U.S. and Cuba are also awkward, uneven and discontinuous. While performers distance themselves from any overtly political stance, the disparities between who may participate in these transnational performances, when and where they take place, and the various controversies and reactions they inspire expose a range of attitudes and realities about the U.S.-Cuban relationship and its future. By analyzing the awkward and uneven nature of these performances in both the U.S. and Cuba, this paper explores the potential function of musical exchanges as bellwethers for future engagement between these two nations even when reforms in the U.S.- Cuban relationship appear to be stalling.

**Keynote address I: “Singing Blackness across Borders. Capeyuye and Mascogo Identity in Northern Mexico.”**

**Alejandro L. Madrid, University of Illinois, Chicago**

This paper takes capeyuye [spiritual singing] as a point of departure to study the Mascogos’ continuous struggle to define themselves as binational people, as Afro-Seminole living in Coahuila, Mexico. By reflecting on the intersections of race, nationality, and the body within the specificities of Mascogo border culture and history, the paper problematizes Anne Anlin Cheng’s notion of “racial melancholia,” suggesting that self rejection might be a more strategic move than she acknowledges to be. In the end, the author coins the term “dialectical soundings” and propose that

the singing of spirituals among the Mascogos in fact renders Blackness visible in the context of the Mexican border essentialist racial discourses.

## **Session IV: Latin American Music and US Film and Media**

“Olin Downes and the Reception of Latin American Composers in the United States”

Luiz Fernando Lopes, Indiana University

Olin Downes, influential music critic of the *New York Times* from 1924 until his death in 1955, was an indefatigable supporter of contemporary music and his interest extended to Latin American composers such as Carlos Chávez, Alberto Ginastera, Camargo Guarnieri, and Heitor Villa-Lobos. Downes’s reviews and newspaper pieces in relation to the New York World’s Fair from 1939 were especially instrumental in consolidating the reputation of Villa-Lobos in the United States. Downes thought highly of Chávez not only as a composer but also as a conductor, whom he compared in favorable terms to Arturo Toscanini’s tenure with the New York Philharmonic. Downes established a particularly enthusiastic relationship with Villa-Lobos and his music, about which he wrote more often than that of any other composer from Latin America. The Brazilian composer reciprocated in kind by dedicating to Downes his Symphony No. 8 from 1950.

This paper examines Downes’s music criticism in the *New York Times*, especially his reviews of Latin American music performances, as well as his papers and unpublished correspondence, which mostly survive at the University of Georgia in Athens. Although it is clear that Olin Downes’s support of Latin American music was indefatigable and genuine, this paper reveals that it was not entirely disinterested and that the renowned critic also worked in tandem with the State Department in Washington, D.C., and its Good Neighbor Policy for the arts.

“Sinfonia Amazônica: Amazing and Barely Known”

Irineu Guerrini Jr., Faculdade Cásper Líbero

In 1953, a young Brazilian film maker, Anelio Latini Filho, launched what would be the first Brazilian full length animation film: *Sinfonia Amazônica*, with stories based on Amazon legends. Greatly inspired by the Disney style, and especially by *Fantasia*, Latini made his film almost on his own. It took him five years and about 500,000 drawings to get it finished. It was a near-incredible feat considering the conditions of Brazilian cinema at that time.

The music of *Sinfonia Amazônica* is of two kinds: there is a lot of standard classical music (source music) in the manner of *Fantasia* and even a sequence that resembles very much one of those of Walt Disney’s production. But unlike Disney’s films, Latini used already existing records. Opening the film, there is a making of that shows how he worked with those discs and also with music scores to get

the images synchronized with the music. Latini hired a small orchestra to play the original music of the film, composed by Latini's brother, Hélio Latini, in a style that resembles the American animation film music style of the time, complete with some "mickeymousing." Maybe the most interesting music sequence is that of a *jabuti* (a kind of turtle) that plays a *chorinho* on its flute, performed in the soundtrack by Altamiro Carrilho, a leading Brazilian flute player.

The purpose of this paper is to analyze the music of *Sinfonia Amazônica*, its American inspiration and to contextualize its production in the Brazilian scene of that time.

"Walt Disney and Diplomacy: The Musical Impact of *Aquarela do Brasil*"

Charles Morris and Elizabeth Berndt Morris

In a diplomatic attempt to create cultural exchange between Latin American countries and the United States, Disney Pictures created the film *Saludos Amigos* in 1942. The film *Saludos Amigos* was a combination of four independently conceived cartoon shorts regarding Latin America. This paper will concentrate on the final of the four cartoon shorts, *Aquarela do Brasil*.

*Aquarela do Brasil* was created with the specific cultural function of improving relations with Brazil before entering World War II as requested and funded by the United States Government. The strategy of Franklin Roosevelt's Latin American policy was cultural sharing with the goal of demonstrating how both cultures are similar and to strengthen cultural ties.

In 1941, to accomplish the task of creating *Saludos Amigos*, Disney and a crew of writers, artists, and one musician, explored first-hand a variety of Latin American cultures. Disney and his crew chose to spend the majority of their time in Rio de Janeiro, using it as headquarters for their time in South America. As a result, the cartoon short *Aquarela do Brasil*, based in Rio de Janeiro, Brazil, is much more detailed and accurate. The cultural impact of *Aquarela do Brasil's* music was significant and played a large role in the popularization of the samba in North America during the 1940s and 50s. Furthermore, the international popularity of the samba, Brazil, which premiered to American audiences in *Aquarela do Brasil*, helped samba to be perceived as the "national sound" of Brazil.

## Session V: Latin American Music as Agent of Educational and Cultural Change in the USA

“Save the Children or Save the Music: Venezuela’s *El Sistema* as Syncretic Aesthetic and Pedagogical Export”

Ludim Rebeca Pedroza, Texas State University

*El Sistema* defines itself as a “Venezuelan government social institution for the systematization of instruction and collective practice of orchestral and choral music as instruments of social organization and community development.” The program trains mostly poor children throughout their elementary and secondary education. Some will ultimately join the famous Simón Bolívar Youth Orchestra, and a handful, such as conductor Gustavo Dudamel, might become world-renown musicians. Founder José Antonio Abreu emphasizes the social objectives of the program and exhibits a keen consciousness of the versatile nature of Latin America’s modernity and the program’s adaptability and mutability. On the other hand, Abreu’s belief in the “unique” power of music to “transform” echoes Romantic ideologies specifically exemplified in Lisztian philosophy. In short, the program’s history, documentaries, and performances, reflect an aesthetic negotiation between European musical mythology and Venezuelan socio-artistic identity; the resulting entity both nurtures the “classical” canon and challenges it through the inclusion of Latin-American composers and adapted popular dances. Foreign musicians and media, nevertheless, appear to understate the social and musical syncretic potential of the *El Sistema* phenomenon, emphasizing instead the program as “the future of classical music.” Upon this dualistic foundation, Mark Churchill (of the New England Conservatory) now attempts to build *El Sistema USA*. This paper will scrutinize the complex aesthetics of *El Sistema* and its transplantation as a pedagogical model to the U.S. Such scrutiny affords us an opportunity to explore current mythologies of “classical music” and *El Sistema’s* potential to preserve them or mutate them.

Panel Response: “How does a Latin American Music Initiative impact an American Charter School Community? Observations from *El Sistema Boston*”

Katherine L. Campe, Harvard Graduate School of Education, and Brian L. Kaufman, Conservatory Lab Charter School

Rooted in Venezuela, *El Sistema* is a visionary global movement that has transformed the lives of youth through music since 1975. The Conservatory Lab Charter School reinvented and invigorated its curriculum with the *El Sistema* music program in September 2010. The pedagogical focus of *El Sistema* is the orchestra, a model for an ideal community that advances the social and performance skills of students empowering their personal and musical development. Our project aimed to assess the impact of *El Sistema*, a Latin American education initiative, on an American urban charter school. Self-regulation, motivation, peer-respect

and responsibility are the skills and behaviors that were of interest and markers for cognitive, emotional and social development beyond academic achievement. We observed and collected perceptions of social and behavioral changes in Conservatory Lab students and assessed the potential positive musical influence of El Sistema through a qualitative and quantitative music literacy test. In our observations, the El Sistema curriculum has been perceived as a positive influence on the students' social and behavioral development. Participating in the program provides students with valuable social interactions, enabling them to engage in collaborative learning, as well as propel their musical knowledge, which aligns with the results from the music literacy tests. Further assessment will determine the El Sistema curriculum's impact outside of the music classroom. Through further observation of El Sistema programs throughout the U.S., we can observe and acknowledge the large scale impact of this Latin American music initiative in our country.

Panel Response: "Increasing Cultural Awareness through Choral Music"

Kimberly Meisten, Vocal Essence

This paper examines the impact of a unique community engagement program called ¡Cantaré!, which places Mexican composers in Minnesota classrooms to serve as composers-in-residence. Since 2008, the Minnesota-based chorus VocalEssence has connected eight different Mexican composers with more than 20 school, college and community choruses. Urban, suburban and rural communities have participated. The composers work directly with the singers and write new choral works specifically for each group. Through the VocalEssence ¡Cantaré! program, more than 5000 people have heard 35 new choral works, commissioned and premiered in community concerts throughout the state.

The paper will clarify the effects of the program on audiences, composers and performers by reviewing evaluation results and exploring the cross-cultural influences of the compositions. Data has been collected from student, teacher and composer surveys; teacher and student focus groups; classroom observations; Cultural Advisory Committee meeting notes; audience and budget statistics; and related ¡Cantaré! educational resources developed for music teachers and conductors.

Key findings reinforce the profound impact of the arts (in this case, contemporary choral music) in the assimilation process of immigrant populations. As the public face of the immigrant group, the arts can enhance understanding and tolerance, easing the incorporation of present and future immigrants. It is our hope that this paper will demonstrate the program's positive social and musical impact, thus motivating others to replicate the program nationally.

Panel Response: “Music schools and musical activity in 17th Century New Mexico Missions”

Tomas Lozano, Museo de la Música Luis Delgado

Before borders were established between Mexico and the US as we know it today, a great section of the latter was previously part of New Spain. This paper will present a part of musical history that to this day remains dimly recognized. By taking Franciscan documents from the 17th Century, I will demonstrate that by 1630 there proved to be large amounts of musical activity, including orchestras, performed by natives from *La Provincia de la Nuevo Méjico*—what today is New Mexico. They played musical instruments including chirimías, bajones, trumpets, and organs, and sang Gregorian and polyphonic chants, following the same pattern and structure of all other missions in New Spain. Among other activities, the missions assumed the role of teaching both how to read and write music. I will even say that the craft of musical instrument making also took place at the missions of *La Provincia de la Nuevo Méjico*. The musical activity that transpired in these missions during the 17th century will perhaps always retain an air of mystery, but enough documentation exists to offer a window into the past. All this activity occurred more than one hundred years before the Treaty of Guadalupe Hidalgo (1848) in which Mexico ceded its lands to the US Government. New Mexico became then a US Territory but was not a member of the Union until 1912. This music schools from *La Provincia de la Nuevo Méjico* were the first music schools of what today is the United States.

## **Session VI: On Art Music Composers**

“Roque Cordero (1917–2008) in the United States”

Marie Labonville, Illinois State University

Roque Cordero is universally acknowledged as Panama’s finest composer. Like many Latin American musicians of his generation, he was an energetic, visionary man of multiple talents that included composing, writing, conducting, and teaching. During his long career he was honored with numerous national and international commissions, awards, and recognitions. Most of his compositions are based on the twelve-tone technique, which he used with some freedom. He imparted Panamanian flavor to many of these works by his use of folk rhythms and his careful choice of pitch materials.

Cordero was largely self-taught as a composer until, in 1943, he began seven years of musical study in the United States. In 1950 he returned to Panama, eager to improve music education in his country and create a truly professional symphony orchestra. During the next sixteen years, however, he faced a series of political and economic obstacles that were mitigated only slightly in 1957 when he gained international recognition as a composer. In 1966, frustrated and disappointed, he left Panama to accept a three-year post at Indiana University as assistant director



of the Latin American Music Center and teacher of composition. After that he found other professional opportunities in the United States, where he spent the rest of his life. Nevertheless he remained loyal to his homeland, retaining his Panamanian citizenship and proudly signing his correspondence “Roque Cordero, Panamanian Composer.”

This paper explores Cordero’s education, career, and reception, as well as the documentation of his work, in Panama and the United States.

“Exotic birds, awkwardly scattered and generally spluttering: Silvestre Revueltas vis-a-vis US Pan-Americanism”

Roberto Kolb, Universidad Nacional Autónoma de México

According to reception theory, change of context adds as much meaning to a work of art as it may take away. This is all the more so in the case of music, since, as opposed to that of figurative expression, its meaning is naturally elusive and multiple, and hence marvelously pliable when captured by the pen of historians and critics or verbalized by audiences after a concert. A composer may consequently disregard the issue of meaning reception entirely, assuming and accepting that his authorial purport cannot and will not be grasped. Then again, he/she may go out of his way to prepare his listeners by verbally or otherwise establishing a context, leading them in a specific semantic direction. Or, recognizing that reception follows needs of its own in a specific cultural realm, he/she may choose to capitalize on such needs by means of a strategy that can, but need not be related to compositional intent. US Pan Americanism during the thirties looked south of the border aiming to find not only the usual exotic difference, but also a modern likeness that would justify its brotherly goal. Mexican writers such as Tablada, painters such as Rivera, and composers such as Chávez en Revueltas, were aware of such political and cultural strivings and made strategic use of such expectations. The present paper examines in this light the reception of Revueltas’s early avant-gardist musical constructs among US audiences, critics and composers.

## **Session VII: Copland and His Impact on Latin American Music**

“Ginastera in Washington: Correspondence with Copland and Spivacke at the Library of Congress”

Deborah Schwartz-Kates, University of Miami

The city of Washington held a special place in the creative life of Alberto Ginastera (1916-1983). It was there that the Argentine composer achieved some of his distinguished successes, beginning with the premiere of his Second String Quartet (1958), which was commissioned by the Elizabeth Sprague Coolidge Foundation and performed in the Library of Congress. Given these achievements, it is no surprise that Ginastera considered Washington his lucky city. Yet, the U.S. capital also proves

providential for researchers, since many of the sources that document the composer's U.S. activities reside in the Library of Congress

This paper explores the highlights of the Ginastera correspondence that is housed at the LC—a resource that yields fresh perspectives into the composer's transnational connections with music and musicians in the United States. Ginastera's letters to Aaron Copland offer a fascinating window into the relationship that the composer shared with a valued teacher, mentor, and friend. His two-way correspondence with Harold Spivacke, the former Chief of the Music Division at the LC, played a formative role in shaping his career. As a whole, the correspondence reveals the way that the Argentine musician upheld the Library of Congress as a model for Latin American nations. He drew deeply on the resources of the LC for a variety of purposes that exemplify his association with the iconic Washington institution.

