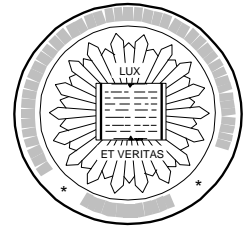


LA MÚSICA

THE LATIN AMERICAN MUSIC CENTER NEWSLETTER



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The Latin American Music Center wishes all its friends and colleagues a prosperous new year in 1998!

¡El Centro de Música Latinoamericana le desea a sus colegas y amigos un próspero año nuevo 1998!

IU Press - LAMC Publications

Call for Proposals

The Latin American Music Center and Indiana University Press announce the new Series of Publications of the Latin American Music Center covering diverse areas of scholarship, performance practice, and education in Latin American Music. The music of Latin America encompasses not only a varied and rich repertoire from Colonial times, but also a wide spectrum of music from traditional, urban and artistic spheres. This series will explore new and provocative thought in Latin American musical criticism and analysis, along with reprints of musicological works in English translation, which would otherwise be not available. The series will also offer critical performing scores and anthologies of repertoire, as well as selected recordings and educational materials.

We are currently accepting proposals from scholars and performers working on Latin American Music topics. Interested parties should write to:

Series of Publications of the Latin American Music Center

c/o Carmen Téllez
Indiana University—School of Music
Bloomington, IN 47405

Proposals should include the following:

- Abstract or description of the work
- Outline of the work
- Proposed publication format
- List of potential contributors (where applicable)
- *Curriculum vitae* of the author(s)
- Selected list of previously published works or a sample of the author's writing.

Additional information can be accessed by fax at (812) 855-4936, or by email:

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from the lamc desk . . .

Francisco Curt Lange

(1903-1997)

*“Musicology is a product of the development of musical life. Without this development it is inconceivable:
musicology is based on music itself.”*

Francisco Curt Lange

Of German birth, Francisco Curt Lange became by inspiration and choice a Latin American citizen. During his life he traveled extensively through the continent coming to know its people, and its landscapes, learning about its musical life, and contributing to the development of Latin American music on a scale that has now become legendary. He will be remembered not only for the magnitude of his contribution but also for his passionate dedication and his flair for the epic with which he experienced his mission.

His academic training included studies at Leipzig, Berlin, Munich, and Bonn universities, where he obtained degrees in architecture and musicology. His main music teachers were Adolf Sandberger, Eugène d’Albert, Charles van den Borren, Ernst Buecken, Ludwig Schieder, Erich von Hornbostel, and Curt Sachs.

In 1930, while visiting Latin America, he was invited by the government of Uruguay to organize several of the musical activities in the country. As a result of this engagement, he co-founded the national broadcasting service (SODRE), founded and directed the national sound archives, and started one of the first musicology graduate programs in the Americas.

He was also involved in the creation of many international music conferences and festivals, such as Conferencia Iberoamericana de Música (Colombia, 1938), Conferencia Interamericana de Música (Washington, 1939), and the Festivales Interamericanos de Música (1933-46), which took place in several Latin American cities.

He founded several publications, such as the periodical *Música Viva* (Rio de Janeiro, Brazil, 1940-41), *Revista de Estudios Musicales* (Mendoza, Argentina, 1949-56), and the prestigious *Boletín Latinoamericano de Música*. His writings include numerous articles on a wide range of topics: music education, colonial music in Brazil, and Latin American composers.

His main contributions to musicological research were his exploration of Colonial archives in Argentina and Brazil—particularly his discovery and subsequent edition of the *mulato* music culture from eighteenth-century Minas Gerais; and his perspective on music scholarship for Latin America music, which he dubbed “Americanismo Musical”.

In a 1980 interview with Esperanza Pulido for the *Heterofonía* magazine, Lange commented:

“... actually I should tell you a little about the story of what I published first. After realizing the isolation of composers and musicologists like us throughout the Americas, I resolved to issue a brochure announcing the formation of a music movement which would promote professional unity and at the same time encourage rapprochement: I called this *Americanismo Musical*. That brochure, which today is a historic object, was published in 1934.”

We commend his life, his work, and his soul with profound admiration and gratitude.

From Plazas and Cathedrals: Music of Colonial Latin America at the 1997 Bloomington Early Music Festival

In memoriam Francisco Curt Lange

The fourth annual *Bloomington Early Music Festival (BLEMF)* which took place May 22nd through May 26th offered a fascinating array of programs. On this occasion, the festival collaborated closely with the Latin American Music Center to bring together experts in the field of Latin American Colonial Music and a variety of early music performers to participate in the performance of several works recently recovered at the archives of the Cathedrals at Bogotá (Colombia) and Charcas (Bolivia) by the distinguished musicologists Egberto Bermúdez (Universidad Nacional de Colombia) and Bernardo Illari (University of Chicago). The result was a series of workshops and lectures which culminated in the concert entitled "From Plazas and Cathedrals," featuring the local talent of Indiana University's Festival Colonial Ensemble, *The Concord Vocal Ensemble*, the *Ensemble Belladonna*, and the renowned Philadelphia-based Renaissance wind band *Piffaro*. The concert was co-directed by Bermúdez and Carmen Téllez, director of the LAMC.

