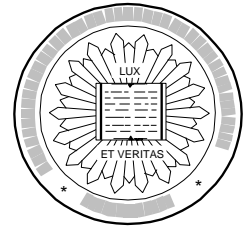


LA MÚSICA

THE LATIN AMERICAN MUSIC CENTER NEWSLETTER



Vol. 2 No. 1

June 19, 1995

Music and Power

The 10th Argentine Conference of Musicology and the 9th Annual Conference of the Argentinian Musicology Association

The National Institute of Musicology Carlos Vega and the Argentinian Musicology Association invite scholars and researchers from Argentina and other countries to participate in these two events, which will take place in the city of Buenos Aires during August 24-27 of 1995. The suggested topic for this year is **Music and Power**, including: music and symbolic power, rhetoric and music persuasion, music and gender, music and cultural policies, music and colonialism, music and religion, music and identity. Papers on other topics will also be considered. The deadline for submissions is June 12.

For more information contact:

Instituto Nacional de Musicología

México 564, 10 Piso, 1097

Buenos Aires, Argentina.

Phone and fax (54-1) 361-6013.



México: 100 Years of Music

North/South Consonance, Inc. and the New York Public Library for the Performing Arts sponsored three concerts in March 11, 17 and 28 featuring music written by Mexican composers during the last 100 years. The concerts coincided with the exhibition of manuscripts by Carlos Chávez housed at the Research Division of the Library, and three unpublished works by this composer received their first performance. The programs also featured works by Salvador Contreras, José Pablo Moncayo, Eduardo Hernández Moncada, Mario Lavista, Salvador Moreno, Manuel Ponce, Silvestre Revueltas, Rodolfo Halffter and Ricardo Castro. The programs were designed by Mexican pianist/composer Max Lifchitz. For more information, call North/South Concerts (212) 592-3532.



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LAMC GOES ON-LINE

The Latin American Music Center recently started a project to offer some of the LAMC's materials and services through "on-line" resources. On-line resources, such as Internet or **World Wide Web** (hereafter: WWW) are becoming better known and more popular not only in academia but also among the general public.

We believe that this project has many benefits: it will make the LAMC's materials available to a larger audience; it will allow individuals to reach and interact with a wider number of musicians and scholars around the world (especially Latin America); and it will serve as a medium for channeling information around the continent.

LAMC On-line consists of two main sections: LAMC Home Page and Discussion List on Latin American music (LAMC-L).

The **LAMC Home Page** is available through any of the *browsers*—such as Mosaic or Netscape—used on WWW, and has an initial link located in the Indiana University School of Music Home Page. The Uniform Resource Locator (URL) for the LAMC Home Page is the following:

<http://www.music.indiana.edu/som/lamc>

Presently the home page contains several sections that include information about the LAMC and its staff, the complete collection of *LAMúsiCa* (LAMC's Newsletter), and links to other on-line resources in Latin America. Some of the

future projects planned for the home page include the creation of a directory of Latin American composers; a directory of Latin American music schools and institutions, institutions related to Latin American music in other parts of the world; and a compilation of theses, dissertations, projects, and research on Latin American Music.

The second section of the LAMC On-line project is **LAMC-L: Academic Discussion List for Latin American Music**. The list was created to provide an avenue for exchanging news about



works-in-progress; questions of general interest about Latin American music; announcements of conferences, festivals, concerts, recordings, etc.; but especially for serious discussion on issues pertaining to music in Latin America.

LAMC-L has had a wonderful reception. Just one week after its creation it had more than seventy-five subscribers from several countries and backgrounds. Groups with different interests—such as historians, composers, folklorists, and performers—have joined the list with the intention of carrying their discus-

sions on it. The list welcomes messages in English, Spanish, and Portuguese.

Anyone can subscribe to LAMC-L. The procedure is quite simple: log onto your email account and follow these steps:

- Send a message to:

LISTSERV@IUBVM.INDIANA.EDU

- In the body of the message write:

SUBSCRIBE LAMC-L your-first-name your-last-name

Note: If you end your email with a default "signature" (quotation, picture, address, etc.), please disable it before you send the message.

You will receive a message confirming your subscription and a "welcome message" with general information about the use of the list and a guide on how to obtain more information.

We at the LAMC hope individuals take advantage of these new facilities. We invite all those interested in Latin American music to browse through the home page, subscribe to the list, and send us their comments and suggestions.

If you have any questions please do not hesitate to contact the LAMC, or Erick Carballo, the project coordinator:

carballo@iubvm.indiana.edu



Horacio López de la Rosa: Score Collection

In our last issue, we informed our patrons about the addition to the LAMC archives of a collection of scores by Argentinian composer **Horacio López de la Rosa** (*b. Buenos Aires, October 26, 1933; d. Buenos Aires, September 7, 1986*).