“Revisiting Copland's Mexico”

Leonora Saavedra, University of California, Riverside

Aaron Copland's love for Mexico, epitomized by his orchestral piece *Salon Mexico*, is well known. *Salon Mexico* bears the name of a dancing club that Copland visited and in which he was able to grasp a moment in the life of the average Mexican. His composition is full of Mexican folk tunes that speak of Copland's enchantment with the country, the people and the popular music. Copland, however, was also exposed to and equally marked by Mexico's ebullient art music scene. Indeed Copland's assimilation of the Mexican folkloric was mediated by the work that Mexican composers were doing as they aimed to construct musical signifiers of the post-revolutionary Mexican. Unlike his visits to other Latin American countries, prompted by the American good neighbor policy during the Cold War, Copland visited Mexico in a decade where he, his Mexican counterparts, and Mexico's cultural and educational institutions toyed with the idea of socialism and of an art for the people. This paper will look at Copland's activities in Mexico, the concerts he attended, and the music he might have known. It will examine the reception of the many compositions by Copland that were performed, even premiered, in Mexico City, and the response—as Copland may have experienced it—that audiences gave Mexican compositions intended to represent the Mexican people. Finally, the paper will show the indebtedness not only of Copland's Mexican style but also of his American style, and the ideology behind it, to the work and political ideas of Mexican composers.

## **Keynote address II: “Music and Pan Americanism: New Directions in Historiography?”**

**Carol Hess, Michigan State University**

What do we in the United States know about Latin American art music and how do we know it? For several decades now, our understanding of this repertory has been informed by constructions of difference, often sustained by exoticist, nationalist, or essentialist rhetoric. One scholar, for example, proposes that Latin American music is filled with “irresistible, exotic color” whereas another proffers unelaborated references to “national effect” and “national character.” As for essentialism, adjectives such as “distinctive” or “characteristic” abound, ensuring that Latin American art music is perceived as “particular and thus oppositional,” to quote Ruth A. Solie’s pioneering study of musicology and difference. Indeed, as recently as 2005 one US scholar argued that Aaron Copland was attracted to Latin American music for its “potential for transgression.”

Yet things were not always this way. From the 1920s through the early 1950s, any number of US critics, scholars, composers, and performers considered Latin American music in terms of what Kofi Agawu has called “embracing sameness.” Instead of situating some tantalizing Other in a “colorful” South-of-the-border locale, these historical actors embraced universalism, sometimes waxing poetic on Latin American composers’ “sublimation” of nationalist impulses. Were they influenced by the explosion of Pan Americanist sentiment during the Roosevelt administration’s Good Neighbor policy? Are such discursive shifts purely arbitrary? This paper explores the epistemological chasm between the two outlooks just described. Drawing both on the discourse of Pan Americanism and on recent models of cosmopolitanism, I argue that representational practices that take difference as axiomatic be retired. Rather, exploring constructions of difference with historical processes can reshape the historiography of Latin American music and, by extension, of “American” music in the broad sense of the term.

### **Session VIII: On Art Music Composers**

“Musical Analysis of *16 Poesilúdios* for Piano, by Almeida Prado, According to Analytical Techniques Developed by American Theorists”

Adriana Lopes Moreira, Universidade de São Paulo

This work presents a musical analysis of structural and pertaining to surface aspects in the *16 Poesilúdios* for piano, by the Brazilian composer Almeida Prado (1943-2010). It focuses on aspects of study, analysis and promote of contemporary Brazilian music, as a contribution for its bibliography. The methodology unites a brief biography of the composer; the division of his work into four phases; the presentation of excerpts by a compact disc with the pieces played by the researcher that presents this work, as well as photos of the paintings that have suggested the

composition of some *Poesilúdios*; interviews with some artists to whom some pieces are dedicated, and an interview with the composer with his consideration about his own compositions are also included. It also explores aspects in relation to tempo, dynamics, timbre, texture and structure, with special emphasis on set theory, and proposes an association between musical analysis techniques developed during the twentieth and the twenty-first centuries, presented by authors like Felix Salzer (1982) and Joseph Straus (2005). Therefore, it defends the approach of a work conceived by one of the most relevant Brazilian composers after Heitor Villa-Lobos, which work is analyzed according to techniques developed by American theorists and analysts. The conclusion verifies possible interactions between all these aspects, identifying the elements of unity and considerations about the structure of the *Poesilúdios*.

“Turn-of-the-Century Buenos Aires Viewed from New York: Astor’s Piazzolla’s setting of Borges’s *El hombre de la esquina rosada*”

John Turci-Escobar, Washington University of St. Louis

Astor Piazzolla, whose music came to define the modern metropolis of Buenos Aires, spent most of his childhood on the lower east side of Manhattan. Growing up in New York in the 1920s and 30s, Piazzolla was exposed to a wide variety of musics. This experience, critics have argued, influenced Piazzolla’s development as a composer, especially, his penchant for crossing generic and stylistic boundaries. Piazzolla returned to New York in the late 1950s. Critical discussions of this period have focused on his financial hardships and artistic concessions and, almost unanimously, have dismissed his efforts to fuse jazz and tango. More recently, Fischermann and Gilbert have called for a reconsideration of Piazzolla’s “jazz-tango,” in particular, his choice of ensemble. The New York quintet, they argue, was the crucial link between the Octeto Buenos Aires of the 1950s and emblematic Quinteto Nuevo Tango of the 1960s. My paper concerns another significant project from Piazzolla’s New York sojourn: the music he composed for a choreography based on *El hombre de la esquina rosada*, a celebrated story by Argentina’s greatest modern writer, Jorge Luis Borges. Set for reciter, voice, and twelve instruments, this substantial work goes further than any of Piazzolla’s previous “classical” works in mixing genres and styles, and thus, foreshadows his later works for the concert stage. Most importantly, to compose the music for a story set in turn-of-the-century Buenos Aires, Piazzolla—who always looked forward—had to look backwards, and thus, view himself and his music from a broader historical perspective.

“Camelia’s truths in *Únicamente la verdad*: Narrative, History, and Musical Gesture”

Erick Carballo, Indiana University

Gabriela Ortiz’s opera *Únicamente la verdad* (2008) was inspired by historical figures and events surrounding the narcocorrido “Contrabando y Traición” by Los Tigres del Norte. In reality as in the opera, the causal relationship between history and

art is reversed; traditionally, the narcocorrido narrates and also possibly editorializes about events that have already occurred in the drug trade between the United States and Mexico. Ortiz's opera instead presents a series of multiple and contradictory real-life events and characters that were generated by the fictional narrative in the narcocorrido.

These widely varying “truths”—in the midst of an opera whose title implies that we expect only one truth—underscore the social complexity of the drug trafficking problem, and open the conversation to include many truths in a broader narrative. My presentation uncovers the plurality of truths in terms of history, narrative, and musical styles—all with atypically flexible boundaries—in *Únicamente la verdad*.

Panel Response: “Brief overview of the musical dialogue between Bolivia and United States”

Isaac Terceros, Universidade de São Paulo

This paper presents a results overview of the musical relationship between Bolivia and United States in the few last years. In this context, composers like José Velasco Maidana (c. 1899-1989) and Jaime Mendoza Nava (1925-2005) lived in the United States, opening in this way the doors for certain American influence in Bolivia, a country characterized by an appreciation and defense of its original culture. Thus, we show that a meaningful compositional dialogue has been established. One outcome of this dialogue took shape with the *Orquesta Experimental de Instrumentos Nativos* (OEIN), whose innovative aesthetic positioning, has stimulated an intercultural reflection integrating musical traditions of the Aymara and Western musical language. In the performance field, intercultural projects have been developed from the exchange of musicians and conductors – as the renowned violinist Jaime Laredo (b. 1941), the guitarist Piraí Vaca, or conductor Kenneth Sarch – resulting, for example, the foundation of the *Orquesta Sinfónica Juvenil de Santa Cruz de la Sierra* (OSJ). In the academic area, Bolivian composers have benefited from initiatives such as the *Centro Latinoamericano de Altos Estudios Musicales del Instituto Torcuado Di Tella in Buenos Aires*, where received instruction Alberto Villalpando (b. 1940), responsible for the formation of two generations of composers in Bolivia. Thus, technical and aesthetic aspects of musical composition in works resultings from the interdisciplinary dialogue above, were identified and will be presented in this paper.

Panel Reponse: “Alejandro Monestel and his Rhapsodies for Military Band: San José and New York”

Tania Camacho Azofeifa, Butler School of Music, The University of Texas at Austin

The music for military band by composer Alejandro Monestel (1865-1950) was often performed in San José, capital of Costa Rica, according to various scholarly sources. The *Rapsodia Costarricense* (1935) and *Rapsodias Guanacastecas Nº1 and Nº2* (1936, 37) were among the most popular works for military band by the composer.

Although Monestel is known as one of the most published Central American composers, these works were never published before. The Rhapsodies were included in the programs offered by the Military Band of San José in the traditional *recreos* and *retretas* performed in the *Parque Central*. The United States Navy Band, in concerts organized by the Pan American Union performed the same works. Both scenarios helped to construct an idea of Costa Rica according to their own perspectives. In this paper, I explore both the motivations of Alejandro Monestel to compose the Rhapsodies for military band, and the reception of these works. Given the premiere of the Rhapsodies in San José, and in Washington D.C., I examine primary sources from different archives that preserve letters between Alejandro Monestel and, the National Broadcasting Company, the Unión Panamericana, and Fleisher Collection of Orchestral Music. Considering Monestel's traveling life –Costa Rica (origin), Belgium (school), New York (professional life), Costa Rica (back home)—I propose that in this circular trip, he traveled carrying values, ideas, and music to his three homes.

## **Session IX: US Influence on the Development of Latin American Musicology**

“Robert M. Stevenson’s *Inter-American Music Review: Thirty Years of Landmark Publishing*”

Walter Aaron Clark, University of California, Riverside

One of the most significant events in the history of Ibero-American musicology is certainly the launching, almost 33 years ago, of Robert M. Stevenson’s journal *Inter-American Music Review*. Unique in conception as well as execution, it became a major venue for leading research on an impressively wide array of topics, covering all of the Americas and related themes in Europe, Africa, and Asia. *Inter-American Music Review* was notable precisely because there was nothing else like it. Though its name recalled Béhague’s equally important *Latin American Music Review*, the scope of Stevenson’s journal was larger. A random sampling of titles illustrates this point: “Pedro de Escobar: Earliest Portuguese Composer in New World Colonial Music Manuscripts,” “Brahms’s Reception in Latin America, Mexico City: 1884-1910,” “Charles Louis Seeger, Jr. (1886-1979): Composer,” “Ignacio Jerusalem (1707-1769): Italian Parvenu in Eighteenth-century Mexico,” “Marianna Martines = Martínez: Pupil of Haydn and Friend of Mozart,” and “Albéniz in Leipzig and Brussels: New Data from Conservatory Records.” Numerous distinguished scholars contributed to this journal, though many of the articles were written by Stevenson himself, as were the reviews. The amount of seminal research IAMR featured over three decades is staggering, research that, in most cases, would not have found any other viable outlet. Indeed, IAMR may constitute Stevenson’s single most important contribution to musicology.

“Gerard Béhague: from Panamericanism to Multiculturalism”

Maria Alice Volpe, Universidade Federal do Rio de Janeiro

This paper discusses Gerard Béhague’s scholarly work in the light of the changing ideological and political context, concerning (ethno)musicology’s agenda vis a vis U.S. international relations. Panamericanism was crucial to the shaping of Béhague’s comprehensive knowledge of Latin American music and culture at the early stage of his academic career in the U.S. in the 1960s and 1970s. The legacy of former Latin American, Latin Americanist, and Americanist scholars who generated the pioneering musicological studies on different countries provided the basis for Béhague’s formative years and further development of his career. In the context of UNESCO’s policy to respond to cultural diversity, the 1980s and 1990s saw a change in U.S. domestic policies and international politics upholding multiculturalism as the new basis on which world democracy must take place. Accordingly, American (ethno) musicology’s ideological and political agenda have changed, and Béhague was continuously engaged in updating his scholarly proposals. Multiculturalism has brought new ways of placing cultural relativism in (ethno)musicology’s agenda, and Béhague’s keen sense of current critical issues gave a remarkable contribution to the discipline. This paper will examine selected works by Béhague aiming to show that his all comprehensive scholarly work, concerning both historical musicology and ethnomusicology, epitomizes music-research endeavour coined by panamericanism as well as makes the transition to the new ideological and political framework of multiculturalism.

“George List and Colombian Musicology”

Egberto Bermúdez, Universidad Nacional de Colombia

George List started his research interest in Colombia in the mid 1960s concentrating basically in the Afro-Colombian tradition of the northern coast. The materials gathered in his field trips led to several important publications and an sizable amount of field recordings now at the Archives of Traditional Music. His work -although not centered at the School of Music- developed simultaneously with the Latin American Music Center and very close to the music programs and initiatives oriented from the Music Division of the Organization of American States. In Colombia this was a very convulsive period, characterized by workers and student mobilizations and heated discussions on cultural imperialism, foreign military intervention, debates over armed struggle and the role of religion and academia in a polarized political agenda. Colombian musicology was trying to consolidate at the Conservatory of Music within the National University led by Andres Pardo Tovar and by 1964 was already entangled in the political discussion and the polarized intellectual and social climate that led to the emergence of the armed struggle and covered intelligence and indirect military US intervention. In this climate, after Pardo

Tovar left the Conservatory, in the late 1960s major changes in the direction he tried to implement become apparent. This paper aims at assessing the impact that List and his work had in Colombian music research within the context described above.

## **Session X: Mutual and Diverse Perceptions and Negotiations between the USA and Mexico**

“Bordering Spaces and Encounters in Music of Gabriela Ortiz”

Marianne Kielian-Gilbert, Indiana University

The Mexican city of Ciudad Juárez, Chihuahua, across the river from El Paso, Texas, has become a flashpoint for the complex of values of border relations between the United States and Mexico. Two works of Mexican composer Gabriela Ortiz confront ever-present problems of drug trafficking and violent death (the “disappeared women of Ciudad”) in, respectively, her video-opera *¡Únicamente la verdad!* (Only the Truth!) (2008-10) and 2009 “requiem” setting *Río Bravo* for six female voices and crystal cups to text by Mónica Sánchez Escuer.