Apart from the works recently recovered and transcribed by Bermúdez and by Illari, the program also included their revised editions of earlier transcriptions by the renowned Latin American music scholar Robert Stevenson, as well as works by famed Spanish composers performed in the Latin American Cathedrals during colonial times and found in their archives. The program featured sacred works, devotional arias, instrumental

processionals and dances, and villancicos chosen to recreate an evening of religious and social celebration in colonial Bogotá. Many of the works received their first United States performance in this program.

The program included compositions by Gutierre Fernández Hidalgo, Antonio de Cabezón, Tomás Luis de Victoria, Juan de Araujo, Andrea Falconieri, Roque Jacinto de Chavarría, Joseph de Cascante, Gregorio de Zuola, Juan de Padilla, and Juan de Herrera, as well as several anonymous compositions.

The concert was presented in memoriam Dr. Francisco Curt Lange who died a few weeks before the opening of the festival. Lange was one of the most important Latin American music scholars of the century and a pioneer in the research of Latin American Colonial repertoires with his work on the archives of Minas Gerais in Brazil.

The live recording of this concert, as part of the highlights of the *Bloomington Early Music Festival*, was later selected for broadcast by the syndicated National Public Radio program *Harmonia*, hosted by performer and producer Angela Mariani. Professor Bermúdez appeared in another edition of *Harmonia* in a program dedicated exclusively to his work as a researcher of both colonial and traditional popular repertoires in Colombia.

2nd International Festival of American Renaissance and Baroque Music - Misiones de Chiquitos

Tricentennial of San José de Chiquitos. April 24 through May 17, 1998
Santa Cruz de la Sierra, Bolivia

The most important process of acculturation in the history of humankind resulted in a new culture: America, the result of a clash of Europeans and Indians. In this process, in which there were two protagonists, music played a very important role, especially during the Baroque period. A shining example of the role of music took place in the territories where members of the Company of Jesus established their missions, particularly in the Jesuit provinces of Chiquitos and Moxos in Bolivia. The musical activities were preserved in the towns of Santa Ana and San Rafael de Chiquitos and San Ignacio de Moxos. Because of the cultural importance of these towns and peoples, the UNESCO has proclaimed several of them as Cultural Patrimony of Humankind.

The International Festival of American Renaissance and Baroque Music is sponsored by Secretaría Nacional de Cultura, UNESCO, Prefectura del Departamento de Santa Cruz, Gobierno Municipal de Santa Cruz de la Sierra, Arzobispado de Santa Cruz, Obispos, Municipios y Subprefecturas de Ñuflo de Chávez, Velasco y Chiquitos, and Casa Municipal de la Cultura "Raul Otero Reiche."

The Festival invites musicologists and performers to participate in this celebration. It will take place during the following dates:

April 24-26, May 1-3, May 8-10, May 15-17, 1998. The main site for the Festival will be the city of Santa Cruz de la Sierra and the old Missions of Chiquitos.

Participation is open to soloists, instrumental and/or choral ensembles with an American repertoire from the Renaissance or Baroque. Send list of members and description of the ensemble, cassette or CD, a photo, a program proposal, and the *curriculum vitae* of the soloist or ensemble.

There will be a musicology conference concurrent with the festival. For more information about submission of papers and proposals, travel arrangements, application form, etc., please contact:

FESTIVAL INTERNACIONAL DE MUSICA
"MISIONES DE CHIQUITOS"
Casilla 3673
Santa Cruz de la Sierra
BOLIVIA

phone (59-1) 3-32-2476
fax (59-1) 3-37-2526
(59-1) 3-36-2638

Creating Music for The Guitar

The Tenth *Festival de Agosto*, which took place between July 24th and August 2nd, 1997, has had an undeniable impact in the international guitar milieu. The festival is sponsored by MAVESA, one of the most important corporations in Venezuela, through the targeted activities of a program called Proyecto Cultural. With a broad and informed perspective, the president of Mavesa, Jonathan Coles, the executives of Proyecto Cultural and its musical advisor, guitarist Rubén Riera, have presented outstanding performers of the classical guitar and of related instruments, especially those developed on the American continent. To mention just a few examples: banjo virtuoso Béla Fleck shared the stage with Cheo Hurtado, the Venezuelan virtuoso of the *cuatro*; *cavaquinho* player Henrique Cazes and flamenco guitarist Vicente Amigo shared the stage with the Gran Mariscal de Ayacucho Symphony Orchestra—all in the presence of an enthusiastic audience.