The collection, donated by Ms. Inés de la Rosa with the mediation of pianist Marcela Fiorillo, contains the following compositions:

Canciones de Altisidora, op. 35 (1970)
for soprano and piano
Text by Miguel de Cervantes
EAM

Tango para la mano izquierda, op. 52 (1985)
for piano
EA

Seis canciones, op. 3 (1958-59)
for voice and piano
Text by Juan Ramón Jiménez and Antonio Machado
EAM

Coplas de la paloma, op. 45 (1978-79)
for voice and piano
Text by Jorge Vocos Lescano and the composer.
EAC

Dos canciones, op. 7 (1960)
for voice and piano
Text by Juan Ramón Jiménez
Contains: Los amarillos, El perdido
EAM


Dos invenciones, op. 10 (1960)
for piano
EAM

Tres canciones americanas, op. 15 (1961)
for voice and piano
Text from folk traditions
Contains: Villancico, La campana, Con una manzana verde.
RA

Invenciones, op. 34 (1969-70)
for piano
BARRY

Dos tangos para piano, op. 44, 48
Ediciones Guía de la Música Argentina
Instituto Lucchelli Bonadeo

Tempi, op. 25 (1964)
for piano, in seven movements
EAM

Tango, op. 54 (1985)
for piano four hands and güiro 
EAC

Latin American Music Now

The Department of Music and the Center for Latin America of the University of Wisconsin-Milwaukee presented on April 20-22 a festival of contemporary art music featuring selected works by composers from Venezuela, México, Brazil and Argentina. There were evening concerts, four sessions of lectures, demonstrations and panel discussions with guest performers and composers. Guest musicians included Horacio Franco (virtuoso recorder player), Adrián Justus (violin), the Do-Zarpas harp duo from Mexico City, Evelyn LaBruce (mezzo soprano), Lou Cucunato and Elena Abend (pianists).

Pavel Burda conducted the Music-With-Percussion Ensemble, and composer Yehuda Yannay conducted an ensemble with the participation of saxophonist Jonathan Helton, bassist Michael Britz and the Veronika Quartet.

The keynote address of the festival was presented by renowned Mexican composer Mario Lavista.

Conductor Carmen Téllez and composer Gerardo Dirié, director and coordinator of the LAMC, participated in the second session of discussions: "Sharing our Musics: Listening Across the Borders."

The conference was organized by Yehuda Yannay, Judith Jaimes and Pavel Burda of the University of Wisconsin-Madison and Frankie Kelly of Western Carolina University.

A report of concert and discussion sessions in several of this season's music festivals will appear in the next issue of LaMúsica. 

Materials Received Recently at the LAMC

Compact Discs

Nueva generación de compositores argentinos Vol. 2. Contains: **Gabriel Adamo** - *Variations for piano, Op. 6*; **Sergio Bungs** - *10 Very Brief Love Duets*; **Daniel Cocchetti** - *Variations, Op. 11*; **Elena Buiani** - *Quartet for woodwinds*; **Cecilia Fiorentino** - *Osergered or the Crumbs*; **Teodoro Cromber** - *Tríptico No. 3*; **Sergio Parotti** - *Sonata no. 1, Op. 39*; **Luis Müller** - *Preludio y melodía para ac.*

Terzián. Works by Argentinian composer **Alicia Terzián**. Contains: *Concierto para violín y orquesta, Op. 7 (1955)* [University Symphony Orchestra. Duilio Dobrin, conductor. Richard Fuchs, soloist]; *Voces II (1979-82)* [Grupo Encuentros]; *Canto a mí misma (1986-87)* [BBC Welsh Symphony Orchestra and Choir. Manuel Préstamo, conductor]. Cosentino, Buenos Aires 1993.



Raíces americanas. [Grupo Encuentro. Alicia Terzián, conductor]. Contains: **Carlos Guastavino** - *Sonetos del ruiseñor (1988)* for voice, flute, clarinet, cello and piano; **Alberto Ginastera** - *Pampeana no. 2, Op. 21 (1950)* for cello and piano; **Heitor Villa-Lobos** - *Poema del niño a su madre (1954)* for voice, flute, clarinet, and cello; **Luis Naón** - *Tango del desamparo (1987)* for cello, piano, tam-tam, and percussion; **Edgar Alandia** - *Grito! (1980)* for solo

voice; **Leo Brouwer** - *Es el amor quien ve (1972)* for voice, flute, guitar, violin, cello, piano, and vibraphone. Cosentino, Buenos Aires, 1993.

Las vanguardias en Argentina. [Grupo Encuentros. Alicia Terzián, conductor]. Contains: **José Luis Campana** - *Noctal 1-2-3 (1992)* for flute, clarinet, violin, cello, and piano; **Salvador Ranieri** - *Un grido anche di gioia (1979)* for voice, clarinet, violin, cello, and piano; **Marcelo Koc** - *Música para cinco instrumentos (1983)* for flute, clarinet, violin, cello, and piano; **Alicia Terzián** - *Atmósferas (1969)* for two pianos; **Irma Urteaga** - *Sueños de Yerma (1986)* for voice, flute, clarinet, violin, cello, and piano. Cosentino, Buenos Aires, 1993.

La obra para piano de Gerhart Muench. [Rodolfo Ponce Montero, piano]. Contains: *Kreisleriana Nova*, in four movements; *Dos poemas*; *Ricercare*; *Tessellata tacambarensis no. 1*; *Cuatro presencias*; *Un petit rêve*; *Correspondencias*. CENIDIM, Serie siglo XX vol. 13, México, 1994.

Las músicas dormidas. [Trío Neos, clarinet, basson, piano]. Contains: **Manuel De Elías** - *Tri-Neos (1991)*; **Manuel Enríquez** - *Tercia I, II (1990)*; **Marta Lambertini** - *Assorted Koechels (1993)*; **Roberto Sierra** - *Con tres (1989)*; **Mario Lavista** - *Las músicas dormidas (1991)*; **Heitor Villa-Lobos** - *Fantasia concertante*. CENIDIM, Serie siglo XX. México, vol. 11. México, 1994.