*¡Únicamente la verdad!* crosses boundaries of fact and fiction, myth and reality, documentary, opera, and corrido (Mexican ballad). Drawing on specific journalistic reports, it explores border imaginations of Camelia *La Tejana, a woman fictionalized in the narcocorrido Contrabando y traición (Smuggling and Betrayal)* made popular by the norteño music band *Los Tigres del Norte* in the 1970s. In multiple musical references (corrido, la música ranchera, cumbia del norte, art/popular music), scene five enacts the journalist César Güemes’s interview of Camelia María, one of the “Camelias” of the opera, and her resistance to his attempt to pin down the “real” Camelia. Ortiz’s 2009 work, *Río Bravo* takes a different turn in honoring the “lost “disappeared” women (*Desaparecidos*) of the Juárez maquiladoras (sweatshops). Their voices, “without echo”, multiply through work’s musical “echoing”, articulating the strangeness of their musical displacements of Escuer’s poem. I consider how private spaces—the interview, the requiem—can have public impact in musically enacting and ritualizing the stark realities of individual experience and loss.

“The Sounds of Mexico: Music in the OCIAA Documentaries”

Jacky Avila, University of California, Riverside

During the early 20th century, U.S. American perceptions of Mexico were shaped by images of violence and social upheaval due in part to the armed struggle of the Mexican Revolution (1910-1920). These images were perpetuated in silent films in which Mexicans were consistently portrayed as villains and thieves. These negative perceptions began to shift at the beginning of World War II, after Mexico allied itself with the United States and joined the war effort. This shift in perception is evident in the propagandizing film project initiated by the U.S. government’s Office of the



Coordinator of Inter-American Affairs: a series of documentary films, narrated by Hollywood actors, intended not only to educate U.S. Americans about Mexico but rectify past negative representations of Mexicans and showcase a Mexican culture with both cosmopolitan and folkloric dimensions. Generally speaking, film scoring practice dictates that music deemed traditional to a narrative subject's geographical backdrop be used to provide the appropriate atmosphere. These documentaries however, present a musical potpourri of re-arranged Mexican *canciones* and *sones*; they repeat a sonic reinforcement of general Mexicanness regardless of the regional location and culture depicted. Although attempting to shift from stereotypes, the documentaries—enforced by the compiled underscoring—replace negative representations of Mexico with a romanticized and exoticized version of Mexican culture aimed at U.S. tourists. Through these films and their music, we can see a transnational bridge developing between the United States and Mexico, and an attempt to strengthen diplomatic relations.

Panel Response: “Audioscapes: Interpreting Nationalistic Perspectives Through Transnational Death Metal (Band: Brujeria)”

Michael Mena, University of Texas – Panamerican

The California-based Mexican-American “activist” metal band Brujeria, uses a powerful, yet conflicting, blend of nihilism, anarchism, and racism with a dose of hyper-patriotism in its attempt to convey the voice of oppressed Mexicans on both sides of the border. My research on this band has revealed a peculiar concentration of live performances along the U.S.-Mexico border. While it is uncertain whether or not Brujeria is intentionally political, their live performances and song lyrics are highly critical of both the U.S. and Mexico regarding immigration policy, border-crossing, and other issues which have resonated among the binational youth of South Texas and Northeastern Mexico (locally referred to as “border kids”). In this paper I explore the conflicting notions of space, performativity, binationality and U.S. Mexico relations within the context of Brujeria performances in the South Texas Borderlands. As a participant/observer of the South Texas Death Metal scene, I have witnessed the emotional impact that Brujeria has on border kids. This audience is deeply confused about its social identity, and Brujeria appear to have developed a devoted following by tapping into the emotions of such a volatile binational youth audience. While on the surface, it might appear that Brujeria's primary ambition is to prey on such a young and influential audience, I argue that Brujeria promotes and nurtures a new form of bicultural and biracial pride among the border kids that might be considered in response to a long history of exploitation and oppression of Mexicans in the region.

Panel Response: “Double Meanings in Carlos Chávez’s *Horsepower*”

Christina Taylor Gibson, The Catholic University of America

Gala crowds braved torrential rain and thunder to see the premiere of Carlos Chávez’s ballet *H.P. (Horsepower or Caballos de Vapor)* on March 31, 1932. The performance was directed by Leopold Stokowski, choreographed by Catherine Littlefield, and featured sets and costumes by Diego Rivera. It marked the first major performance of Chávez’s music in the U.S. Advance publicity emphasized a utopian Pan-American reading of the scenario; it advertised the composer’s use of *son*, *tango*, and *zandunga*, Rivera’s tropical fruit costumes, and Stokowski’s research trips to Mexico.

A close study of Chávez’s manuscript score indicates, however, that the composer’s public support of a Pan-American reading was contradicted by the quasi-hidden dystopic program evident in the score. There the *son* and *zandunga* are overwhelmed by aggressive, dissonant, mechanical “Northern” sounds, closely identified with the U.S. Although Chávez managed to conceal his true program from Stokowski, Littlefield, and U.S. critics—the overt message of American cooperation was far more appealing than the co-optation represented in the score—the existence of the alternate program wrecked havoc on the necessarily collaborative art of ballet production, rendering the *H.P.* premiere confused and confusing. As a result, reviewers concurred that, “It was more of a sensation before it began than after it was over.” In this paper I will examine evidence for a hidden program in Chávez’s music for *H.P.*, and analyze its affect on the performance and reception of the work.

### **Keynote address III: “The Danzón and Caribbean Musical Influences on Early Jazz.”**

**Robin Moore, University of Texas at Austin**

Music scholars have long lamented the lack of historical data describing the emergence of early jazz repertoire in New Orleans. Not only do no recordings of the music exist prior to 1917, but few written sources from the turn of the twentieth century make any mention of the emergent musical style. As a result, many studies describe jazz as the invention of a few almost mythical figures in isolation, with little reference to earlier performance practice. This paper uses an analysis of the earliest recordings of the Cuban *danzón*, dating from 1905, as a window into the formative years of jazz. The *danzón* is especially significant as the first African-American music ever recorded, and a style known to have been performed in New Orleans beginning in the late 1880s. Analysis suggests (1) that many parallels in form, rhythm, and style exist between the *danzón* and dixieland repertoire, and (2) that instrumentation associated with the final “hot” (partially improvised) sections of the *danzón* bear striking similarities to the clarinet-trumpet-trombone frontline of dixieland. The *danzón* may well have contributed directly to the development of jazz; *danzón* style ties jazz to

broader regional developments, and underscores the fact that the histories of Latin American music and music in the United States are fundamentally intertwined.

## **Session XI: The Interactions of Ragtime and Jazz with Latin American Popular Music Genres**

“Alcajazz: Afro-Peruvian Forms of Musical Knowledge and the Shaping of Afro-Peruvian Jazz”

Javier León, Indiana University

This paper is focused on the recent collaboration between local jazz and Afro-Peruvian musicians to develop a new, locally rooted style of jazz that uses Afro-Peruvian musical genres as a departure point. While there have been prior attempts at such musical synthesis can be traced back to the late 1970s, I argue that a shift in perspective among the latest generation of jazz both jazz and Afro-Peruvian musicians has led to more fruitful working relationship. Specifically, I suggest that jazz musicians have increasingly come to acknowledge and value their Afro-Peruvian counterparts for having access to distinct forms of musical and cultural knowledge that are deemed vital to the development of this new jazz idiom. To this end, I will look at the music of Gabriel Alegría and the Afro-Peruvian Sextet, playing particular attention to how stylistic features of Alegría’s music have grown out of an ongoing dialogue among band members with markedly different social, ethnic, and musical backgrounds. I will also explore the broader implications that this new type of collaboration has for rooting Afro-Peruvian jazz among the larger Afro-Peruvian musical community rather than remaining predominantly a middle class and upper middle class activity at the hands of musicians who are not of African descent.

Panel Response: “Brazilian styles and jazz elements: Hybridization in the music of Hermeto Pascoal”

Almir Cortes, Universidade Estadual de Campinas – UNICAMP

Especially after 1960, the Brazilian composer Hermeto Pascoal (1936) started producing a musical oeuvre that would become a representative part of the repertoire of modern Brazilian instrumental music (known internationally as Brazilian jazz). During his non-formal musical training, Pascoal was exposed to and practiced important Brazilian urban genres such as samba, choro, baião, frevo, and bossa nova. In 1969 he moved to the US, where he lived for four years. During this time he became intimately involved with jazz music. Among other activities, he collaborated, played, and recorded with the jazz giant Miles Davis (1926-1991).

This paper intends to show how Brazilian styles and jazz musical elements are articulated in the music of Pascoal. The discussion is based on a definition of hybridization as a social and cultural process in which structures or discrete practices

that developed separately are combined in order to generate new structures, objects, and practices (CANCLINI, 2003).

The depth of this cross-cultural process will also be examined, showing the boundaries of Pascoal's blending. Recordings and transcriptions of important pieces by Pascoal will be analyzed in order to illustrate which elements are hybridized and which are not.

Panel Response: "Ragtime traces in the Brazilian choro *Segura ele!* [Hold him!] by Pixinguinha: composition and performance hybridization after the trip to Paris in 1922," Nilton Antônio Moreira Júnior and Fausto Borém, UNIRIO – Federal University of the State of Rio de Janeiro

Analytical study about *Segura ele!* (Hold him!) and *Um a zero* (One by Zero), two *choros* by Brazilian composer and performer Alfredo da Rocha Vianna, known as Pixinguinha (1897-1973), the leading figure of the genre in the twentieth century. It is well known that after the historical trip of his *choro* group *Oito Batutas* (*Eight Smarties*) to Paris in 1922, where he met American jazz musicians, Pixinguinha introduced some stylistic innovations in the performance practices of *choro*. It shows traits of ragtime in *Segura ele!* and features of traditional *choro*, (a Brazilian popular music genre), in *Um a zero*, departing from lead sheets (PIXINGUINHA, 1919, 1929), historical recordings (PIXINGUINHA, 1998) and iconographic information. A comparison among formal, harmonic, rhythmic, motivic, instrumentation and iconographic elements reveal that Pixinguinha's *choro* style was influenced by the US popular music genre in several levels, in the song *Segura ele!*. There is, still, a comparison between similar motives from *Segura ele!* and *The Entertainer*, composed by Scott Joplin, the most important composer of ragtime. Some considerations by Scott Joplin about how to play the ragtime are observed in the recording of *Segura ele!*. Finally, it is possible to visualize the difference between *Um a zero* that was composed in 1919, before the trip, and *Segura ele!*, composed in 1929, some years after the trip.

## Biographies of Keynote Speakers

**Carol A. Hess** is a professor of musicology at Michigan State University, where she is also on the Core Faculty of the Center for Latin American and Caribbean Studies. Her books include *Manuel de Falla and Modernism in Spain, 1898-1936* (University of Chicago Press, 2001) and *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford University Press, 2005). Among the honors she has received for her scholarship are the ASCAP-Deems Taylor Award, the Robert M. Stevenson Award for Outstanding Scholarship in Iberian Music, and the Society for American Music's Lowens Article Award. She has twice been a Fulbright Lecturer (Spain 1998; Argentina 2005). Her forthcoming book, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*, will be published by Oxford University Press. In spring she will begin her work as a New York Public Library fellow for her project, "Historiographer of the Airwaves: Gilbert Chase and Latin American Music at the Height of the Good Neighbor Period."

**Alejandro L. Madrid** is associate professor and director of graduate studies in the Latin American and Latino studies program at the University of Illinois at Chicago. He is the author of *Nor-Tec Rifa! Electronic Dance Music from Tijuana to the World and Sounds of the Modern Nation. Music, Culture and Ideas in Post-Revolutionary Mexico*; he is also editor of *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, and co-editor of *Postnational Musical Identities. Cultural Production, Distribution and Consumption in a Globalized Scenario*. A recipient of the Woody Guthrie Book Award from the International Association for the Study of Popular Music-U.S. Branch (2010), the Casa de las Américas Award for Latin American Musicology (2005), the Samuel Claro Valdés Award for Latin American Musicology (2002), and the A-R Editions Award of the American Musicological Society, Midwest Chapter (2001-2002), Madrid serves on the advisory boards of the *Latin American Music Review*, *Dancecult: Journal of Electronic Dance Music Culture*, and *Trans. Revista Transcultural de Música*, the editorial advisory board for the music collection of Editorial Doble J, and the international advisory board of the Tepoztlán Institute for the Transnational History of the Americas. He is also senior editor of Latin American and Latina/o entries for the new edition of the *Grove Dictionary of American Music*.

**Robin Moore** is Professor of Ethnomusicology at the University of Texas at Austin. His principal research interests include music and nationalism, music and race relations, and popular music and socialist art aesthetics. His publications include *Nationalizing Blackness* (University of Pittsburgh Press, 1997), *Music and Revolution* (University of California Press, 2006), *Music of the Hispanic Caribbean* (Oxford Press, 2010), and articles on Cuban music in *Latin American Music Review*, *Cuban Studies*, *Ethnomusicology*, *Encuentro de la cultura cubana*, and other journals and book anthologies. He is currently editor of the *Latin American Music Review*.



**JACOBS SCHOOL OF MUSIC**

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Bloomington

*Two Hundred Twelfth Program of the 2011-12 Season*

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**LATIN AMERICAN MUSIC CENTER**

50<sup>th</sup> Anniversary Conference  
Cultural Counterpoints:  
Examining the Musical Interactions  
between the United States and Latin America

**INAUGURAL EXHIBIT AND RECITAL**

Colin Sorgi, *Violin*  
Joeun Pak, *Piano*

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Vueltas y revueltas, Op. 121 (2002) . . . . . Juan Orrego-Salas  
(Chile, born 1919)

Abanico for Violin  
and Interactive Computer (2007) . . . . . Tania León  
(Cuba/US, born 1943)

Venezuelan Suite  
for Violin and Piano (2006) . . . . . Paul Desenne  
Totúnel de Warena (Venezuela, born 1959)  
Donzulián  
Guasa del monocordio de lata  
Su pajarillo

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Lilly Library  
Wednesday Evening  
October Nineteenth  
Six-Thirty O'Clock

Open to the public  
[music.indiana.edu](http://music.indiana.edu)



**INDIANA UNIVERSITY**

JACOBS SCHOOL OF MUSIC

Two Hundred Thirteenth Program of the 2011-12 Season

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In collaboration with the Latin American Music Center 's 50th anniversary conference "Cultural Counterpoints," Oct.19-23, 2011.