Furthermore, the festival did not consist only of a collection of performances. It provided the context for the Second Classical Guitar Composition Competition Rodrigo Riera, created in honor of the eminent Venezuelan composer who during his long career has easily crossed between the worlds of classical and popular music. Approximately 150 compositions from all over the world competed for the prize, reflecting a widening sphere of impact by the competition and the festival. The winning composition, *Stirrings*, by American composer Don Freund, now becomes one of the required works for the 1998 Alirio Díaz Guitar Performance Competition, also sponsored by Proyecto Cultural Mavesa. The finalist compositions were *Guitarra...Guitarra...* by Milton Estévez from Ecuador, *Sonata del Segundo Estío* by Julio Serrano Cabrera from Cuba, and *West and North of Kettleman* by Robert Bowen, also from the United States. These works will also form part of the repertoire for the Alirio Díaz competition. Noting the high level of craftsmanship evident in the submissions, the jury and the organizers hope that many of the works will find a place in contemporary concerts. They will be soon placed in the Indiana University Music Library for open consultation.

The commitment of Proyecto Cultural Mavesa to the creation of original music for guitar through the Rodrigo Riera Competition should be commended and supported. It demonstrates a belief in the importance and significance of contemporary music in society. The fact that they scheduled performances of the finalist works within the festival permitted a reflection on the wide range of contemporary musical expression through the guitar. In fact, a dazzlingly wide spectrum of musical creativity took place during the festival as a whole. If the definition of “contemporary music” varies depending on the perspective of the observer, Proyecto Cultural Mavesa used an inclusive concept indeed.

The term “contemporary music” conventionally applies to original art music of recent composition, characterized by a sophisticated technique, and a modern and often experimental language aimed at an educated listener. Much music composed under this strict definition has been described as elitist and alienated

Contemporary Composition within the *Festival Internacional de Agosto*

from the wide public. However, at the present moment contemporary music reflects the broadest array of aesthetics and techniques, and in the ample meaning of the term, it represents the whole spectrum of current musical creativity. This broad concept was demonstrated time and again in the context of the *Festival de Agosto*. Most of the concerts mixed in some manner diverse musical genres and aesthetic trends, without honoring the conventional separation between art and popular music. We listened to events clearly centered on popular traditions, in contrast to strictly modernist compositions; but we noticed more often how “popular” musicians adopted experimental techniques more common among modern art music composers, while the latter used popular elements from diverse cultures. For instance, Venezuelan composer Ricardo Lorenz presented a condensed study in Cuban rhythm and counterpoint in his attractive work for orchestra without strings, *The Triumphal Entrance of King Mangoberry*. Adina Izarra composed one of the works especially commissioned by the festival. It freely employed materials reminiscent of Machaut’s medieval isorhythms and the merengue from Caracas. The internationally recognized classical guitarist Luis Zea played works by the Catalan singer-songwriter Joan Manuel Serrat, while a young ensemble, *Pabellón sin Baranda*, performed an Argentinean tango in a Venezuelan *cuatro*, and treated other Venezuelan dances with the freedom of experimental jazz. Perhaps the artistic peak of this tendency was achieved by the American group of Béla Fleck and the Flecktones, who mixed bluegrass, rock, funk, jazz and electronic music with unending flexibility, virtuosity and imagination. Although they are apparent exponents of current popular American music, they showed the expressive and technical daring of avant-garde art music composers, still carrying the audience along at all times. Ultimately, one could say that this event, and indeed, the whole festival confirmed a statement by the Cuban composer Leo Brouwer at one of the festival’s lectures: “We are in the midst of a post-modern time, implied in the coexistence of apparently contradictory aesthetic forms and trends within the work of art.”

The art music composers, present in the festival as guests or members of the jury, had many opportunities to share their ideas about the state of current musical creativity. It was evident that post-modernism as defined by Brouwer could be equally considered a long-awaited synthesis of multiple possibilities or a questionable compromise to recover an alienated audience. However, in the context of such discussion, Brouwer also said that every true creator fights banality. This was echoed by jury member Diego Silva: “Every worthy musical work is an exercise of the creativity of the composer against the conventionalisms of his or her milieu.”

For the creator of art music in the twentieth-century, the tension between creative impulse and the necessity of communication has

been particularly intense. This polarity remained in force in the context of the Rodrigo Riera Competition, especially considering its focus on compositions for the classical guitar. It was also a topic in the lectures given by the guest composers in the festival.