Cuaderno de viaje. **Mario Lavista.** Contains: *Madrigal (1985)* for solo clarinet [Luis Humberto Ramos], *Marsias (1982)* for oboe and crystal glasses [Roberto Kolb, oboe], *Lamento a la muerte de Raúl Lavista (1981)* for bass flute [Marielena

Arizpe], *Cuaderno de viaje (1989)* for solo viola [Mauricio Barbetti], *Cuicani (1985)* for flute and clarinet [Marielena Arizpe, Luis Humberto Ramos], *Cante (1980)* for two guitars [Dúo Castañón-Bañuelos], *Responsorio in memoriam Rodolfo Halffter (1988)*, for bassoon and two percussionists [Wendy Holdaway, basson; Ricardo Gallardo and Alonso Mendoza, percussion]. CENIDIM, México, 1994.

Cantata antillana. [Orquesta Sinfónica de Puerto Rico. Odón Alonso, conductor. Coral Filarmónica de San Juan. Amarilis Pagán-Vila, dir. Margarita Castro-Alberty, soprano; César Hernández, tenor; Justino Díaz, baritone; José Ramos Santana, piano]. Contains: **Jack Délano** - *Cantata antillana*; **Raymond Torres Santos** - *La canción de las Antillas*. Corporación de las Artes Musicales, Puerto Rico, 1992.

Wayjel [guitar Dúo Castañón-Bañuelos]. Contains: **Gerardo Támez** - *Percusión*; **Manuel Enríquez** - *Cópula*; *Del pulso itinerante*; *Voces íntimas*; *Actitudes*; **Ernesto García León** - *Preludio y son*; **Mario Stern** - *Papalotzin*; **Mario Lavista** - *Cante*; **Federico Álvarez del Toro** - *Wayjel*. CENIDIM, Serie Siglo XX vol. 7, México.

Cello Music from Latin America. [Carlos Prieto, cello. With Edison Quintana, piano; and Berlin Symphony Orchestra, Jorge Velazco, conductor]. Contains: **Ricardo Castro** - *Concerto for cello and orchestra (1903)*; **Manuel Ponce** - *Three preludes for cello and piano (1931)*; **Mario Lavista** - *Quotations for cello and piano*; **Carlos Chávez** - *Madrigal*; **Alfonso De Elías** - *Chanson triste*; **Celso Garrido-Lecca** - *Sonata*

fantasía. PMG Classics, 1992.
Papalotl. **Javier Álvarez**. Contains: *Acuerdos por diferencias* (1989) for harp and tape [Hugh Webb, harp], *Temazcal* (1984) for maracas and tape [Luis Julio Toro, maracas], *Papalotl* (1987) for piano and tape [Philip Mead, pn], *Mannam* (1992) for kayagum and tape [Inok Paek, kayagum], *Así el acero* (1988) for steel drum [Simon Limbrick, tenor steel drum]. SAYDIC Records. England, 1992.

Música sacra de la colonia [Coro de la Catedral de México. Guillermo López Nava, director]. Contains: **Francisco Hernández** - *Sancta Mariae*; **Anon.** - *Dios Ilaconantzine*; **Hernando Franco** - *Memento mei Deus*; **Juan de Lianas** - *Coenantibus autem illis*; **López y Capillas** - *Gloria laus*; *Christus factus est*; *Tenebrae factae sunt*, *Quicumque voluerit*, *Cum jucunditate*, *Magnificat de IV tono*; **Francisco Sumaya** - *Miserere mei*; **Juan de Lianas** - *Misa a 5*.

Imágenes mexicanas para piano [Alberto Cruzprieto, piano]. Contains: **José Rolón** - *Tres danzas indígenas jaliscienses*; **Joaquín Gutiérrez Heras** - *Variaciones sobre una canción francesa*; **Miguel Bernal Jiménez** - *Carteles*; **Alicia Urreta** - *Salmodia I*; **Gabriela Ortiz** - *Patios serenos*; **Manuel Ponce** - *Cuatro danzas mexicanas*; **Mario Lavista** - *Simurg*; **Eduardo Hernández Moncada** - *Costeña*; **José Pablo Moncayo** - *Muros verdes*. CENIDIM, Serie siglo XX, vol. 19. México, 1994.

Cassettes

Javier Álvarez - *Calacas imaginarias* (1994) for chamber choir and electroacoustic sounds [New London Chamber Choir. James Wood, cond.]

Joaquín Gutiérrez Heras - *De profundis*, for mixed choir, piano and percussion [Convivium Musicum of México and members of the Orquesta Sinfónica Nacional de México. Eduardo Mata, cond.]

Gustavo Leone - *Musical studies* (1993). Lynelle Kirkwood, harp.

Ricardo Lorenz - *Concerto for piano and orchestra* (1989) [Orquesta Sinfónica de Lara. Leonardo Panigada, conductor. Anthony De Mare, soloist].



Joaquín Orellana - Electroacoustic Works. Contains: *Evocación profunda y traslaciones para la marimba*; *Híbrido a presión*; and *Humanofonía*.

Ileana Pérez - Works. Contains: *Cinco Microesperanzas de un duende* for string quartet [Lark Quartet], *Piedras* for chorus and tape [Chamber Singers Dartmouth], *Cuando la inocencia retorna en forma de poesía* for piano and tape [Ileana Perez], *Celia* for tape, *Yoruba* for tape, *Caxsionics* for tenor saxophone and interactive music system [Neil Leonardo, soloist].