**New Music Ensemble**

David Dzubay, *Director*

*with Guest Composers*

Juan Orrego-Salas

Roberto Sierra

Ricardo Zohn-Muldoon

*and*

Audrey Escots, *Soprano*

Sharon Harms, *Soprano*

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Auer Concert Hall  
Thursday Evening  
October Twentieth  
Eight O'Clock

Sensemayá, Canto para matar  
a una culebra (1937) . . . . . Silvestre Revueltas  
(1899-1940)

Version for Chamber Orchestra; critical edition  
realized by Roberto Kolb, Universidad Nacional Autónoma de México

Jiyoun Hur, *Piccolo*  
Michelle Goddard, *E-flat Clarinet*  
Samantha Johnson, *Clarinet*  
Wei-Ling Chuang, *Bass Clarinet*  
Laura Cameron, *Bassoon*  
Bruno Lorensetto, *Trumpet*  
Spencer Dunlap, *Trumpet*  
Chao-Chun Cheng, *Trombone*  
Clare Longendyke, *Piano*  
Zach Compston, *Percussion*  
Matt Levine, *Percussion*  
Sarah Saviet, *Violin*  
Tim Kantor, *Violin*  
Greg Vartian-Foss, *Double Bass*

David Dzubay, *Conductor*

Presencias (1972) . . . . . Juan Orrego-Salas  
(born 1919)

- I. Lento e meditativo
- II. Leggerio
- III. Espressivo
- IV. Intenso
- V. Vivo e magico
- VI. Mesto
- VII. Agitato e sfavillante

Jiyoun Hur, *Flute*  
Lindsay Flowers, *Oboe*  
Michelle Goddard, *Clarinet*  
Yie Eun Chun, *Harpsichord*  
Madalyn Parnas, *Violin*  
Erin Rafferty, *Viola*  
Cicely Parnas, *Cello*

David Dzubay, *Conductor*



- Comala Suite (2004) . . . . . Ricardo Zohn-Muldoon  
I. Junto a tu gente (born 1962)  
II. Una tras otra  
III. Un Eco  
IV. Nunca sueño  
V. El mar

Audrey Escots, *Soprano*  
Juan Carlos Zumudio, *Speaker*

Jiyoun Hur, *Flute/Alto Flute*  
Wei-Ling Chuang, *Bass Clarinet*  
Yie Eun Chun, *Piano*  
Zach Compston, *Percussion*  
Matt Levine, *Percussion*  
Guido Sanchez, *Guitar*  
Tim Kantor, *Violin*  
Cicely Parnas, *Cello*

David Dzubay, *Conductor*

- In the Country of Last Things (1999). . . . . Eugene O'Brien  
I. Mareas (born 1945)  
II. Tierra, devuelveme

Sharon Harms, *Soprano*

Jiyoun Hur, *Flute*  
Lindsay Flowers, *Oboe*  
Michelle Goddard, *Clarinet*  
Samantha Johnson, *Clarinet/Bass Clarinet*  
Laura Cameron, *Bassoon*  
Burke Anderson, *Horn*  
Bruno Lorensetto, *Trumpet*  
Chao-Chun Cheng, *Trombone*  
Haley Rhodeside, *Harp*  
Zach Compston, *Percussion*  
Matt Levine, *Percussion*  
Tim Kantor, *Violin*  
Sarah Saviet, *Violin*  
Erin Rafferty, *Viola*  
Cicely Parnas, *Cello*  
Greg Vartian-Foss, *Double Bass*

David Dzubay, *Conductor*

Güell Concert (2006) ..... Roberto Sierra  
(born 1953)

Jiyoun Hur, *Flute/Piccolo*  
Lindsay Flowers, *Oboe*  
Michelle Goddard, *Clarinet*  
Laura Cameron, *Bassoon*  
Burke Anderson, *Horn*  
Bruno Lorensetto, *Trumpet*  
Chao-Chun Cheng, *Trombone*  
Clare Longendyke, *Piano*  
Zach Compston, *Percussion*  
Matt Levine, *Percussion*  
Sarah Saviet, *Violin*  
Madalyn Parnas, *Violin*  
Erin Rafferty, *Viola*  
Cicely Parnas, *Cello*  
Greg Vartian-Foss, *Double Bass*

David Dzubay, *Conductor*

Collin Marone  
*Assistant Director*

Jun Yi Chow & Kenji Kuriyama  
*Electronics Assistants*



**INDIANA UNIVERSITY**

JACOBS SCHOOL OF MUSIC

*Two Hundred Fourteenth Program of the 2011-12 Season*

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The Latin American Music Center's 50<sup>th</sup> Anniversary Conference  
Cultural Counterpoints: Examining the Musical Interactions between  
the United States and Latin America

A Showcase of Three Short Recitals Illustrating the Repertoire

**6:30 pm**

Recital No. 1 -Lecture Recital:

Saumell, Gottschalk, Cervantes: Ragtime's Missing Links?

Donna Coleman, Piano

University of Melbourne, Australia

**7:15pm**

Recital No. 2

Latin American String Quartets

**8:00 pm**

Recital No. 3

Between Two Tangos

The Hammond Piano Duo

The Conference Chamber Players

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Auer Concert Hall  
Saturday Evening  
October Twenty-Second  
Six-Thirty O'Clock  
Seven-Fifteen O'Clock  
Eight O'Clock

**RECITAL NO. 1 -LECTURE RECITAL:**  
*Saumell, Gottschalk, Cervantes: Ragtime's Missing Links?*  
Donna Coleman, piano  
University of Melbourne, Australia

Professor Coleman will discuss stylistic connections and perform selections from this list:

- Maple Leaf Rag (1899) . . . . . Scott Joplin  
(1867–1917)
- Ich ruf' zu dir, Herr Jesu Christ,  
BWV 639 (1714), . . . . . Johann Sebastian Bach  
(arr. Ferruccio Busoni (1866-1924) (1685-1750)
- Mazurka in A Minor, Op. 68 No. 2 (1827) . . . . . Fryderyk Chopin  
(1810–1849)
- Mazurka in C-Sharp Minor, Op. 50 No. 3 (1842) . . . . . Fryderyk Chopin
- Ballade in F Minor, Op. 52 (1842) . . . . . Fryderyk Chopin
- L'Amitié (habanera) . . . . . Manuel Saumell-Robredo  
(1818–1870)
- La Tedesco (danzón) . . . . . Manuel Saumell-Robredo
- La Mathilde (guajira) . . . . . Manuel Saumell-Robredo
- La Celestina (clave) . . . . . Manuel Saumell-Robredo
- La Nené (criolla) . . . . . Manuel Saumell-Robredo
- El Somatén (cinquillo) . . . . . Manuel Saumell-Robredo
- Recuerdos de Gottschalk . . . . . Manuel Saumell-Robredo
- From *Collier d'Or, Deux Mazurkas*  
*pour le piano, Op. 6* . . . . . Louis Moreau Gottschalk  
No.1 in A Major (D. 36, RO 58, 1849) (1829-1869)
- La Moissonneuse, Mazurka caractéristique  
*pour piano, Op. 8* . . . . . Louis Moreau Gottschalk  
(D. 98, RO 173, 1848)
- From *Rayons et Ombres, Ballades pour le piano* . Louis Moreau Gottschalk  
No.3 Reflets du passé, Op. 28 (D. 129, RO 222/223, 1847 or 1856)
- O, Ma Charmante, Épargnez Moi! [contradanza]  
Op. 44 (D. 107, RO 182, 1861) . . . . . Louis Moreau Gottschalk
- La Bamboula, Danse des Nègres,  
Op. 2 (D. 13, RO 20, 1848) . . . . . Louis Moreau Gottschalk
- Le banjo, Grottesque Fantasia (esquisse américaine)  
Op. 15 (D. 15, RO 22, 1854-55) . . . . . Louis Moreau Gottschalk

- Danzas Cubanas (c. 1875-95) . . . . . Ignacio Cervantes-Kawanag  
Te Quiero Tanto! (I Love You Very Much!) (1847-1904)  
No Me Toques (Don't Touch Me)  
La Celosa (The Jealous Woman)  
Ilusiones Perdidas (Lost Illusions)  
Homenaje (Homage)
- Solace, A Mexican Serenade (1909) . . . . . Scott Joplin  
Finger Breaker . . . . . Ferdinand LaMothe, (aka Jelly Roll Morton)  
as recorded by JRM in 1938, trans. by James Dapogny (1890-1941)
- In Dahomey ("Cakewalk Smasher")  
(1903-1909) . . . . . Percy Aldridge Grainger  
(1882-1961)
- Piano Sonata No. 1 (c. 1894-1910): IVb Allegro . . . Charles Edward Ives  
(1874-1954)

**BRIEF SET-UP INTERMISSION**

**RECITAL NO. 2**

**Latin American String Quartets**

- KAIA String Quartet  
Victoria Moreira, *Violin*  
Naomi Culp, *Violin*  
Oana Tatu, *Viola*  
Veronica Nettles, *Cello*

String Quartet No. 1 (1959) . . . . . Julián Orbón  
(1925-1991)

String Quartet No. 1 [1960] . . . . . Roque Cordero  
1917-2008)

KAIA String Quartet

**BRIEF SET-UP INTERMISSION**

**RECITAL NO. 3**  
**Between Two Tangos**  
**The Hammond Piano Duo**  
**The Conference Chamber Players**

*Tango para Beethoven* . . . . . Elbio Barilari  
(born 1953)

Conference Chamber Players  
María José Romero, *Violin*  
Davin Lee, *Cello*  
Daniel Inamorato Louro, *Piano*

Three Pieces for Two Pianos Op. 52 (2009) . . . . . Alfonso Montecino  
(born 1924)

Obitus Alba (1992) . . . . . Roberto Cedeño  
(born 1965)

Le Grand Tango (1982) . . . . . Astor Piazzolla  
(1921-1992)

The Hammond Piano Duo

Fred Hammond and Marina Beretta-Hammond



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY  
Bloomington

Two Hundred Fifteenth Program of the 2011-12 Season

CULTURAL COUNTERPOINTS:  
THE LATIN AMERICAN MUSIC CENTER'S 50<sup>TH</sup> ANNIVERSARY CONFERENCE

The Latin American Popular Music Ensemble presents  
El Taller and Special Guests  
Michael Spiro, *Latin Percussion* and Jovino Santos Neto, *Piano*  
with special appearance by Pablo Aslan, *Bass*

I.

- Escualo ..... Astor Piazzolla  
(1921-1992)
- Malena ..... Homero Manzi and Lucio Demare  
(1907-1951) (1906-1974)
- Libertango ..... Astor Piazzolla

Pablo Aslan, *Bass*  
Yuriria Rodriguez, *Voice*  
Daniel Inamorato, *Piano*  
Daniel Stein, *Violin*  
Bruno Lourensetto, *Trumpet*  
Bruno Cabrera, *Percussion*

program continues on back

Serendipity Club  
201 South College, Bloomington  
Saturday Evening  
October Twenty-Second  
Nine-Thirty O'Clock

**II.**

- 1 x 0 ..... Alfredo da Rocha Viana Filho, aka Pixinguinha  
(1897-1973)  
and Benedito Lacerda  
(1903-1958)
- Bebe ..... Hermeto Pascoal  
(born 1936)
- Céu e Mar ..... Alfredo José da Silva, aka Johnny Alf  
(1929-2010)
- Chega de Saudade ..... Antonio Carlos Jobim  
(1927-1994)  
and Vinicius de Moraes  
(1913-1980)
- Corcovado ..... Antonio Carlos Jobim
- Nego Maluco ..... Edu Lobo  
(born 1936)  
Chico Buarque de Holanda  
(born 1944)
- Patuscada ..... Jovino Santos Neto  
(born 1954)
- Pontapé ..... Jovino Santos Neto
- Saudade da sua Gente ..... Jovino Santos Neto

Jovino Santos Neto, *Piano* and Michael Spiro, *Percussion*

Yuriria Rodriguez, *Voice*  
Daniel Inamorato, *Piano*  
Daniel Stein, *Violin*  
Bruno Lourensetto, *Trumpet*  
Bruno Cabrera, *Percussion*  
Guido Sanchez, *Guitar*





**INDIANA UNIVERSITY**

JACOBS SCHOOL OF MUSIC

*Two Hundred Sixteenth Program of the 2011-12 Season*

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**Contemporary Vocal Ensemble**

Carmen-Helena Téllez, *Artistic Director*

Greg Geehern, *Guest Conductor*

Juan-Camilo Hernández, *Assistant Conductor*

Sharon Harms *Soprano* and Angela Yoon, *Soprano*

Kuttner Quartet

Conference Chamber Players

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Auer Concert Hall  
Saturday Afternoon  
October Twenty-Third  
Two O'Clock

**PROGRAM**

The Void for chorus a cappella (2005) . . . . . Gerardo Dirié  
(born 1959)

On the Eve of the Second Year Anniversary  
of Morton's Death(1989). . . . . Orlando Jacinto García  
(born 1954)

Idolos del Sueño . . . . . Ileana Pérez-Velázquez  
(on texts by Carlos Pintado) (born 1964)

Viendo como las cosas permanecen  
Taubenschlag  
Idolos del sueño

Angela Yoon, *Soprano*  
Francisco Brunner, *Clarinet*  
María-José Romero, *Violin*  
María Martínez, *TBA*  
Greg Geehern, *Conductor*

From *From Baalkah* . . . . . Gabriela Ortiz  
(for soprano and string quartet) (b.1964)

1. Chac
2. Ek
3. Kan

Sharon Harms, *Soprano*  
Kuttner Quartet  
Tim Kantor *Violin*  
Madalyn Parnas, *Violin*  
Yoni Gertner, *Viola*  
Davin Lee, *Cello*

From *Missa ad Consolationis Dominam Nostram* . . . . . Mario Lavista  
(born 1943)

1. Kyrie
2. Gloria
4. Sanctus-Benedictus
5. Agnus Dei

Carmen-Helena Téllez, *Conductor*

**INDIANA UNIVERSITY CONTEMPORARY VOCAL ENSEMBLE**

Carmen-Helena Téllez, *Artistic Director*

Greg Geehern, *Guest Conductor*

Juan-Camilo Hernández, *Assistant Conductor*

Chappell Kingsland, *Collaborative Pianist*

David Villanueva, *Administrative Director*

*Soprano*

Audrey Escots

Sharon Harms

Shannon Love

Elizabeth Toy

Angela Yoon

*Mezzo-Soprano*

Sarah Ballman

Genna Kim

Sarah Martin

Jacquelyn Matava

Zinaida Semenova

*Tenor*

Nicholas Fitzer

Todd Fruth

Greg Geehern

Collin Marone

Brendon Marsh

Robert Rothkopf

*Bass*

Zachary Coates

Jason Eck

Juan-Camilo Hernández

Connor Lidell

Gonçalo Lourenço

Jacob Shrum

## Selected Program Notes

### In alphabetical order by composer.

Works performed during Donna Coleman's Lecture Recital and in the *Serendipity* Club Recital will be introduced by the artists.