In fact, throughout our century the guitar has been the most successful vehicle for the international projection of the Latin American composer. As a familiar instrument in all Latin American countries, guitars belonged in folk music ensembles, in street serenades, and in sophisticated salons. Ultimately it conquered the concert hall thanks to composers who were also players, and to virtuosos who demanded a repertoire which projected the instrument's particular expressive qualities to the highest degree. Therefore, as the guitar was featured in concert halls around the world, this Latin American repertoire of regionalist characteristics became familiar to audiences and expected from interpreters. By mid-century however, art music composers all over the world became interested in the instrument, using it as a vehicle for their own personal musical styles, often with experimental aesthetics of the avant-garde. The guitar developed a modern language, and began to be used as an instrument independent from its traditional musical context.

The Cuban Leo Brouwer was one of the pioneers of this new stage of development of the guitar repertoire. Nevertheless, when questioned on the role of experimentation in the creation of a personal and modern language, Brouwer declared that he never saw himself as an experimental composer. He believes that often composers test new things, usually through the fusion of two or more cultural influences, a technique that has been used many times in history. Still, if an "experiment" produces satisfactory musical results, it is not an experiment any more. It is an art work—and the composer has the final judgment on the artistic success of the finished work, on the basis of the goals predetermined at the outset, or the elements that he or she decided to use.

Diverse extra-musical or interdisciplinary sources may influence the composition of a work, especially for the guitar. This case was represented during the festival by Spanish composer Anton García-Abril, president of the jury for the Rodrigo Riera Competition, whose *Concierto Mudéjar* for guitar and orchestra was performed at the closing concert by Ernesto Bitetti with the Orquesta Gran Mariscal de Ayacucho conducted by Leo Brouwer. Commenting on the genesis of this work, Gracia-Abril stated his intention of imitating the *mudéjar* architecture of Spain, which utilized the luxuriant decorative elements of Arabic buildings with very humble materials like clay and brick. The composer reinterpreted this style in the form of richly ornamented melodies in the context of simple harmonies set for guitar and a small string orchestra.

García-Abril also referred to another principle affecting his work. He believes that a musical cycle is initiated by the creator, and continues through the interpretation of the performer to be completed only with the perception of the listener. Music exists only when the communication is established with the audience. This realization led García-Abril to abandon the abstract modernist aesthetic he had supported in his early career. For him, the much-reported polarization within the field of contemporary music is resolved by an honest confrontation with the necessity of communication.

A parallel position is taken by Don Freund, winner of the 1997 Rodrigo Riera Competition, who ten years ago stopped composing within the serialist system, because its high level of abstraction implied a loss of contact with the concrete technique and expressive devices of musical instruments, and even with the reality of sound

itself. His prize-winning composition, *Stirrings*, employs instead a multiplicity of musical fragments in diverse styles, including blues and rock and roll, in combination with experimental harmonics and with the traditional lyrical devices of the guitar. He then organizes the fragments as elements within a continuum which aims to produce a musically coherent experience.

Furthermore, since he is not a guitarist, Don Freund had to face the unique technical difficulties of the instrument. This required a substantial effort on his part, in the face of centuries of guitar composition expertly written by guitarists themselves. Freund commented on the complexity of the coordination of both hands, and the particularly intimate relationship of the guitarist with the instrument. *Stirrings* developed out of his struggle to grapple with the technique of the instrument, and became a study in virtuosity, where movements, gestures and dances occur in rapid succession. Still, the final version of the work unfolded in close collaboration with guitarist Alan Thomas, to whom it was dedicated.

The Rodrigo Riera Competition also reflected a preoccupation with guitar technique as such. In fact, the jury shared the desire to reward those works which demonstrated an understanding of the instrument's peculiar technical devices or added to its expressive resources. As expressed by Arthur Kampela, winner of the Rodrigo Riera Competition of 1995 and a jury member, the competition must remain the ideal situation to explore the future of the guitar, since it is detached from the conventions and concerns of public concerts. Kampela, himself a guitarist, is noted for his revolutionary exploitation of the percussive possibilities of the guitar. In his lecture within the festival, Kampela demonstrated his complex combinations of both hands, playing together and separately to create convoluted sequences of plucked sounds, harmonics, voiced and muted chords, on strings and on wood, which open a new hallucinatory dimension to the expressive language of the instrument.

For a composer like Kampela, who is committed not only to the implementation of new technical resources for the guitar but also to the development of sophisticated and complex musical structures, winning the Rodrigo Riera Competition represented an important recognition, a way to contact the public, and an opportunity to share his ideas with other composers and performers. Given the marketing pressures of the international music business, projects like this competition and the *Festival de Agosto* have a very specific function in society. The music lover has the opportunity to listen to new music in the context of many other well-established musical manifestations. This permits associations and comparisons which enhance the communicative power in all of them.