Cergio Prudencio - With the Orquesta Experimental de Instrumentos Nativos. Contains: *Cantos de tierra*; and *Cantos de piedra*. On side B: 11 pieces from the traditional folk repertoire of Bolivia.

Carlos Sánchez - Works. Contains: *Son del corazón* (1993) for 15 players [Le Nouvel Ensemble Moderne],

Calacas y palomas (1990) for two pianos [Lory Sims, Genevieve Lee], *Conductus* (1991) for 13 players [Yale New Music Ensemble], *Pedacito de patria* (1992) for 2 harps and tape [Janet Paulus, Victoria Drake], *Retablos* (1992) for 17 players [Cleveland Chamber Symphony], *Cinco, cinco and seis* (1989) for solo flute [Carol Bean].

Raymond Torres Santos - Film/Concert Orchestral Music. Contains: samples from documentary film music, TV series Mike Hammer, and selected movements from the symphonic works *La canción de las Antillas*, *Five Variations on a Theme by Mozart*, *El país de los cuatro pisos*, *Areytos* and *Sinfonietta concertante*.

Grupo Encuentro de Música Contemporánea de Buenos Aires. Alicia Terzián, music director. Gold album. Contains: **José Luis Campana** - *Vox faucibus haesit* for flute, clarinet, violin, cello and piano; **Irma Urteaga** - *Existenciales*, for voice and piano; **Hipólito Gutiérrez** - *Oda* for voice, flute, clarinet, violin, cello and piano; **Jorge Antunes** - *Tres impressões cançoneirigenas* for flute, viola and cello; **Manuel Juárez** - *For Gab* for flute, electroacoustic sounds and live sound processing.

Grupo Encuentro de Música Contemporánea de Buenos Aires. Alicia Terzián, music director. With Adelma Gómez, organ. Contains: **Salvador Ranieri** - *Un grido anche di gioia* for voice, clarinet, violin, cello and piano; **Manuel Enríquez** - *Ambivalencia* for violin and cello; **Marcelo Koc** - *Música para cinco instrumentos* for flute, clarinet, violin, cello and piano; **Alicia Terzián** - *Cuaderno de imágenes* for organ; **Leo Brouwer** - *Es el amor quien ve* for voice, flute, guitar, violin, cello, piano, and vibraphone. 



**Words
and
Music**

Follow-up:

*Projects derived from the
first Inter-American
Composition Workshop*

American Soprano Cheryl Marshall, who was especially invited to the workshop as a specialist in contemporary vocal music and as a soloist in **Alfonso Montecino's Cantata**, has been invited to perform the same work at the Latin American Music Festival in Caracas in November of this year. **The Latin American Music festival is directed by Alfredo Rugeles**, who also directs the **Circuito Sinfónico Latinoamericano**, the Venezuelan link institution during the Words and Music workshop. **Carmen Téllez** will conduct works by Montecino work and several other composers at this Festival.

David Vayo, an active participant at the workshop, has been invited to the International Contemporary Music festival of Bogotá, Colombia in April 1995. His choral suite **Mother Goose Rhymes** was heard at the workshop by **Cecilia Casas, Artistic Director of the Colombian festival**. Ms. Casas attended the workshop as a guest, since the International Contemporary Music Festival of Bogotá acted as the link institution in Colombia. Invited by **Carmen Téllez** and by IU faculty composer **David Dzubay, Cheryl Marshall** returned in November 1994 to Indiana University for another master class session with students

The Indiana University Contemporary Vocal Ensemble (CVE), directed by Carmen Téllez, won a grant from the US-Mexico Fund for Culture to commission the first work for a cappella chorus by Mexican composer **Mario Lavista**, who was a guest faculty in the workshop. This allowed the Contemporary Vocal Ensemble to record this and other choral works by both American and Mexican composers which will be distributed throughout the United States, Mexico and Latin America. A tour of the ensemble is also being planned in Mexico for August, 1995. The proposal to the US-México Fund for Culture included Mario Lavista's work at the Words and Music Workshop as the necessary first link for the development of the new work's concept.

The *Sanctus* by **Lincoln Hanks** and *Three Songs* by **Tim Olsen** will be included in the same CD. They were both participants of the workshop, where their two pieces were premiered in the choral sessions and in concert.

Carmen Téllez will travel to México in June to conduct and teach a seminar for conductors on new choral repertoire from the Americas.

of the composition department.

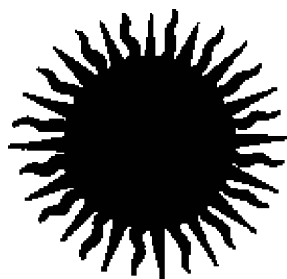
Ecuadorean participant **Lucía Patiño** was invited to the **Festival Internacional de Música Contemporánea** of Bogotá, where her work *De Alfonsina hacia el cielo* was performed under the direction of **Carmen Téllez**.