#### ***Elbio Barilari – Tango para Beethoven***

**Elbio Rodríguez Barilari** was born in 1953 in Montevideo, Uruguay, where he studied at the Conservatorio Universitario and with Coriún Aharonián, Graciela Paraskevaídís and Héctor Tosar before continuing his education in Brazil with Eduardo Bértola, Hans-Joachim Koellreutter, Gilberto Mendes, Joaquín Orellana, and Conrado Silva at the Cursos Latinoamericanos de Música Contemporánea. He subsequently studied in Germany, on an invitation from the Deutscher Musikrat, with Milko Kelemen, Helmut Lachenmann, and Dieter Schnebel; he was also mentored while in Europe by Luciano Berio, Konrad Boehmer, Otto Donner, and Misha Mengelberg. Since settling in the United States in 1998, Barilari has lectured at the University of Chicago and the Instituto Cervantes, he is currently on the faculty of the University of Illinois at Chicago. In June 2006, the Grant Park Orchestra, conducted by Carlos Kalmar, premiered his *Canyengue* at Millennium Park.

As a composer, Barilari has received commissions from the Grant Park Music Festival, Concertante di Chicago, Chicago Park District, Chicago Composer Forums, Orquesta Filarmonica de Montevideo, pianists Maria João Pires and Marcel Worms, and guitarist Eduardo Fernandez, and a grant from the Sara Lee Foundation. Elbio Barilari is completing an opera on the life of Sor Juana Inés de la Cruz. Scenes from the opera were premiered by Carmen-Helena Téllez at the Goodman Theater in 2010 with soprano Sharon Harms in the title role.

*Tango para Beethoven* is an example of Barilari's masterful handling of Latin American urban popular genres recast in classical structures and traditions.

#### ***Roberto Cedeño -- Obitus-Alba***

*Obitus-Alba* (1992) **Roberto Cedeño** subtitled this piece as a Monothematic Dance for one piano-4 hands. The work combines slow recitative phrases inspired by the traditional melodies from the Venezuelan plains or "llanos" with fast sections of short motives and polyrhythms creating a rich and complex texture between primo and secondo parts.

## **Roque Cordero –String Quartet No. 1**

*Roque Cordero is especially remembered in this conference as the former assistant director of the Latin American Music Center between 1966 and 1969. His personal collection recently has been bequeathed by his family to the Latin American Music Center for addition to its archives. Significant items can be seen in the exhibit on view at the Cook Music Library.*

**Roque Cordero** (1917-2008) was born in the Republic of Panama, where he started writing music while still in high school and founded the National Orchestra of Panama when only 21 years old. In 1943 he came to the United States on a nine-months' scholarship. Receiving subsequent grants, he extended his stay to seven years, studying composition with Ernest Krenek and conducting with Dimitri Mitropoulos, Stanley Chapple, and Leon Barzin. During that time, he heard his music performed by the NBC Orchestra, the Minneapolis Symphony, and the National Orchestra of Washington. He received his B.A. magna cum laude from Hamline University in 1947. Nineteen years later he received an Honorary Doctorate from Hamline for his contribution to the development of Latin American music. Cordero returned to Panama in 1950, where he was Director of the National Institute of Music for eleven years and Conductor of the National Orchestra of Panama from 1964 to 1966. In 1966 Cordero became Assistant Director of the Latin American Music Center at Indiana University. He joined the faculty of Illinois State University in 1972, and in 1983 he received the University's Distinguished Teaching Award for the College of Fine Arts. In anticipation of his seventieth birthday in April 1987, three all-Cordero concerts were given at Illinois State, including the premiere of his Symphony No 4 (Panamanian). He was a member of the Kennedy Center's National Committee on Cultural Diversity in the Performing Arts.

Many of Cordero's compositions have been performed by leading orchestras in the Americas and Europe, and several have received international awards: Symphony No. 1, Honorable Mention, Reichhold Contest, Detroit, 1947; Symphony No 2, Caro de Boesi Award, Venezuela, 1957; Concerto for Violin, 1974; Koussevitzky International Recording Award; String Quartet No 3, Chamber Music Award, Costa Rica, 1977. He has written many works on commission from the Koussevitzky Foundation, the Kennedy Center, the National Endowment for the Arts' Bicentennial Commission, the Elizabeth Sprague Coolidge Foundation and others here and abroad. He has also received many personal awards, among them a Guggenheim Fellowship in 1949 and the Grand Cross of Vasco Nuñez de Balboa (the highest civilian decoration in Panama) in 1982.

Perhaps the most interesting aspect of Cordero's music is his use of Panamanian folk elements within contemporary European techniques. Sonatina *Ritmica* (1943) and *Ocho Miniaturas* (1944) were his first works to explore this juxtaposition, where a twelve-tone series is set to the buoyant dance rhythms of his native country. Many of his works from the sixties and seventies, including the brilliant String Quartet No. 1

(1960) and the magnificent Concerto for Violin, are written wholly in an expressive twelve-tone idiom: strong, visceral music that probes the emotional reaches of atonality. His Symphony No. 4 carries out the interplay begun in the forties on a grand scale. Now in a more tonal framework, he returned to the meeting of two cultures with fresh insight.

### ***Paul Desenne – Venezuelan Suite for violin and piano***

**Paul Desenne** was born in Venezuela of French and American parents, and he studied composition in Caracas and Paris. His music is widely performed in Europe and the Americas, and in 2009 he received a Guggenheim Fellowship. Desenne's *Venezuelan Suite* (2006) is an excellent example of the composer's very personal blend of Venezuelan traditional music with contemporary techniques. The first movement, "El totunel de Warena" is loosely inspired by the Venezuelan song "El totumo de Guarenas" (The gourd tree of Guarenas). The second movement, "Donzulián," is based on the traditional Venezuelan song "Señor Jou" by Pablo Camarco. It belongs to a music genre typical from the state of Zulia close to the Colombian border: the *danza zuliana*, which uses the sesquialtera alternation of binary and ternary meters so common in Hispanic America. The *danza zuliana* is the Venezuelan counterpart of the *bambuco*, Colombia's national music and dance.—of certain musical traits and develop them independently on a different conceptual level." The third movement, "Guasa del monocordio de lata" (Guasa of the oil can monochord), is a Venezuelan *merengue*—a highly distinctive genre with five beats per measure, which the composer regards as a local development of the habanera. According to Desenne, "here the model is an urban *guasa*. Street banter of the old city of Caracas in the 1930s and 40s and earlier, played on the *cuatro* by poor roaming street musicians, sometimes with an odd instrument (which I have heard) such as a plucked oil-can, wire-string-and-broomstick monochord delivering a wobbly melody under the sliding, fretless string-stopping of a glass or an empty pocket flask. The fourth movement "Su pajarillo" (His little bird), follows the third without interruption. "Pajarillo" is one of Venezuela's most famous joropos, which are based on chord progressions that evoke the Spanish fandango as well as flamenco and the *cante jondo* from Andalusia. One of the most interesting features of this movement is the composer's exploration of the violin as if it were a Venezuelan *cuatro*, incorporating various unusual performance techniques for strumming the strings. The movement brings the suite to a brilliant conclusion.

### ***Gerardo Dirié – The Void***

**Gerardo Dirié** was Assistant Director of the Latin American Music Center between 1992 and 2002, when he moved to Australia to be Head of Music Studies at the Queensland Conservatory of Griffith University. Dirié holds Master and Doctor in Music Composition degrees from Indiana University, where he studied with John Eaton and Eugene O'Brien. He came to Indiana University from Argentina in 1987 after receiving a Fulbright Fellowship and Monica Mourier Archibald Grant to study composition.

As a composer, he has had many acclaims and performances in the United States, Latin America, and Europe. In July 1994, he was a prize winner in the National Tribune of Electroacoustic Music in Argentina. As a result, his piece *Tu casa o este océano* was selected for performance at the 1994 International Tribune of Electroacoustic Music in Paris and at the International Tribune of Composers (UNESCO) in Finland.

During 1992 and 1993, he served as Associate Artist for the Indiana Repertory Theatre. He was on the designers' team and has written the music for five stage productions: "*Yerma*", "*The Cherry Orchard*", "*A Thousand Cranes*", "*Much Ado About Nothing*", and "*The Magnificent Ambersons*." Highly favorable comments on the impact of his music have appeared in *The New York Times*, *The Milwaukee Journal*, *Huizmuziek* of The Netherlands, and *La Voz del Interior* of Argentina. His essays and poetry have been published by *Pauta* magazine in Mexico, McGraw Hill in New York, and *Huizmuziek*, in The Netherlands.

About *The Void*, Diríé states: "In his masterpiece *On the Nature of Things*, Lucretius (99?-55? B.C.) expressed the Epicurean ideals of a mind at peace, while dispelling our fears by explaining disquieting phenomena such as thunder, earthquakes, or death. His verses about the emptiness or the void contained in all matter tempted my imagination, as his expressions combine an exhilarating mixture of depth, humor, and a dramatic slant against those that find it difficult to relate to things that appear to have no material qualities. It goes almost without saying, how similar are these perceptions to our practice of music or any form of art. In the small dimensions of this choral work, I explored the expressions of obstinacy to persuade and, through some gaps and voids, kept some sonorities of elusive beauty."

***Orlando Jacinto García- On the Eve of the Second Year Anniversary of Morton's Death (1989) (La belleza del silencio es mi inspiración)***

Through more than one hundred and forty works composed for a wide range of performance genres, **Orlando Jacinto García** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others.

Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and lecturer, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions including Ariel, Noise International, Matiz Rangel, Nuevas Resonancias, Sonic Circuits, Salvatore Martirano, and Bloch International Competitions, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, Cintas Foundations, and the State of Florida Council for the Arts. Most recently he has been the recipient of 2 Latin Grammy nominations. With performances in most of the major capitols of the world, his works are recorded on New Albion, O.O. Discs, CRI /New World, Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, and Opus One Records and are available from Kallisti Music Press and the American Composers

Alliance. He is the founder and director of several international festivals including the New Music Miami Festival and is the founder and artistic director of the NODUS Ensemble and the Florida International University New Music Ensemble. Garcia is Professor of Music and director of the School of Music at Florida International University in Miami (USA).

*On the Eve of the Second Year Anniversary of Morton's Death* was written in memory of the late Morton Feldman who was a mentor and friend to the composer. The only text in the work is the phrase "la belleza del silencio es mi inspiracion" which in Spanish means "the beauty of silence is my inspiration". Garcia's aesthetic concerns, such as the slow evolution of material, the employment of soft/delicate gestures, the exploration of silence, and a focus on the counterpoint between register, timbre, and pacing, are clearly evident in this piece. *On the Eve of the Second Year Anniversary of Morton's Death* was completed in the summer of 1989 and has been performed by a number of choirs. The piece was recorded on compact disc by the Gregg Smith Singers, who presented the New York premiere of the work in 1991.

### ***Mario Lavista – Missa ad Consolationis Dominam Nostram***

Born in Mexico City in 1943, **Mario Lavista** began piano studies as a child and enrolled at the Conservatorio Nacional de Musica in 1963 under the guidance of Carlos Chávez, Hector Quintanar and Rodolfo Halffter. He studied at the Schola Cantorum in Paris (1967-1969), where he also attended courses given by Henri Pousseur, Nadia Boulanger, Christoph Caskel and Karlheinz Stockhausen. Upon his return to Mexico he founded Quanta, a collective improvisation group. In 1972, he worked at the electronic music studio of radio and television in Tokyo, Japan. He has worked on interdisciplinary projects, such as *Jaula* (1976), and in the creation of multiple scores for films produced by Nicolas Echevarria. Around 1980, he explored extended techniques of traditional instruments in collaboration with performers Marielena Arizpe (flutist), Bertram Turetzky (bassist), Leonora Saavedra (oboist) and El Cuarteto Latinoamericano (strings), in the compositions *Triptico*, *Dusk*, *Marsias* and *Reflejos de la noche*, respectively. In 1982, he founded Pauta, one of the most important music journals in Latin America, and has served as its chief editor ever since. As a writer, he has produced many essays, most of which are collected in *Textos en torno a la musica*.

In 1987, he received a Guggenheim Fellowship for his first and only opera *Aura*, based on the short story by Carlos Fuentes. He has received many awards, such as the Premio Nacional de Ciencias y Artes and the Medalla Mozart. Since 1998, Lavista has been a member of the prestigious El Colegio Nacional. He has taught in Mexico and abroad, especially in North American institutions, including the University of Chicago, Cornell University, the University of California San Diego, Indiana University and McGill University. His works are frequently performed by some of the most distinguished chamber and orchestral groups. Mario Lavista's music is published by Ediciones Mexicanas De Musica and Peermusic Classical



Mario Lavista composed his Missa at the request of Carmen-Helena Téllez, Director of the Contemporary Vocal Ensemble and the Latin American Music Center at Indiana University. The idea originated during a casual conversation between the composer and the conductor at the Seventh Latin American Music Festival of Caracas in 1993. Mario Lavista customarily creates his works in collaboration with the intended performer to explore specific sonorities, so Carmen Helena Téllez offered him the opportunity to work closely with her chorus. Carmen-Helena Téllez then won a grant from the US-Mexico Fund for Culture to commission the mass and to fund the periods of residence of the composer with the Contemporary Vocal Ensemble. The Missa was premiered on April 11, 1995, by the Contemporary Vocal Ensemble under Téllez's direction at the Indiana University School of Music in Bloomington.

Mario Lavista has acknowledged a life-long love for the works of Guillaume de Machaut and Josquin des Prez, and indeed their style and technique were an inspiration for this piece. The Missa employs a melodic cell which opens every movement like the head motive of motto masses, and also determines many structural elements and harmonic progressions. Canonic textures appear throughout the work, while frequent passages of imitations only half-beat apart create the effect of a hocket. The triple proportional canon in the first Kyrie is perhaps the most notable example. In this performance the Mass will be presented in its "brevis" version without the Credo.

### ***Tania León – Abanico***

After initial training in her native Cuba, **Tania León** moved in 1967 to the United States, to study at New York University and later work with the Harlem Dance Company as a pianist, conductor, and composer. She has been Distinguished Professor at the City University of New York since 2006. Her numerous awards and distinctions include a Pulitzer Prize nomination, a Guggenheim Fellowship, and New York Governor's Lifetime Achievement Award. In 2010 she became a member of the American Academy of Arts and Letters. León's mixed French, Spanish, African, and Chinese heritage often plays an important role in her music, and since the 1980s she has been incorporating Cuban elements into her compositions. Her works are often extremely demanding on technical and musical levels, but always rewarding to the listener.