Just as all creators in this *Festival de Agosto* demonstrated, composers not only struggle with conventions. In fact, they process them, to give them back to us in an original garb, comfortably familiar and seductive, or surprisingly innovative, but always seeking beauty, humanity, or transcendence. Their success or failure in this quest is also a relevant factor. To open the spirit to new music is to accept that the composer can help us find something new within ourselves, in our own perceptions and inner life. This gift was generously offered by the *Festival de Agosto* and the Rodrigo Riera Competition. To those who are responsible, I offer a final applause.

Carmen Téllez



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The Latin American Music Center will soon initiate a campaign to build a general endowment for projects in research and creative activity, as well as for inter-American exchanges of teachers, performers, scholars, and students. If you want to inquire now about how to contribute to this important and far-reaching endeavor, please write or call:

Ms. Barbara Monahan
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School of Music
Indiana University
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Phone: 812-855-4737 Fax: 812-855-4936
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Subscriptions:

One issue of *LAMúsiCa* is usually sent gratis to professional patrons after first contact for research or performance purposes with the LAMC. Subsequently you may subscribe to the newsletter and to our other regular publications and in this manner contribute to the LAMC's activities. Our *LAMC Recording Series* documents important Latin American repertoire, most of which is not available in recordings elsewhere, through an annual disc accompanied by critical commentary. The new series of *Pedagogical Handouts in Latin American Music*, is a new service publication of the Latin American Music Center with essays, lists, bibliographies and analyses specifically designed to support the teaching of essential aspects of the Latin American repertoire in music history and theory courses.

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This year's compact disc, Latin American twentieth-century piano repertoire, features Chilean pianist **Paulina Zamora**:

Heitor Villa-Lobos: *Bachiana Brasileira 4*
Alfonso Montecino: *Homenajes*
Carlos Botto: *Valses*
Alberto Ginastera: *Suite de danzas criollas*

Gerardo Dirié: *Siete de oro*
Juan Orrego-Salas: *Rústica*
Ricardo Lorenz: *Está lloviendo afuera pero no hay agua*

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Dr. Carmen Helena Téllez
Director, LAMC



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13. Lists of works (compositions, writings, projects)

14. Recordings _____

15. Other _____

Please feel free to attach additional pages and send us updated information anytime.

Indiana University Graduates Abroad

Chilean pianist Paulina Zamora and cellist Pablo Mahave offered three concerts in Colombia in March of 1997. Invited by the Universidad EAFIT and the Fundación Mazda, the duo presented a program with works by Heitor Villa-Lobos, Carlos Botto, Gerardo Dirié, Alberto Ginastera, Andrés Posada, along with works by Manuel de Falla, Dmitri Shostakovich, and David Vayo. Paulina Zamora was also featured in a special solo lecture-recital on Contemporary Latin American Music for Piano at the Auditorio Fundadores of the EAFIT.

In Bloomington

Several Latin American works were performed during the 1996-97 Season at the Indiana University School of Music. Argentine bassoonist Ezequiel Fainguersch performed *Estudios del bano (diarios) for Solo Bassoon* (1996) by Gustavo Gini, *Años de soledad (from Reunión cumbre)* by Astor Piazzolla, and Heitor Villa-Lobos' *Ciranda das sete notas* (1993) for bassoon and string orchestra.

Irish harpist Clíona Doris presented her doctoral recital featuring the works for harp and tape *Acuerdos por Diferencia* (1989) by Javier Alvarez and *Son a Tamayo* (1992) by Arturo Márquez, along with Murray Schafer's *The Crown of Ariadne*.

Brazilian bassonist Benjamin Coelho presented a concert entitled *Hommages*. The concert featured the *Three Waltzes for Solo Bassoon* (1979-81) by Francisco Mignone, *Responsorio in Memoriam Rodolfo Halffter* (1988) by Mario Lavista, *Romance para Lorca solo* (1986) by Gerardo Dirié, *Cantares para Airton Barbosa* (1983) by Aylton Escobar, and *Cantos a Ho* (1993) by Eduardo Bértola.

Alejandro Iglesias Rossi Awarded 1996 International Rostrum of Electroacoustic Music Prize

Angelus (1996) by Argentine composer Alejandro Iglesias Rossi was the work selected as "Most Outstanding" in the general category by radio producers participating in the 1996 International Rostrum of Electroacoustic Music held at Studio Steim in Amsterdam, Netherlands, September 2-4, 1996. Other awarded works included *Epiphora* (1996) by Polish composer Pawel Mykietyń, and *Aeroson* (1996) by Arno Peeters from the Netherlands. Composers Rodolfo Caesar (Brazil), Hans Tutschku (Germany) and Anders Vinjar (Norway) were also recommended for broadcasting.