Le Campane di Leopardi by guest composer **Yehuda Yannay** was performed with great success by conductor Alan Harler during his tour to China. Alan Harler is the Artistic Director of the Mendelssohn Club of Philadelphia, one of the oldest choral organizations in the country. The

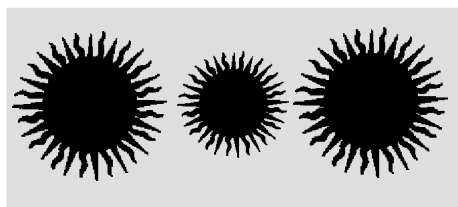
work was recommended to him by **Carmen Téllez**. Choral works by Americans **Tim Olsen** and **David Vayo** performed in the Words and Music workshop have also been requested by Alan Harler and the Mendelsohn Club of Philadelphia. **Jan Harrington**, choral conducting faculty at the workshop, will also conduct Yannay's *Le Campana di Leopardi* with the Chamber Singers at Dartmouth College.

Conductor **Carmen Téllez** led a series of masters classes in conducting and directed the **Guayaquil Symphony Orchestra** during the **Philharmonic Festival of Quito and Guayaquil** in June of 1994. American soloists **Stephen Boe, Joo Kim, Emilio Colón, Amadi Hummings** and **Elizabeth Pabón**, from the Indiana University School of Music also performed and conducted master classes. Téllez's participation developed after her first visit to Ecuador, while promoting the competition for the Words and Music Workshop in Latin America in November 1993. The Philharmonic Music Festival was organized by **María Estella de Mantilla** and the **Philharmonic Society of Quito**, which acted as the link institution in Ecuador. The festival was supported by the **USIS Post in Quito, Mr. Jerome Oetgen**. This festival may repeat next year, with further participation by Dr. Téllez and several American soloists.
Composer Tania León, Carmen

Téllez, and Cecilia Casas are working on a proposal for an opera workshop in Colombia, involving American voice teachers, composers and young vocalists, and Colombian stage directors, instrumentalists, composers, and voice students to complement the International Contemporary Music Festival of Bogotá.



Carmen Téllez was invited by composer **Tania León**, a guest faculty of the Words and Music Workshop, to attend the American Composers Orchestra **Sonidos de las Americas Festival** in New York. León's work **Batey** was conducted by Téllez at the workshop.



The work **Madaka**, composed by participant **Beatriz Bilbao** specifically for the Words and Music Workshop was selected by **Tania León** to be premiered in New York at the *Sonidos de las Americas Festival*.

American soprano and IU student **Lauren Zachry**, who was heard in three solo performances at the Words and Music Workshop, was selected by conductor and Words and Music Electronics Assistant **Lavon Oke** as the right voice for an homage concert in Japan produced by the Sony Corporation in August 1994. Zachry and Oke will return to Japan during summer and fall of this year to perform and conduct a new production by composer **Hideki Isoda**.

The following composers have sent new works and maintained regular contact with the Latin American Music Center after the end of the workshop : **Mercedes Otero, Andrés Posada, Williams Panchi, Lucía Patiño, Alejandro Iglesias Rossi, Yehuda Yannay, Kathryn Alexander, Tim Olsen, Michael Edgerton, Chris Preissing, David Vayo, Alba Potes, Rebecca Dale, Benjamin Boone, Rodolfo Ledesma, Marjorie Rusche, Beatriz Bilbao**, among others. Benjamin Boone, David Vayo and Gustavo Leone have maintained a regular correspondence with Comparative Literature scholar **Steve Scher**, an interdisciplinary guest faculty at the workshop.

Mercedes Otero has composed and dedicated a new work to **Carmen Téllez**. Téllez will premiere it in July with the National Philharmonic of Venezuela, in Caracas.



Call for Scores

The **Syrinx Ensemble** (flute, oboe and bassoon) is looking for compositions by Latin American composers to expand their repertoire. This group performs frequently in Western Massachusetts, and has also appeared in concerts in Boston. For information, contact: Catalina Arruba, Syrinx Ensemble, 990 North Pleasant St. E-8, Amherst, MA 01002. Phone 1(413) 546-2479.

The **Lyric Arts Trio** (mezzo-soprano, clarinet, piano) is looking for works by Latin American composers. This group is a professional ensemble that performs in the Midwest and tours Kansas under the auspices of the Kansas

Arts Commission. Contact: Elena Lence Talley, 7807 Caenen Lake, Lenexa, KS 663216, phone and fax (913) 268-3064.

The **Ensemble Molto Libero** (oboe, clarinet, bassoon, piano) invites composers in general to send scores for any combination drawn from this ensemble. This Argentinian group performs frequently in the city of Córdoba and is a regular guest for national and international new music festivals in its country. Contact: Alejandro Aizenberg, Rafael Bielsa 3647, (5016) Córdoba, Argentina. Phone 011 (54-51) 681028, fax 011 (54-51) 234293

Cuban Music for Piano

Cuban pianist **Nohema Fernández**, DMA Stanford University, and current Professor of Piano at the University of Arizona at Tucson, presented a historical panorama of Cuban concert piano music extending from 1830 to 1986. This recital, which was sponsored by the Cultural Affairs Department of the City of Los Angeles and the Patronato José Martí of Los Angeles, included works and composers rarely performed before. Those interested in this performance can obtain further information by writing to:

Dr. Aurelio de la Vega
18800 Stare St., Northridge, CA
91324-1522.