León's *Abanico* for violin and interactive computer (2007) refers to a small hand-held Spanish or Chinese fan, described by the composer as "a semicircular instrument that opens and closes like the tail of a peacock." In *Abanico*, León quotes fragments of "¿Y tú qué has hecho?" ("And you, what have you done?"), a song written in 1920s by Cuban composer Eusebio Delfin, and made famous by the Buena Vista Social Club. The highly evocative lyrics describe a girl who carved her name on the trunk of a tree, which in turn lets one of its flowers fall on the girl's bosom. León provides a series of vignettes to describe *Abanico*: "A bouncing scherzo of images." "Uses of sound as a mirror of physical motion." "Emerging lines that sometimes mutate into rhythmical pulses." "Juxtapositions of bouncing textures as echo effects." "Memories,

associations, and images of an *abanico* dancing in mid air.” The computer track reacts in real time to the live performer and provides a magical atmosphere that includes distant drumbeats and twinkling bells.

***Alfonso Montecino -- Three Pieces for Two Pianos***

**Alfonso Montecino** was born in Osorno, Chile in 1926. He studied piano with Claudio Arrau and composition with Randall Thompson and Bohuslav Martinu. He enjoyed a worldwide performing career, before returning to composition upon his retirement from Indiana University. *Three Pieces for Two Pianos* (2009) This Op.52 is deeply evocative of Alfonso Montecino’s roots, Chilean rhythms, melodic turns and dances subtly permeating the work. Each piece has a distinct character and mood and at the same time the three are conceived as a beautifully balanced suite. The last piece titled “They Say the World is Round” is based on the anonymous Chilean popular poem “Dicen que el Mundo es Redondo”.

***Eugene O’Brien – In the Country of Last Things (1999)***

**Eugene O’Brien** (b. 1945) is the recipient of the Academy Award in Music of the American Academy of Arts and Letters, the Rome Prize of the American Academy in Rome, as well as awards from BMI, ASCAP, and the League of Composers – ISCM. He has received Guggenheim, Rockefeller, Fulbright, National Endowment for the Arts and other fellowships, has been commissioned by the Fromm and Koussevitzky Foundations, Meet-the-Composer/Lila Wallace Reader’s Digest Fund, and by many American and European performers and ensembles. His music has been heard in concerts by the Cleveland Orchestra, the Italian Radio (RAI) Orchestras of Rome and Torino, the Omaha Symphony, as part of the St. Louis Symphony Discovery series, the Louisville Orchestra New Dimension series, and in numerous other orchestral and chamber concerts and festivals in the United States and abroad. Also active in the performance of new music, Mr. O’Brien was a co-founder of the Cleveland new music ensemble Reconnaissance in 1978 and in 1985-87 served on the production board of the Contemporary Music Forum in Washington, D.C.

A member of the composition faculty at the Indiana University Jacobs School of Music since 1987, chair of the composition department from 1994 to 1999, and currently Executive Associate Dean of the School, Mr. O’Brien has also taught at the Cleveland Institute of Music and the Catholic University of America in Washington, D.C. He studied composition with Robert Beadell, Bernd Alois Zimmermann, Iannis Xenakis, John Eaton and Donald Erb, and is a graduate of the University of Nebraska and the Cleveland Institute of Music/Case Western Reserve University.

The title *In the Country of Last Things* (with thanks to Paul Auster) attached to these two Pablo Neruda settings implies a work solely about finality and endings. A clumsier but more accurate title might include the word “first” as well as “last,” since the initial poem, *Mareas*, is a metaphor for beginnings, while only the second,

*Tierra, devuélveme*, concerns ultimate things. Although the poems were written decades apart (1964 and 1935, respectively) and span several radical changes in Neruda's style, to my mind they form a complementary pair. Both are celebratory, with Neruda praising the mortal error of birth and death, to borrow Dylan Thomas's words. And in each, as in many of his other poems, Neruda becomes an introspective observer of natural phenomena, passionately examining the living forms around him as if they alone could explain the meaning of his own existence. Both songs are sung in the original Spanish. The melodic writing in most of *Mareas* (Tides) is recitative- and even chant-like, with instrumental solos and interludes extending and developing the vocal line. The vocal *fiorture* and their enveloping harmonies grow more elaborate over the course of the song, much as the text itself suggests, like a gradual encrustation of coral. The setting of *Tierra, devuélveme* (Earth, give me back) is texturally dense, largely fast, metrically and rhythmically complex, and speeds the work to a quick, abrupt ending. The work as a whole is a memorial to personal first and last things. *Mareas* is dedicated to the memory of Robert Beadell, my first composition teacher and mentor; and *Tierra, devuélveme* to the memory of my aunt Margaret Stanley Hall, who gave me my first glimpse into the music of Stravinsky, Ives and Varèse when I was a child. (Eugene O'Brien)

### ***Julián Orbón – String Quartet (1959)***

Aaron Copland, with whom *Julián Orbón* studied at the Berkshire Music Center at Tanglewood, once described him as "Cuba's most gifted composer of the new generation." Born in Avilés, Spain in 1926, Orbón, was the son of Benjamin Orbón, a pianist, teacher and composer who was a co-founder of the Orbón Conservatory in Havana. Raised in Cuba between 1940 and 1960, he is considered both a Spanish and Cuban composer, a trait shared also by composers Joaquín Nin Culmell and José Ardévol. Orbón was a member of Ardevol's Grupo de Renovación Musical in the 1940s, which like other nationalist movements of the period, sought to establish a classical music based on indigenous traditions. Orbón left the group in the late 40s, feeling constrained by its principles. In 1960 he left Cuba for Mexico.

He was taught by Aaron Copland in 1946, after having been awarded a grant to study at the Tanglewood Music Center. With *Tres versiones sinfónicas* (Three Symphonic Versions) he also won in 1954 the Juan de Landaeta Prize at the International Festival of Caracas (Venezuela). In 1958, he received another grant from the Koussevitzky Foundation; thanks to that he was able to compose the *Concerto grosso* for string quartet and orchestra, one of his most important compositions, with influences of his teacher Aaron Copland and the Czech composer Bohuslav Martinů. In 1964 he settled in New York. He taught at Lenox College, Washington University in St. Louis, Barnard College and the Hispanic Institute of Columbia University. He received two Guggenheim fellowships (1959, 1969) and an award from the American Academy of Arts and Letters (1967). His Spanish-Cuban music has been influenced by a wide range of musical and literary interests, including Catholic liturgy, Gregorian chant, the music of Manuel de Falla and the Halffters, and contemporary poetry; moreover,

his close friendships with Chávez and Villa-Lobos had their effect. Whether in the formal neo-classicism of his early works or the more expansive, vigorous and romantic traits of his later style, his music has always been marked by strict structural design. Occasionally he used 'white' Cuban and Afro-Cuban rhythms, as in *Pregón* and the *Danzas sinfónicas*. Orbón died in Miami in 1991. His personal collection was acquired by the Lilly Library. Some interesting items will be on view during the inaugural event.

***Juan Orrego-Salas – Vueltas y revueltas and Presencias***

*Juan Orrego-Salas is especially honored during this conference as the founder and first director of the Latin American Music Center (1961-1987). A brief video with an interview can be viewed on Friday October 21 at 6pm in Sweeney Hall. Interesting items from his recently donated personal collection can be viewed at the Cook Music Library during these celebrations.*

Born in Chile, in January 18, 1919, **Orrego Salas** earned positions as a member of the Music Faculty at the University of Chile and Artistic Director of the Catholic University Choir in Santiago as a young professional. Two successive fellowships from the Rockefeller and Guggenheim Foundations, brought him to the United States where he studied with Randall Thompson and Aaron Copland. In 1961, he moved to the United States to become the first Director of the Latin American Music Center and member of the composition faculty at Indiana University, where he served until his retirement in 1987. His catalog includes 126 compositions for a variety of genres, ensembles, and solo performers. He has received commissions from the Koussevitsky, Coolidge, Wechsler, and Kindler Foundations, from the NEA, the Washington Symphony Orchestra, the Louisville and the Indianapolis Orchestras, and from Cornell, Miami, and Trinity Universities, among others. His orchestral works have been conducted by Kleiber, Barbirolli, Busch, Celibidache, Chavez, Dorati, Izquierdo, Kletzki, Markevitch, Paray, Scherchen, and Stokowski, and his chamber works played by the Juilliard String Quartets and the Beaux Arts Trio. He is the recipient of The National Prize of Music from the Chilean government (1992,) the Distinguished Professorship by the Universidad de Chile, the Inter-American Gabriela Mistral Award, and of the Olga Cohen Prize for Composition.

*Vueltas y revueltas* (Turns and returns) Op. 121 (2004) for violin and piano, is one of Orrego Salas's latest works. It is also his third composition for such instrumental combination, representing over sixty years of creative endeavors that go back to his Violin Sonata Op. 9, his earliest work to be premiered in New York, back in 1945. The solo violin is present during this period in a number of his other works, including the Violin Concerto Op. 86, premiered by Franco Gulli in Bloomington in 1984. Opus 121 was commissioned by Janet Packer and the Pro Violino Foundation of Cambridge, Massachusetts. In character and form it is a scherzo that, as its title expresses, develops as a game, with constant departures and reversions to its main themes.

*Presencias*, Op. 72, was commissioned for a program scheduled for the “*Cité des Arts*” in Paris, as a companion piece to De Falla’s *Concerto* for harpsichord and chamber ensemble, and to be conducted by his son Juan Felipe, to whom this composition is dedicated. Except for the addition of a viola, the ensemble used by Orrego-Salas is coincident with that employed by De Falla in his composition. It consists of seven short movements which act as brief statements; some hilarious and transient, others meditative and sad, momentarily attached to recognizable spaces in the field of music, in which each instrument in the woodwind and string trios as well as the harpsichord compete as soloists and provide a variegated palette of colors.

### ***Gabriela Ortiz – Baalkah***

**Gabriela Ortiz** is one of the foremost composers in Mexico today. Her musical language achieves an expressive synthesis of tradition and the avant-garde. Recent commissions and premieres include her new videopera *Unicamente la Verdad!* with The Indiana University Contemporary Vocal Ensemble under Carmen-Helena Téllez, *Altar de Piedra* for three percussion players, timpani and orchestra for Los Angeles Philharmonic Orchestra with Esa- Pekka Salonen and Kroumata percussion ensemble; *Zócalo-Bastilla*, for violin, percussion and orchestra premiered by violinist Pierre Amoyal, percussionist Ricardo Gallardo and OFUNAM Philharmonic; *Altar de Muertos*, a string quartet commissioned by Kronos Quartet; *Zócalo Tropical* for flute, percussion and orchestra premiered by flutist Luis Julio Toro, and percussionist Ricardo Gallardo and Orquesta Simon Bolivar; and *Baalkah* a new work for Kronos Quartet and soprano Dawn Upshaw. Her music has been played by prestigious ensembles, soloists and orchestras such as: Amadinda Percussion Ensemble, The Hungarian Philharmonic Orchestra under Zoltan Kocsis; Sara Leonard, Alejandro Escuer and Onix Ensemble; Tambuco Percussion Quartet, La Camerata Chamber Players, Mexico City’s Philharmonic Orchestra, BBC Scottish Symphony, and Mälmo Symphony Orchestra among others.

Born in Mexico City, her parents were musicians in the famous folk music ensemble Los Folkloristas, which was founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the National Conservatory of Music and Federico Ibarra at the National University of Mexico. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London. She has taught at the Jacobs School of Music and is a professor at the Universidad Nacional Autónoma de México.

*Baalkah*, which means “world” or “cosmos” in Maya, was inspired by the cosmological beliefs of the Maya of the Yucatan Peninsula and of other Mexican and Central American native peoples. For over 5,000 thousand years, these Indian peoples have conceived the world as being divided into 4 cardinal directions: east, north, west and

south. In each one of these directions stands a gigantic ceiba tree that supports the sky, and each one has its particular cosmological characteristics, such as its own ruling deity, its own color, a set of related plants and animals, and, more generally, its own mood or personality.

This quadripartite division of the world is closely related to time: each year is associated to a specific cardinal direction, and thus time rotates around the world every four years, from east to north, to west, to south, bringing with itself the influences pertaining to each direction. These forces are both positive and negative, since in Indian thought there is no pure good and no pure evil. In the center of the world, where mankind lives, all the characteristics of the four directions mingle. The lyrics of the first four songs of *Balkab* are taken from a 17th century Maya book, the *Chilam Balam of Chumayel*, a priceless depository of centuries of historical and religious wisdom inherited by Maya priests and kept hidden from the prosecution of the Catholic church. This afternoon we will present a selection of three movements from the cycle, which in themselves compose an ideological cycle, in preparation for a later complete interdisciplinary performance: Chac (East, masculinity, beginnings, red); Ek (West, femininity, endings, black); Kan (life, fertility, yellow).

Each member of the string quartet represents one the four cardinal directions, and the center is represented by the soprano. The songs, in turn, express the moods and characteristics of their corresponding cardinal point. Chac and Ek, related to dawn and masculinity, and to dusk and femininity, respectively, are static and serene. Sac and Kan, related to death and war, and to fertility and life, are dramatic and powerful. Finally, Ak', the center, gives pride of place to the voice of the soprano, representing humankind, in an expressive melismatic chant.

### ***Astor Piazzolla -- El Gran Tango***

*El Gran Tango* (1982) was written by **Astor Piazzolla** originally for cello and piano for Mstislav Rostropovich. *El Gran Tango* is an outstanding example of the composer's New Tango style with its unique fusion of traditional tango, jazz and classical music. The work has three distinctive sections: The first movement *Tempo di Tango* combines strong rhythmic elements with biting dissonances and popular song-like melodies. The second movement *Meno mosso: libero e cantabile* is an eloquent and melancholic dialogue. The last movement *Piu mosso* is a fiery, rhythmic dance-like tour de force between the two pianos.

### ***Ileana Pérez-Velázquez – Idolos del sueño***

**Ileana Perez Velázquez** received her B.A. in piano and composition from the Higher Institute of Arts (ISA), Havana, Cuba in 1987. When she moved to the United States in 1993, she was already recognized as one of the up-and-coming talents in Cuban composition, having won several national composition awards in Cuba. After obtaining her master's degree in 1995 from Dartmouth College, she began her doctoral studies at Indiana University. She received a 1999 Cintas Fellowship in

Composition, served on the faculty of Portland State University (Oregon) for two years (1998-2000), and completed her doctorate in 2000. She then joined the faculty of Williams College, where she is Associate Professor of Music Composition. Her music has been featured in numerous international festivals in Europe, the USA and South America

*Idolos del sueño* was written for the New York Ensemble Continuum in 2010. The lyrics contain three poems by Cuban-American poet Carlos Pintado. The poetic images of “The way things disappear or stay” make a parallel between the pacing of time in nature and human time. At the end of the poem he describes time in nature as endless, in spite of the brief duration of our human lives. The composer’s interpretation of this poem is revealed in the pacing of the musical events and the general structure of the first song. *Taubenschlag* is the main character of the novel *The White Dominican* by Gustav Meyrink. His task was to turn on and off the street oil lamps of his hometown. This character does not exist in our modern world. It brings certain nostalgia from the past that Pintado captured on his poem and the composer tried to capture in her music. In the third song the composer interpreted “Dream Eidolons” (or Dream Idols) as a reassurance of one’s identity, expressed with a musical idiom full of lively polyrhythms and syncopations related to Pérez-Velázquez Cuban origins. She created a sound universe around Pintado’s poems.