Organized by the International Music Council with the support of participating broadcasting organizations and of UNESCO, the 6th International Rostrum of Electroacoustic Music was hosted by NOS/NPS (Hilversum/Netherlands). 18 radio networks from Europe, Latin America and Asia proposed works. The purpose of this Rostrum is to promote electroacoustic music and foster the exchange of works between broadcasting organizations; thus, each participating network undertakes to broadcast the selected and recommended works. Works chosen at the preceding Rostrum (1994) were given almost 90 broadcasts by participating radios. The International Rostrum of Electroacoustic Music is held every second year in connection with a major contemporary music event; this year, it coincided with Gaudeamus International Music Week.

Marlos Nobre in Arizona

On March 31st and April 1st the University of Arizona in Tucson presented "A Celebration of Traditional and Classical Latin American Culture," by featuring Brazilian composer Marlos Nobre in a program of master classes, lectures and performances of some of his works composed between 1960 and 1985. Nobre lectured on "The Development of National Identity in the Music of Brazil" and later talked about his music. As part of the celebration, pianist Ingrid Barancoski offered a lecture-recital titled "The Interaction of Brazilian National Identity and Contemporary Musical Language: Stylistic Development in Selected Piano Works by Marlos Nobre". The event was accompanied with other concerts including folk music from Latin America.

Recording Project with music for Clarinet and Piano

Clarinetist Luis Rossi is seeking new works for clarinet and piano for a recording project in Chile. Mr. Rossi's previous CD and recital series on Latin American music included works by Reynaldo Hahn, Astor Piazzolla, Blas Atehortúa, Carlos Guastavino, and Leonardo Velázquez. Please contact Mr. Rossi at:

Guillermo Franke 2390
Ñuñoa, Santiago 11, Chile
Phone and fax (56-2) 274-3170
email: rossknut@chilesat.net

Call for scores

The Mexican ensemble Trio Neos (clarinet, bassoon, and piano) seeks recent works by Latin American Composers. Commissioning projects pending grant approval. The ensemble is also looking for woodwind quintet music for recording. Please contact Wendy Holdaway at (52-5) 543-6396 phone/fax, or email:

quintmex@mail.internet.com.mx

American pianist Sally Todd seeks collaboration with composers from the Americas to create new works for piano solo or piano and tape for a recording project. Please send information and proposals to Sally Todd, c/o Latin American Music Center, School of Music, Indiana University, Bloomington, IN 47405, email:

srtodd@acsu.buffalo.edu

Mexican Music in New York

The U.S.-Mexico Fund for Culture and the Cultural Affairs Department at the Ministry of Foreign Relations presented a concert with the Sinfonietta Ventus. The ensemble performed at the Weil Recital Hall in New York with a program featuring new works by Mario Lavista, Samuel Zyman, and Eugenio Toussaint. For more information, contact:

Mexican Culture Institute
8 East 41st. Street
New York, NY 10017



Latin American Works at the ISCM
World Music Days 1997 - Seoul

After returning from Korea, Venezuelan composer and conductor Alfredo Rugeles kindly sent us a note reporting the following works by Latin American composers performed during World Music Days 97-Seoul:

Adina Izarra (Venezuela) / *Vojm*, for voice and tape
Javier Álvarez (Mexico) / *Mannam*, for kayagum and tape
Sebastián Zubieta (Argentina) / *Elliott Ness*, for strings
Orlando Jacinto García (Cuba-USA) / *On the eve of the 2nd year anniversary of Morton's death*, for mixed choir a cappella
Jorge Sad (Argentina) / *Vox II*, electroacoustic
Arthur Kampela (Brazil-USA) / *Layers for a transparent orgasm*, for solo horn
Roberto Sierra (Puerto Rico) / *Trío tropical*, for violin, cello, and piano
Mauricio Kagel (Argentina-Germany) / *Western*, for chamber ensemble
Coriún Aharonián (Uruguay) / *Secas las pilas de todos los timbres*, electroacoustic

The University of South Florida Presents
Conference on the Americas

The Fourth International Conference on the Americas: Toward the Year 2000, Points of Convergence in the Americas (January 28-31) brought together scholars to examine current and historical trends in the growth and development of the Americas from a multi-disciplinary perspective. Topics included Arts, Culture and Language, among many others.

For more information contact:

Pam Price
Division of Conferences and Insitutes
University of South Florida
4202 E. Fowler Avenue, MGY 153
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email: pam@conted.usf.edu

Music from the Mexican Viceroyalty

Last April, the festival Music from the Mexican Viceroyalty took place at the University of Kansas with the Collegium Musicum conducted by Simon Carrington and Paul Laird.