New Recordings at the LAMC

PAPALOTL

Saydisc CD-SDL 390 (1992)

Works by Javier Álvarez

Address: Saydisc Records

Chipping Manor

The Chipping

Wotton-Under-Edge, Glos.GL12 7AD

England

Tel.: (0453) 845036

Fax : (0453) 521056

Five pieces by Mexican composer Javier Álvarez composed between 1984 and 1992. In these works Álvarez masterfully combines solo instruments—harp, maracas, piano, kayagum (Korean 12-string zither), and tenor steel pan—with sampler- and synthesizer-produced music. The inventiveness of these pieces lies mainly on the rich rhythmic and

coloristic results. Superb performances also contribute to the success of this recording.

MANANTIAL

CD (1994)

TEPUY, Alvaro Encinas, Director

Address: Enbor/Tepuy

P.O. Box 11321

Takoma Park, MD 20913-1321

USA

Fax: (202) 829-8952

E-mail: enbor@aol.com

Combination of original compositions, including five by Alvaro Encinas, and arrangements, also by Encinas, of folk and popular pieces. Good quality performance on traditional South American instruments.

♪ *Mario Ortiz*

EDUARDO MATA, the internationally renowned Mexican conductor and composer, died in an airplane accident near the Cuernavaca airport on January 4, 1995.

Mr. Mata was born in Mexico City in 1942. After receiving private lessons in guitar between 1950-53 he enrolled in the National Conservatory of Music where he studied with Rodolfo Halffter and José Moncayo. In 1960 he joined the Composition Workshop directed by Carlos Chávez, and worked with him and Julián Orbón until 1963. In the summer of 1964, under a Koussevitzky Fellowship, he studied conducting with Max Rudolf and Erich Leinsdorf, and composition with Gunther Schuller in Tanglewood.


In 1965 he was appointed head of the Music Department of the Universidad de México. In addition, that same year, he became the permanent conductor of the Guadalajara Orchestra, where he remained until he was appointed principal conductor of the Phoenix Symphony Orchestra (Arizona) in 1972.

Between 1977 and 1993 he was the music director of the Dallas Symphony Orchestra. According to Allan Kozinn, during this time “on the Dallas Podium, Mr. Mata improved the orchestra’s performance standard and brought the ensemble into the national and international spotlight” (The New York Times, January 5, 1995).

While in Dallas, he was also guest conductor of several important orchestras in United States, Europe and Latin America: Pittsburgh, Cleveland, Philadelphia, Chicago, Baltimore, San Francisco, London, Berlin, Frankfurt, Rotterdam, México, Venezuela. He was also the principal guest conductor of the New Zealand Symphony and the artistic director of the Solistas de México.

He had also made recordings for the Dorian, RCA, Pro Arte, Telarc, and Vox labels. His last recording project involved a series of compact discs dedicated to Latin American works with the Orquesta Sinfónica Simón Bolívar of Venezuela, which has earned critical acclaim.

As a conductor he was known for his clean and direct interpretations. He had particular interest in the music of Silvestre Revueltas, Alberto Ginastera, and Heitor Villa-Lobos; however, he also conducted and recorded an ample repertory that ranged from the early Classic period to the 20th century. He offered outstanding performances of works by modern composers from the United States, France, and Russia.

Notable among his compositions are three symphonies (1962, 63, 66); *Improvisations*, for two pianos and strings (1966); and a number of chamber works including a sonata for violoncello and piano (1967). 

Obituary

EDUARDO

MATA

(1942-1995)



Latin American Colonial Music: A Selected Discography

compiled by Mario Ortiz*

Baroque Music in Mexico.

Los Angeles, CA: Eldorado (1983).
A Cappella Choir of UCLA;
Roger Wagner, director.
Notes by Robert Stevenson.
Works by Gutiérrez de Padilla, H. Franco,
M. de Sumaya, J. Bermudo, F. Guerrero, F.
López Capillas, J. de Lienas.

Blanco y Negro: Hispanic Songs of the Renaissance from the Old and the New World.

Klavier Records KS 540 (1975).
Ancient Consort Singers;
John Alexander, director.
Ancient Instrumental Ensemble; Ron
Purcell, director.

El Sonido Colonial de América Latina.

San José, Costa Rica. INDICA [1986].
Programa Música para la Paz-Universidad
para la Paz.
Coro de Cámara, Coro de Jóvenes, Coro de
Niños, Orquesta de Cámara;
José M. Sciutto, director.
Notes by [José M. Sciutto].
Works by M. de Compañón (comp.),
G. Fernández Hidalgo, J. de Campderros
and anonymous.

Festival of Early Latin American Music.

Los Angeles, CA: Eldorado (1975) [Stereo
S-1] USR 7746.
Roger Wagner Chorale, Sinfonia Chamber
Orchestra; Roger Wagner, director.
Notes by Robert Stevenson.
Works by C. de Belsayaga, D. Zipoli, F.
López Capillas, G. Fernandes, Nunes
García, M. Blasco, A. Durán de la Mota, G.
Fernández Hidalgo, T. L. de Victoria.
Review in *Heterofonía* 47 (marzo-abril
1976): 28-29; Francisco Curt Lange, "Dos
grabaciones de Música Antigua
Latinoamericana realizada en los Estados
Unidos," *Heterofonía* 49 (julio-agosto
1976): 6-10.

Il Secolo d'Oro nel Nuovo Mondo.

Villancicos e Oraciones del '600 Latino Americano.
Symphonia SY 91S05 (1992).
Ensemble Elyma; Gabriel Garrido, director;
Studio Musica Antica "Antonio il Verso."