### *Silvestre Revueltas – Sensemayá*

**Silvestre Revueltas** (1899-1940) was born in Santiago Papasquiaro in northern Mexico. In 1917 he moved to the United States to study at St Edward College in San Antonio, Texas, and later at the Chicago Musical College, remaining there until 1924. During his American sojourn he played in and conducted in American movie theaters. Even after his return to Mexico, this experience may have influenced his peculiar orchestration, which mixes unusual combination of instruments, especially in chamber formations. The tone poem *Sensemayá* is well-known in its version for full orchestra. The version used in this conference was edited by Roberto Kolb and his team at the Universidad Nacional Autónoma de México as part of the first critical edition of the composer’s works. Composed in 1937, it was inspired by the Cuban poet Nicolás Guillén’s work “*Sensemayá: Canto para matar a una culebra*” an incantatory work connected to an Afro-Caribbean ceremony involving the sacrifice of a snake, which appeared in Guillén’s 1934 book *West Indies Ltd.* Although Revueltas’s musical setting is a strictly instrumental, it follows Guillén’s poem assiduously in both structure and momentary rhythmic details. In the manuscript of chamber ensemble version, Revueltas inscribed phrases from the poem at several points in his score. Even though Revueltas avoided ostensible imitations of Cuban rhythms, the correspondence of rhythm and inflection between the words and the music is precise. Just short of the two-minute mark the strings “intone” Guillén’s refrain “*Mayombe—Bombe—Mayombé,*” their rhythm underscoring even the fact that “*Mayombe*” is stressed on the second syllable, “*Mayombé*” on the third. Moments later the trombones declare Guillén’s words “*La culebra tiene los ojos de vidrio*” (The snake has eyes of glass). These

notations do not appear in the printed score of the full-orchestra edition, but analysis reveals that Revueltas's entire tone poem essentially parallels the narrative of Guillén's poem, stanza by stanza. Furthermore, the snake may be a metaphor for a train as a symbol of destructive capitalism, which coincides with Revueltas' own political positions. Composer Ricardo Zohn-Muldoon discussed these elements at Indiana University in 1996, during the LAMC colloquium "Crossroads of Traditions." He later published a celebrated article on the subject in *Latin American Music Review* in 1998.

### ***Roberto Sierra – Güell Concerto***

**Roberto Sierra** (b. 1953) was born in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. Sierra's numerous commissions include works for many of the major American and European orchestras. At the inaugural concert of the 2002 world renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. International ensembles that have performed his works include the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as by the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León and Barcelona, among others.

In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters. His *Sinfonía No. 1*, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. Roberto Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

The *Güell Concert* is a series of variations on a cantiga by Alfonso X "*el Sabio*", the thirteenth century Castilian King under whose rule the arts and sciences flourished. After the initial presentation of the cantiga, which builds up from a solo flute and cowbells to the full ensemble, the first variation or "*diferencia*" is played. Each variation focuses on a different phrase of the *cantiga*, with a presentation of the each phrase before it is varied.

*Güell Concert* was premiered in Madrid in 2006 at the Música de Hoy concerts series.



**Ricardo Zohn-Muldoon – *Comala Suite***

Mexican-born composer **Ricardo Zohn-Muldoon** (b. 1962) received his undergraduate degree in guitar and composition from the University of California at San Diego, and both a Master's degree and PhD in composition from the University of Pennsylvania, where his principal teacher was George Crumb. Zohn-Muldoon's honors include fellowships from the Guggenheim Foundation, Tanglewood Music Center (Omar del Carlo Foundation), Camargo Foundation, Endowment for Culture and the Arts of Mexico, a Mozart Medal from the Embassy of Austria in México, and commissions from the Fromm Foundation, U.S./Mexico Fund for Culture and other noted institutions and ensembles in México, the U.S., and Europe. His works have been performed by groups such as the Sirius Ensemble, eighth blackbird, Chicago Contemporary Chamber Players, Los Angeles Philharmonic New Music Group, Earplay, Neue Ensemble Hannover, and San Francisco Contemporary Players. Performances have taken place at ISCM World Music Days, National Public Radio's "St. Paul Sunday," Metropolitan Museum of Art, Gaudeamus International Music Week, Academy of Arts in Munich, Festival Internacional Cervantino, and Foro Internacional de Musica Nueva, among others.

The *Comala Suite* is based on the novel *Pedro Páramo*, by the great Mexican author Juan Rulfo, concentrating on the part that Juan Preciado plays in the complex and multi-dimensional story. Juan Preciado is the legitimate heir of Pedro Páramo. He guides the reader, narrating in the first person, until death surprises him midway through the novel. From that point on, he becomes a peaceful spectator, in the "chorus" of the dead, as the story continues to unfold without him. In *Pedro Páramo*, the orderly flux of time has been derailed, and the borders between past, present, life, and afterlife have dissolved. Therefore, the dead and the living interact continuously. In *Comala*, the living characters (such as Juan Preciado) express themselves in normal speech, while the dead characters (Doloritas, Eduviges Dyada, Damiana Cisneros, and others) sing. The living act under the pressure of time, and seek immediate communication, whereas the dead are free to reflect endlessly in song. The libretto of *Comala* assembles from fragments extracted without further alteration from the novel, preserving the poetic language of Rulfo. In its original version, *Comala* is an hour-long stage work in 15 scenes. The present suite of soprano scenes is designed for performance within a concert setting. *Comala* was the finalist for the Pulitzer Prize of Composition in 2011.

## **Performers**

(In Alphabetical Order)

It is a privilege for the Latin American Music Center to receive **Pablo Aslan**, who is making a special appearance to observe the conference and share the stage with Michael Spiro and Jovino Santos Neto at Serendipity on Saturday 22. Born in Buenos Aires, he received his music education at University of California, Santa Cruz, CalArts, and UCLA, and in the 90's in the clubs of New York. There he led several groups like New York Buenos Aires Connection, Avantango, and New York Tango Trio, which included musicians such as the late Thomas Chapin, pianist Ethan Iverson (now of The Bad Plus), drummer Kenny Wollesen, saxophonist Donny McCaslin, and bandoneonists Raul Jaurena and Tito Castro. More recently, he has worked with artists such as Yo Yo Ma, Lalo Schiffrin, Pablo Ziegler, Osvaldo Golijov, Arturo O'Farrill, Emilio Solla, Fernando Otero, and Paquito D'Rivera.

His most recent recordings are "Tango Grill" (Zoho Music 2009 – Nominated for the 53rd Grammys and the 11th Latin Grammy Awards) and a collaboration with Cuban reedman Paquito D'Rivera, "Tango Jazz" Live at Jazz @ Lincoln Center" (Paquito Records 2010). Aslan and D'Rivera return to J@LC on November 11 and 12, 2011 to present a tribute to tango master Astor Piazzolla on the 90th anniversary of his birth. His upcoming album on Soundbrush Records is titled "Piazzolla in Brooklyn" and is a tribute to Aslan's mentor.

The **Contemporary Vocal Ensemble** at Indiana University is a progressive university-based ensemble dedicated to the performance of vocal and choral repertoire written after 1900. The group includes singers, composers, young scholars and instrumentalists chosen for their outstanding musical gifts and for their special interest in the music of our time. Founded by Prof. Alan Harer in 1981, it was conducted by Prof. Jan Harrington until 1992, when Carmen-Helena Téllez took its direction.

Under Profesor Téllez the Contemporary Vocal Ensemble performs works for voices in all genres. It presented the university premiere of John Adams' oratorio *El Niño* in 2002 and Osvaldo Golijov's opera *Ainadamar* in 2007. Most recently it gave the premiere of Gabriela Ortiz's opera *Unicamente la verdad!* (2008) and Don Freund's *PASSION with Tropes* in staged interdisciplinary performances. The CVE has commissioned the Mass by Mario Lavista (1995) and the choral suite *Sun-Dogs* by James MacMillan (2006) among many other works. It also premiered and recorded the cantata *La Ciudad Celeste* by Juan Orrego-Salas in 2004. The Contemporary Vocal Ensemble has toured to Chicago for performances at the Rockefeller Chapel and the Art Institute.

**David Dzubay** has received commissions from Meet the Composer, Chamber Music America, the National Endowment for the Arts, the US-Mexico Fund for Culture, and the Fromm and Barlow foundations, among others. Recent honors include Guggenheim, MacDowell, Yaddo, Copland House and Djerassi fellowships, a 2011

Arts and Letters Award from the American Academy of Arts and Letters, and the 2010 Heckscher Prize. His music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia, and is published by Pro Nova Music and recorded on the Sony, Bridge, Centaur, Innova, Naxos, Crystal, Klavier, Gia, and First Edition labels. Currently chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Dzubay also spent three years as Composer-Consultant to the Minnesota Orchestra and one as Composer-in-Residence with the Green Bay Symphony. He joined the faculty at the Brevard Music Center in summer 2011.

**Audrey Escots**, a native French soprano, is currently on her first year of studies at the Jacobs School of Music, where she pursues a Performer Diploma with Costanza Cucarro. She has graduated from multiple institutions and conservatories in France; to name a few, the conservatory of Lille and the Ecole Normale de Musique de Paris, from where she recently received the “Superior Concertiste Diploma” in the class of Daniel Ottevaere. During her studies she regularly had the opportunity to study with distinguished musicians such as Felicity Lott and Janine Reiss. Aside from her wide recital, oratorio and “opera comique” experience, she performed several roles, including Zerbinetta in *Ariadne auf Naxos*, Frasquita and Micaela in *Carmen*, the Princess in *L’Enfant et les Sortilèges*, Nella in *Gianni Schicchi*.

**Gregory J. Geehern** is a choral conductor, baritone, and pianist currently pursuing a Doctor of Music degree at Indiana University’s Jacobs School of Music. He is an honors graduate of the New England Conservatory of Music (MM) and College of the Holy Cross (BA), where he was awarded the John E. Brooks Music Scholarship and the Meghan Aherne Vocal Scholarship. Greg has studied choral conducting with Amy Lieberman, Ann Howard Jones, Robert Porco, William Jon Gray, John Poole, Carmen Helena Tellez, John Nelson, Dale Warland, Gary Wedow, and Vance George. In the summers of 2007 and 2008, Greg was selected as a choral-conducting apprentice at the Berkshire Choral Festival, where he coached with conductors Grant Gershon, David Hayes, Craig Jessop and Kent Tritle. In 2005, Greg coached with Maria Guinand (Schola Cantorum de Caracas), composer Osvaldo Golijov and soprano Dawn Upshaw for the Lilly Foundation concert *Voices of the Spirit*.

**Marina and Fred Hammond** made their debut as a duo in 1991 at the V Latin American Music Festival in Caracas, Venezuela. Since then, they have been committed to promoting contemporary piano music, particularly the Latin American repertoire. The Hammonds played recitals and with orchestra in the United States, Venezuela, Argentina and Spain. Highlights include the Latin American premiere of the Schnittke Concerto for piano-4 hands with the Simon Bolivar Orchestra in Caracas 1999, a recital at the IV Festival of Contemporary Music in Alicante, Spain 1993, a recital in celebration of the 70th anniversary of the National Music Conservatory in Buenos Aires, Argentina 1998, the premiere of Juan Orrego-Salas Concertino for piano-4 hands with David Dzubay and the New Music Ensemble of the Jacobs School of Music in October of 2009. In 2010 the Hammond Duo played at the 3rd

International Piano Duo Festival in San Francisco and at the Peck School of the Arts in Milwaukee, University of Wisconsin.

Since 2004 the duo has been featured yearly in the Music in the Mountains recital series in Colorado, where they are on the faculty of the Rocky Ridge Music Center. The Hammonds live in Bloomington where they teach for The Young Pianists Program of the Jacobs School of Music at Indiana University.

American soprano **Sharon Harms** has emerged as a performer for the concert stage with a presence of profound artistry. A sought after musician of solo, chamber, and operatic repertoire, she holds a reputation for dramatic honesty and broad musical depth. An advocate for new works, Sharon has performed on numerous composition projects in addition to being a guest of music and theatre festivals. Her achievements have most recently earned her spots on stages in Caracas, Venezuela with the Simon Bolivar Orchestra and Carmen-Helena Téllez, in Pueblo, Colorado with the Pueblo Symphony Orchestra under the direction of Jacob Chi, in Chicago, Illinois with composer Elbio Barilari, and Seiji Ozawa Hall with the New Fromm Players under the baton of Charles Wuorinen. Sharon was a vocal fellow in the 2011 Opera and Vocal Studies Program at the distinguished Tanglewood Festival. During her time there, she received praise for her performances by the New York Times, The Boston Globe, and Musical America. Recent performances include *Fiordiligi* in *Così fan tutte* with IU Opera Theatre and Schoenberg's Second String Quartet in collaboration with the IU String Department. Ms. Harms is a Performer Diploma candidate at Indiana University's Jacob's School of Music where she studies with internationally renowned soprano Carol Vaness. She is the inaugural recipient of the Georgina Joshi Graduate Fellowship made possible by the generous gifts of the Georgina Joshi Foundation. Sharon holds a Bachelor of Music degree in vocal performance from the University of Northern Colorado and a Master of Music degree in vocal performance from Indiana University.

**Jovino Santos Neto** bring extraordinary creativity and musicality to his exchanges with the ensemble at the Jacobs School of Music. Jovino Santos Neto is one of the most prominent Brazilian musicians working in the world today. He is currently based in Seattle, he came to the US from his home town Rio de Janeiro in 1993. jazz pianist, flutist, composer, arranger, educator and producer. Jovino Santos Neto started playing piano at age 13 and by 16, was playing keyboards in a band called The Vacancy Group in Bangu, West Zone of Rio. Santos Neto earned a degree in Biology, from the Federal University of Rio de Janeiro, and later from Macdonald College of McGill University in Montreal, Canada. In 1977, he joined the group led by Brazilian composer Hermeto Pascoal, working as a pianist, flutist, composer, arranger and producer.[1] Since leaving Hermeto's group in 1992 and relocating to the United States, Santos Neto has released several recordings and toured internationally as the leader of his own ensemble, and also in collaboration with musicians such as Airto Moreira, Flora Purim, and Mike Marshall. Santos Neto teaches at Seattle's Cornish College of the Arts and is a frequent teacher at Jazz Camp West.