The program included works by Hernando Franco, Juan de Lianas, Juan Gutiérrez de Padilla, Ignacio de Jerusalem, Manuel de Sumaya, Antonio de Cabezón, Pablo Bruna, and others. This concert was part of the University of Kansas *Fiesta de la Cultura Mexicana*.

For more information about this event, contact:

Simon Carrington
Director of Choral Activities
Department of Music and Dance
School of Fine Arts, The University of Kansas
332 Murphy Hall
Lawrence, KS 66045-2279
fax (913) 864-5387

Results of *Sinfonía Centenario* Composition Competition

On September 4, 1997, the jury declared Carlos Escalante Macaya (Costa Rica) winner of the *Sinfonía Centenario* Composition Competition. The jury also gave *Mención Honorífica* to the works presented by composers Ricardo Teruel (Venezuela) and Leo Masliah (Uruguay).

Escalante's symphony was premiered on November 2, 1992 by the Costa Rica Symphony Orchestra under its director Irwin Hoffman. The symphony was described by critic Andrés Sáenz as a piece that maintains, in a free manner, some of the formal characteristics of traditional symphonies while following, on the other hand, the aesthetic tendency, common to other Costa Rican and Caribbean composers, to merge rhythms of popular music with the structural procedures of art music.

The concert was part of the celebration of the one-hundredth anniversary of Costa Rica's *Teatro Nacional*. For more information please contact Carlos Escalante Macaya at:

carloose@cariari.ucr.ac.cr

Music of the Americas

The New York based presenting organization Chamber Music International, has announced the guest performers for their Music of the Americas series 1997-98. These will include the ensembles Triángulo (Paquito D'Rivera, Pablo Zinger, and Gustavo Tavares), the Brazilian string ensemble Quinteto D'Elas, the Venezuelan duo Luis Julio Toro and Rubén Riera, the Amernet String Quartet, and the Amadeus Trio.

For more information about the series, contact:

Chamber Music International
501 Madison Avenue
New York, NY 10022

Sonido de las Américas '98

The American Composers Orchestra (ACO) is producing a festival of Argentinean concert music at Carnegie Hall, February 28-March 8, 1998. Up to ten composers from Argentina will be invited to the festival which includes chamber music and orchestral concerts at Carnegie Hall and throughout New York City, master classes at area colleges and conservatories, public symposia, and meetings with a delegation of composers and other artists from the United States.

The four previous *Sonidos de las Américas* festivals (devoted to Mexico, Venezuela, Brazil and Puerto Rico) have already introduced U.S. audiences to over 125 Latin American works in thirty concerts. Over 75 composers and performers from Latin America have traveled to New York for the festivals. Concerts have been recorded on National Public Radio for broadcast throughout the United States and Latin America.

Approximately 30 works will be performed during *Sonidos de las Américas: Argentina*. The emphasis will be on the works of living composers, representing regional and stylistic diversity. For more information about this event, please contact:

The American Composers Orchestra
1775 Broadway, Suite 525
New York, NY 10019
fax (212) 977-8995
email: AmCompOrch@aol.com

Subtropics 9 New Music Festival. May 16-31, 1997
Miami, Florida

Presented by the South Florida Composers Alliance, last year's festival included the world première of *Balseros*, a new opera by composer Robert Ashley and Cuban-American playwright María Irene Fornés. The 90-minute opera is based on the Cuban rafters who crossed the Florida straits to reach the U.S. The festival will also feature new music from Argentina, Brasil, Cuba, México and Venezuela with several of the composers in performance. Some of the guest artists are Gerardo Gandini, Ana Lara, Tania León, Gustavo Matamoros, Hermeto Pascoal, Juan Francisco Sans, Luis Gomez-Imbert and the Meridian Arts Ensemble. There will also be multimedia and interactive collaborations, free improvisation and the annual Subtropics Marathon of new music by Florida composers.

For more information please call the South Florida Composers Alliance at (305) 758-6676 or visit these websites:

<http://www.sar.usf.edu/~bonk>
<http://www.paradise.net/encounter>

Inter-American Conference on Black Music Research:
Black Music of the West Indies and Latin America.

July 17-20, 1997, Swissôtel Chicago

The 1997 conference of the Center for Black Music Research (CBMR) of Columbia College Chicago included special performances by the Rising Stars Youth Steel Orchestra, a lecture/demonstration by Ensemble Kalinda Chicago, and a performance/demonstration titled *Common Roots: A Musical Journey through the Caribbean* by the Afro-Caribbean folk ensemble *Areíto*. Among the keynote speakers and guests were the Honorable Rex M. Nettleford, Robert Stevenson, Gerard Béhague, and Martha Ellen Davis. Some of the topics discussed included: *From Scratch Band to Calypso; Afrocubanismo and Artistic Revolution in Havana; Gender, Number, and Surrealism in Puerto Rican Bomba*; and issues related to rituals and rites in Belize and Haiti.