Works by D. de Salazar, D. Fernandes, J. de
Araujo, J. Hidalgo, F. de Peñalosa, G.
Fernandes, A. de Avila, H. Franco, Fray G.
Gonzales, J. Gutiérrez de Padilla, J. García,
T. de Torrejón, and anonymous.

La Púrpura de la Rosa.

Opera by Tomás de Torrejón y Velasco
(music) and Calderón de la Barca (libretto).
Nuova Era DDD 6936 (1990).
Ensemble La Cappella, Orchestre baroque
du Clemencic Consort;
Rene Clemencic, director.
Notes by Roberto Di Perna.
Includes complete libretto in Spanish.

Latin American musical treasures from the sixteenth, seventeenth, and eighteenth centuries.

Los Angeles, CA: Eldorado (1977).
Roger Wagner, director.

Masterpieces of Mexican Polyphony.

Hyperion CDA 66330 (1990).
Westminster Cathedral Choir; James
O'Donnell, director.
Notes by Bruno Turner.
Works by H. Franco, G. de Padilla, F.
López Capillas, and A. de Salazar.

Mexican Baroque.

Teldec, Das Alte Werk, 4509-96353-2 (1994).
Chanticleer and Chanticleer Sinfonia;
Joseph Jennings, director.
Notes by Craig H. Russell.
Works by I. de Jerúsalem and M. de
Sumaya.
Música Colonial Hispano-Americana, Siglos XVI-XVIII.
La Cornamusa E/023.
Cantoria del Bven Ayre.

Música de la Catedral de Lima.

FONEMA, Qualiton SQI 4068 (Buenos
Aires, 1976).
Includes Música peruana de los siglos XVII
y XVIII and Música sacra de la época
colonial en el Perú.

Música de las Misiones de Chiquitos/ Music of the Chiquitos Missions.

Obras de la tradición jesuítica en Bolivia, Siglos XVIII y XIX.

Discos Melopea CDCCM 008 (1992).
Musica Segreta; Leonardo Waisman, director.
Notes by Leonardo Waisman.
Works by A. Corelli, D. Zipoli, and
anonymous.

Música del Período Colonial en América Latina.

Fvndación Mvsica-Música Americana
DM-MA-HA001-CD93 (1993).
Canto; Egberto Bermúdez, director.
Notes by Egberto Bermúdez.
Works by [Juan de] Padilla, José
Cascante, Matías Durango, Diego
Fernández de Huete, Juan Hidalgo, Juan
Blas de Castro, Manuel Correa, Juan
Aranyes, Roque J. de Chavarría,
M[aestr]o Torices, Juan de Araujo, and
anonymous.

Música peruana de los siglos XVII y XVIII.

Discos Sono Radio SE 9376.
Coro de Cámara de la Asociación
"Jueves;" Arndt von Gavel, director.

Música Sacra de la Colonia.

Clásicos Mexicanos. Spartacus 21001
(1993).
Coro de la Catedral de México;
Guillermo López Nava, director.
Notes by Juan Manuel Lara Cárdenas.
Works by F. Hernández, H. Franco, J. de
Lienas, F. López Capillas, and M. de
Sumaya.

Música sacra de la época colonial en el Perú.

Virrey DVS 738-stereo.
Coro de Cámara de la Asociación
"Jueves;" Arndt von Gavel, director.

Música virreynal mexicana.

Universidad Nacional Autónoma de
México, Dirección General de Difusión
Cultural, MXI-9 (1974).
Voz Viva de México.
Orquesta de Cámara de la UNAM,
Conjunto Coral Universitario; Luis
Herrera de la Fuente, director.
Transcriptions, instrumentation, and
arrangements by Jesús Estrada.
Works by: H. Franco, M. de Sumaya, and
I. Jerusalem.

Nueva España. Close encounters in the New World, 1590-1690.

Erato 2292-45977-2 (1993).

The Boston Camerata; Joel Cohen, director. The Boston Shawm and Sackbut Ensemble, The Schola Cantorum of Boston; Frederick Jodry, director. "Les Amis de la Sagesse" Womens' Choir.

Notes by Joel Cohen.

Works by J. de Araujo, S. Aguilera de Heredia, P. Bermúdez, J. Pérez Bocanegra, P. Bruna, G. Fernandes, and 12 more.

Renaissance Choral Music from Mexico.

Musical Heritage Society MHS 3718 (1978).

Collegium Musicum of Southern Illinois University; John Boe, director. Transcriptions and Notes by Steven Barwick.

Works by F. López Capillas, H. Franco, A. de Salazar, A. Rodríguez Mata.

Salve Regina [Choral Music of the Spanish New World].

Angel S 36008 (1966).

Roger Wagner Chorale; Roger Wagner, director.

Notes by Robert Stevenson.

Works by G. de Padilla, H. Franco, J. de Lienas, G. Fernández Hidalgo, J. de Araujo, M. de Sumaya, Herrera, Orejón y Aparicio, Bocanegra, Torrejón y Velasco.

Review by Francisco Curt Lange, "Dos grabaciones de Música Antigua Latinoamericana realizada en los Estados Unidos," *Heterofonía* 49 (julio-agosto 1976): 6-10.

Spain in the New World: Renaissance, Baroque, and Native American Music from New Spain.

Hesperus & Golden Apple GACD 7552 (1990).

Hesperus; Scott Reiss, director.

Notes by Scott Reiss.