**The Kuttner Quartet and Conference Chamber Players** at The Jacobs School of Music are trained by extraordinary faculty and include some of the most gifted young musicians in the United States and the world. At the Jacobs School, chamber groups are formed over an extended basis or specifically for important events such as this conference. The Kuttner Quartet is a sponsored ensemble with members that change each year and who are supported by scholarships. The Kuttner Quartet sponsors a composition competition and tours and records regularly. All members of the Kuttner and the Conference Chamber Players have also begun emerging solo careers.

**The Latin American Popular Music Ensemble, El Taller and the Guitar Group at Indiana University** is an educational project of the Latin American Music Center geared to classical musicians who want to learn Latin American genres and performance practices. Coordinated by resident director Espen Jensen with the assistance of resident composer Guido Sánchez, the students prepare performances and attend workshops with some of the most important figures in the field, within the broad spectrum of Latin American popular and crossover styles. Experimentation is encouraged. The advanced group of the Ensemble, named El Taller, has recently recorded a CD with their own arrangements, and will soon release a project with IU faculty member and world-renowned soprano Sylvia McNair. The LAPME also hosts a specialized guitar group, under the leadership of Espen Jensen.

The **Indiana University New Music Ensemble** dedicates its efforts to performing a broad spectrum of contemporary music, focusing on works from the past thirty years, but also presenting significant works from earlier in the 20th century. Along with solo, chamber, and large ensemble works by composers from around the world, a typical concert includes music by a guest composer and a work by a member of the Indiana University Composition Department, the latter of which is recorded soon after the concert. To date, ten CDs featuring the New Music Ensemble and music by IU faculty composers have been released. Founded in 1974 by Frederick Fox and directed since 1992 by David Dzubay, the other directors of the group have been Harvey Sollberger (1983-89), Claude Baker (1989-90), and Eugene O'Brien (1990-92). In addition to presenting a series of four concerts each year on the Bloomington campus, the New Music Ensemble is active in touring, and has performed extensively beyond the borders of Indiana. In 1977 it performed at the Eighth Annual Inter-American Music Festival at the Library of Congress. The NME made its New York debut in 1981 at Merkin Hall as part of Indiana University's week-long concert series entitled Music from IU. In March 1985, the ensemble again performed in New York City as part of a tour which included Philadelphia, Indianapolis, and Champaign-Urbana. In 1987, the ensemble performed a concert in Davies Hall as part of the San Francisco Symphony's New and Unusual Music Series, and in 1989 performed in Columbia University's Miller Theatre. Most recently, the New Music Ensemble performed in April 2010 at the DAM International Festival of Young Musicians in Prishtina, Kosovo.

**Joeun Pak**, a native of South Korea, started playing the piano at age four. She first studied music and pre-med under scholarships at the University of Puget Sound, and by the time of this recording was completing doctoral studies under pianist Edmund Battersby at the Jacobs School. Joeun has won prizes in several national and international piano competitions as a soloist, including the Gold Medal in the Korean National Piano Competition, and the Grand Prize in the Kyung Hyang Newspaper Competition. She has performed recently with the Castleton Orchestra under Lorin Maazel and at the Atlantic Music Festival in Maine.

A champion of contemporary music, **Colin Sorgi** is the founder and artistic director of the Baltimore-based SONAR new music ensemble. He has collaborated also with members of Alarm Will Sound and Ensemble Intercontemporain. An avid chamber musician, he has been first violinist of the Indiana University Jacobs School's Kuttner Quartet, as well as a co-founder of the San Antonio-based River City Chamber Players. He has studied at both the Peabody Conservatory and Indiana University under renowned violinists Herbert Greenberg and Jaime Laredo. Colin is also an award-winning composer.

**Michael Spiro** is a world-renowned percussionist, recording artist, and educator, known specifically for his work in the Latin music field and currently in the faculty of the Jacobs School of Music. Spiro's formal education includes a bachelor's degree with honors in Latin American Studies from the University of California, and three and a half years of graduate work in ethnomusicology at the University of Washington. His practical education consists of a seven-year apprenticeship with Francisco Aguabella (a relationship which continues today) and extensive study throughout Latin America. He has studied annually in Cuba since 1984 with musicians such as Jose Luis Quintana ("Changuito"), Esteban Vega Bacallao ("Cha-Cha"), Daniel Diaz and Juan "Claro" Blanco of Orquesta Ritmo Oriental, Regino Jiménez, Los Muñequitos de Matanzas and Grupo Afro-Cuba de Matanzas. In addition, in 1986, he spent two months training at G.R.E.S. Portela, the famous Escola de Samba in Rio de Janeiro.

In 2004, Spiro received a Grammy nomination for his work as both producer and artist on Mark Levine's Latin/jazz release *Isla*, and, in 2005, he released *BataMbira*, which he wrote and produced with Professor B. Michael Williams. The CD received rave reviews around the world for its fusion of Afro-Cuban folkloric music with the mbira music of Zimbabwe, and that same year, he was voted runner-up in the jazz/fusion category in *Drum Magazine's* Reader's Poll Awards. Spiro's recording and performing credits include such diverse artists as David Byrne, Cachao, The Caribbean Jazz Project, Dori Caymmi, Changuito, Richard Egues, Frank Emilio Flynn, Ella Fitzgerald, David Garibaldi, Gilberto Gil, Giovanni Hidalgo, Ray Holman, Toninho Horta, Bobby Hutcherson, Dr. John, Mark Levine and the Latin Tinge, Machete Ensemble, Bobby McFerrin, Andy Narell, Ray Obiedo, Chico O'Farrill, Eddie Palmieri, Lazaro Ros, David Rudder, Carlos Santana, Grace Slick, Omar Sosa, Talking Drums, Clark Terry, McCoy Tyner and Charlie Watts. In addition, he has recorded on soundtracks to such major motion pictures as *Soapdish*, *Henry and June*,

*True Stories, Sworn To The Drum, Walker, Eddie Macon's Run* and *Dragon-The Life of Bruce Lee*. He also wrote several arrangements for the Tony Award-winning Broadway show *BLAST!*, which was released on video by PBS in 2002.

Venezuelan-American conductor **Carmen-Helena Téllez** has been called “a quiet force behind contemporary music in the United States today” by the New York-based award-winning online journal *Sequenza21*. She devotes her attention to vocal-instrumental and staged genres that involve a variety of art forms, digital media, and musical scholarship: an approach that the *Washington Post* has called “immersing and thrilling.” She is currently the director of Graduate Choral Studies and the director of the Latin American Music Center at the Indiana University Jacobs School of Music, where she also directs its Contemporary Vocal Ensemble. She joined the faculty of the Jacobs School in 1992. Téllez is also the artistic co-director of *Aguavá New Music Studio*, an artists’ group with which she records and tours internationally. She has been the resident conductor of the Chicago Contemporary Chamber Players and the music director of the National Chorus of Spain. Téllez has commissioned and premiered many important new works, including Gabriela Ortiz’s video-opera *Únicamente la verdad!*, James MacMillan’s choral suite *Sun-Dogs*; Mario Lavista’s *Missa ad Consolationes Dominam Nostram*; Cary Boyce’s *Ave Maria* and Ingram Marshall’s *Savage Altars*. She has also presented the collegiate premieres and first Midwest performances of Osvaldo Golijov’s opera, *Ainadamar*, John Adams’ opera-oratorio, *El Niño*, and Ralph Shapey’s oratorio, *Praise*, originally composed for the celebrations of the 50th anniversary of the foundation of Israel.

Korean coloratura soprano, **Angela Yoon**, has been named a winner in numerous competitions, including 2011 MTNA National Competition Young Artist Division, Classical Singer Vocal Competition, DFW NATS, and TMTA Young Artist Voice. She has performed in masterclasses with Virginia Zeani, Dawn Upshaw, Darren K. Woods, Barbara Honn, and Richard Miller. Ms. Yoon received her B.M. in Voice from Baylor University graduating cum laude. Her previous teachers include Dr. Robert Best (Baylor University) and Ms. Lise Uhl (McLennan Community College). She is currently a first-year masters student at Indiana University studying with Dr. Robert Harrison, where she also works as an Associate Instructor of Voice. More information about Angela Yoon is available at [www.angelayoon.com](http://www.angelayoon.com).

## **Participants:**

Aguerrevere, Beatriz  
Alonso-Minutti, Ana  
Alvarado, Julieta  
Arango, Juan  
Aslan, Pablo  
Avila, Jacqueline  
Barreto, Almir  
Bello, Suham  
Bermudez, Egberto  
Berndt Morris, Elizabeth  
Bindler, Eric  
Burkholder, J. Peter  
Burns, Chelsea  
Cabrera, Bruno  
Campbell, Jennifer  
Campe, Katherine  
Carballo, Erick  
Cierniak, Jeff  
Clark, Walter  
Coleman, Donna  
Cortes Alvarez, Jose Francisco  
Dempsey, Genevieve  
Dederick, Emma  
Ford, Phil  
Galvan, Gary  
Gibson, Christina  
Gordillo, Bernard  
Guerrini Jr., Irineu  
Hartono, Stephanie  
Herrera, Eduardo  
Hess, Carol  
Horlacher, Gretchen  
Inamoratto, Daniel  
Kaufman, Brian  
Kielian-Gilbert, Marianne  
Kingsland, Chappell  
Kinev, Paula  
Kolb, Roberto  
Kraeft, Kay  
Labonville, Marie  
Leon, Javier  
Leon, Tania  
Lorensetto, Bruno  
Lozano Ramos, Tomas  
Madrid, Alejandro L.

McDowell, John  
Meisten, Kimberly  
Mena, Michael  
Moore, Robin  
Moreira, Adriana  
Moreira, Nilton  
Morris, Charles  
Ortiz, Gabriela  
Payne, Alyson  
Peach, Douglas  
Pedroza, Ludim  
Pereira, Alyssa  
Quevedo, Marysol  
Reyes, Cesar  
Roberts, Cynthia  
RobertsPereira, Patty  
Rodriguez, Yuriria  
Saavedra, Leonora  
Sanchez-Rojo, Ana  
Santos Neto, Jovino  
Schneider, Gary  
Schneider, Susan  
Schwartz-Kates, Deborah  
Sierra, Roberto  
Spiro, Michael  
Stein, Daniel  
Storhoff, Timothy  
Camacho-Azofeifa, Tania  
Téllez, Carmen-Helena  
Terceros Montaña, Isaac  
Thomas, Susan  
Vargas, Maria-Clara  
Waksberg-Guerrini, Sara  
Washington, Madelyn  
Wilson, Julian  
Wisch, Christine  
Zohn-Muldoon, Ricardo



## Participants and Personnel

### Guest Composers:

Elbio Barilari  
Orlando Jacinto García  
Gustavo Leone  
Tania León  
Alfonso Montecino  
Eugene O'Brien  
Juan Orrego Salas  
Gabriela Ortiz  
Ileana Pérez-Velázquez  
Roberto Sierra  
Ricardo Zohn-Muldoon

### Conference Conductors:

David Dzubay  
Greg Geeherns  
Carmen-Helena Téllez

### Conference Soloists and Ensembles:

Pablo Aslan  
Conference Chamber Players  
Contemporary Vocal Ensemble  
Angela Yoon, soprano  
Audrey Escots, soprano  
Juan Carlos Zamudio, reader  
Sharon Harms, soprano  
Kaia String Quartet  
Kuttner String Quartet  
LAMC's El Taller and Guitar Ensemble  
Jovino Santos Neto  
Joeeun Pak, piano  
Colin Sorgi, violin  
Michael Spiro

### Conference Events Locations:

**Sweeney Hall** is located in the Simon Music Building, and is accessible from the Ground and First floors

**Auer Hall** is also located in the Simon Music Building, and is accessible from the Second and Third floors

The **Music Library** is also located in the Simon Music Building, and is accessible from the First floor (1F through the elevators)

The **Dogwood Room** is located in the Mezzanine Level of the Indiana Memorial Union  
(see top left corner of floor plan on page 76)

The **Lilly Library** is located directly across from the IU Art Museum

The **International Center** is located directly across the Musical Arts Center

**Serendipity** is located off-campus, at 201 S. College Ave. downtown, on the corner of 4th St. and College Ave.

## **Latin American Music Center Staff and Collaborators**

### **The Latin American Music Center . . . . . [music.indiana.edu/lamc](http://music.indiana.edu/lamc)**

Carmen-Helena Téllez, Director  
Juan Orrego Salas, Founder and First Director  
Emma Dederick, Research Librarian, Liaison with the Cook Music Library  
Erick Carballo, Adjunct Lecturer, Information Technologies Coordinator  
Luiz Fernando Lopes, Adjunct Lecturer  
Espen Jensen, Resident Director, Latin American Popular Music Ensemble  
Guido Sanchez, Resident Arranger, Latin American Popular Music Ensemble  
Marysol Quevedo, Research Associate, Program Design and Editing, and Production Manager  
Daniel Stein and Yuriria Rodríguez, Production Associates  
Juan Arango, Cataloguing Coordinator  
Bruno Lourensetto and Bruno Cabrera, Production and Rehearsal Assistants

### **Volunteers:**

Katie Chapman, Laura Dallman, Elizabeth Elmi, Ivan Escamilla, Catherine Fonseca, Stephanie Hartono, Paula Kinev, Douglas Peach, Cynthia Roberts, Kristen Strandberg, Christine Wisch

### **With Special Thanks to:**

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Mike Fierst, Showers Inn  
Brooke Creel, One World Catering  
Bill Cain, Residence Services  
Tariq Kahn, Serendipity  
Mr. Paulo Dias  
Julian Wilson of Nu Dawn Productions  
Bernard Gordillo, Photography

### **Resources**

The Latin American Music Center Recordings can be found at [blogs.music.indiana.edu/lamcrecordings](http://blogs.music.indiana.edu/lamcrecordings) as well as in CDBaby.com

To donate to the projects of the Latin American Music Center please write to: [lamc@indiana.edu](mailto:lamc@indiana.edu), with the subject heading “Donating to the LAMC”. Feel free to specify a project of your choice, if desired. Your donations are tax deductible.

IU New Music Ensemble recordings (CDs) are available at: <http://www.indiana.edu/~nme/recordings.html> or <https://www.indiana.edu/~mrktpl/composers/> and at the Jacobs School of Music Marketplace in the Music Practice Building, located near the intersection of E 3rd St. and S. Ballantine Rd.



# INDIANA MEMORIAL UNION MEZZANINE LEVEL