Works by J. Guerrero, D. Ortiz, J. del Ensina, G. Fernandes, G. Sanz, A. de Salazar, J. Cornago, J. Hidalgo, M. Blasci, F. de Santiago, M. Joseph de Quiroz, R. A. Castellanos, M. de Sumaya, canichanas Indians, and anonymous.

Spanish and Mexican Renaissance Vocal Music.

EMI Records Ltd. & Sociedad Estatal Quinto Centenario (Spain).

EMI Classics CDS 7 54341 2 (1991).

The Hilliard Ensemble.

Notes by Tess Knighton.

Part I: Music in the Age of Columbus/ La Música en el Tiempo de Colón.

Works by A. de Mondéjar, F. de Peñalosa, M. de Rivaflecha, L. Fernández (?), P. de Escobar, A. de Alba, J. del Encina, Luchas, J. de Urrede, F. de Millán.

Part II: Music in the New World/ La Música en el Nuevo Mundo.

Works by J. de Lienas, C. de Morales, H. Franco, A. Lobo, F. Guerrero, J. Gutiérrez de Padilla, P. de Escobar, and H. Franco (attrib.).

Tablatura mexicana para guitarra barroca.

Angel SAM 35029.

Miguel Alcázar, guitar.

Selections from the MS1560 (XVIII C.) at the Biblioteca Nacional de México

Trayectoria de la Música en México.

Documentos sonoros. Vol.I.

(Records 1-4) Época Colonial. Colección Voz Viva.

Serie Música Nueva (MN-23) (1984).

Universidad Nacional Autónoma de México.

Notes by Uwe Frisch.

Collections

LES CHEMINS DU BAROQUE.

No. 1: De l'Altiplano à l'Amazonie:

Lima - La Plata - Missions Jésuites.

France, AFAA SUR MESURE K617, K.617025 (1992)

Coro de Niños Cantores de Córdoba (Argentina), Ensemble Elyma; Gabriel Garrido, director.

Notes by Alain Pacquier.

Transcriptions by Bernardo Illari & Carmen García Muñoz.

Works by J. de Araujo, D. Zipoli, T. de Torrejón y Velasco, D. J. de Salazar.

LES CHEMINS DU BAROQUE.

No. 2: Vêpres De l'Assomption.

France, AFAA SUR MESURE K617, K.617026 (1992).

Compañía Musical de las Américas (Mexico), Maîtrise Nationale de Versailles; Jean-Claude Malgoire, director.

Notes by Alain Pacquier.

Works by J. de Araujo, Marc-Antoine Charpentier, M. de Sumaya, and anonymous.

LES CHEMINS DU BAROQUE.

No. 3: Mexico: Messe De l'Assomption De la Vierge.

France, AFAA SUR MESURE K617, K.617024 (1992).

Compañía Musical de las Américas (Mexico), La Fenice;

Josep Cabré, director.

Works by F. Guerrero, G. Fernandes, J. de Lienas, S. Aguilera de Heredia, T. L. de Victoria.

LES CHEMINS DU BAROQUE.

No. 4: Reductions Jésuites de Chiquitos:

Domenico Zipoli, Vêpres De San Ignacio.

France, AFAA SUR MESURE K617, K.617027 (1992).

Coro de Niños de Córdoba (Argentina), Ensemble Elyma;

Gabriel Garrido, director.

Notes include: Alain Pacquier, "Musiques d'un continent révélées: La secrète unité du monde;" "Cartographies;" Edouaard Pommier, "Les Missions Jésuites du Paraguay;" E. Pommier & Alain Pacquier, "Chiquitos et Mojos;" "Domenico Zipoli;"

Bernardo Illari, "Mythes et réalités des reductions Jésuites: Analyse des Vêpres de San Ignacio;" Richard Bance, "Gabriel Garrido/Interview: Quête d'une indentité, de l'Europe à l'Amazonie;" and "Les Interprètes et les Chemins du Baroque."

Works by D. Zipoli.

LES CHEMINS DU BAROQUE.

L'Or et l'Argent du Haut-Pérou:

L'oeuvre de Juan de Araujo (1648-1712).

France, AFAA SUR MESURE K617, K617038 (1994).

La Maîtrise Boréale; Bernard Dewagtere, choirmaster. L'ensemble Elyma;

Gabriel Garrido, director.

Notes include: Alain Pacquier, "Juan de Araujo. L'Or et l'Argent du Haut-Pérou;" and Bernardo Illari, "Juan de Araujo. Vie. Oeuvre et Mythe."

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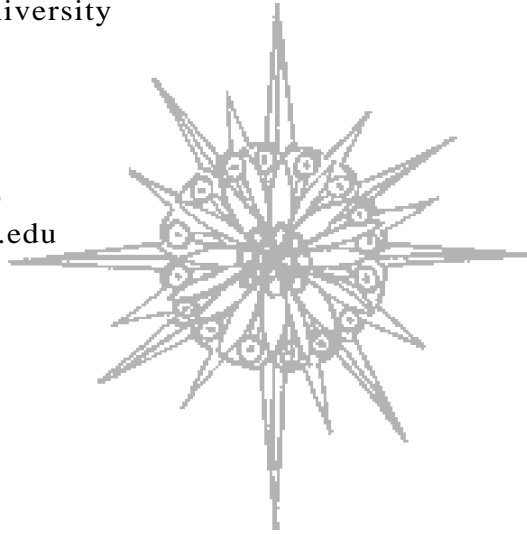
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