For more information please contact the CBMR at:

Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996.
Phone/Fax: (312) 663-1600, ext. 5559 (312) 663-9019
email: cbmr@mail.co.um.edu

II Encontro de Música Eletroacústica – Brasília

May 10-15, 1997

Sponsored by the Fundação Cultural Do Distrito Federal, CAPES, CNPq, and the Universidade de Brasília, this festival presented a series of conferences, round-tables, panels of discussion, and concerts under the general theme of "Sound Construction and Musical Construction: the Micro and the Macro."

Guest foreign participants were Jean-Claude Risset (France), Klaus Ager (Austria), Lydia Kavina (Russia), Léo Kupper (Belgium), Daniel Teruggi (France), and Ragnard Grippe (Sweden). For further information, contact composer Jorge Antunes at:

Departamento de Música
Universidade de Brasília
70919-970 Brasília - D.F.
Brazil
phone (55-61) 348-2337
Fax (55-61) 368-1797
email: antunes@guarany.cpd.unb.br

Festival Internacional Encuentros '97
Buenos Aires, Argentina


July 26-September 13, 1997

The prestigious *Encuentros* festival, directed by composer Alicia Terzián, has presented a series of concerts featuring international artists in programs of new music from around the world.

Some of the guest artists included French organist Nariné Simonian, and American pianist Sahan Arzruni. These musicians shared the festival with numerous local artists such as María Isabel Siewers and Rafael Gíntoli (guitar and violin duo), Isabelle Hureau and Thierry Miroglio (flute and percussion duo), harpist Lucrecia Jancsa and guitarists Silvia Cesco and Pablo Márquez. The Grupo Encuentros, host of the festival, presented a concert with works by Aurelio De La Vega, Tania León, Francisco Miroglio, Germán Cáceres, Marlos Nobre, Luis Arias, Manuel de Elías, Mauricio Kagel, and Jukka Tiensuu.


Concurrently with *Encuentros '97*, the Tribune of Music for Latin American and the Caribbean (TRIMALCA) met for a series of concerts and conferences during August 3-5, in the city of Rosario, province of Santa Fe, Argentina.

Participating composers were Manuel de Elías (México), Germán Cáceres (El Salvador), José Vicente Torres (Venezuela), José Augusto Mannis (Brazil), Carlos Seoane Urioste (Bolivia), Gabriel Matthey Correa (Chile), Cecilia Casas Cerón (Colombia), Guido López Gavilán (Cuba), Carmen Méndez Navas (Costa Rica), Dieter Lehnhoff (Guatemala), and León Biriotti (Uruguay).

Specially invited composers were Aurelio De La Vega and Francis Miroglio. Composers Héctor Tosar from Uruguay and Marlos Nobre from Chile joined the rest of the participants for a series of seminars. 

Latin American Music in Sweden

Last October, the ensemble Levande Musik of Sweden offered a program devoted to music from Latin America and Asia. Featured composers included Antonio Mastrogiovanni, Mario Lavista, Víctor Varela, Heitor Villa-Lobos, Isan Yun, and Joji Yuasa.

For more information about Levande Musik, contact Víctor Varela, Silvermyntsgatan 21, 2 tr. S-414 79 Goteborg, Sweden. 

MATERIALS RECEIVED RECENTLY AT THE LAMC

Compact Discs

Sensemaya. The Unkown Revueltas. Works by **Silvestre Revueltas**. Performed by the Camerata de las Américas. Enrique Diemecke, conductor. Dorian.

Caramelos Latinos. Works by **Alberto Ginastera, Camargo Guarnieri, Silvestre Revueltas, Inocente Carreño, Juan Bautista Plaza, and José Pablo Moncayo**. Simón Bolívar Symphony Orchestra. Maximiliano Valdes, conductor. Dorian.

Villa-Lobos. Symphony No. 4 "Victoria", Cello Concerto No. 2, Amazonas. Simón Bolívar Symphony Orchestra. Enrique Diemecke, conductor; Andrés Díaz, cello. Dorian.

Sandra Guida y la Fila. Songs by **Sandra Guida** with **Fabián Fazio**, and **Julio Panno**. Rock Argentino. Mixsanfa.

Vals Elegíaco. Works by **John Dowland, Bernardo Gianoncelli, Anthony Holborne, Johann Sebastian Bach, Rodrigo Riera, Agustín Barrios-Mangoré, Evencio Castellanos, Luis Zea**. Luis Zea, Guitar. HM Records.

Hojas al Viento. Works by **Fidel Legendre, Julio D'Escriván, Icli Zitella, Juan B. Plaza, Roberto Cedeño, Josefina Benedetti, Bárbara Ruiz, Miguel Astor**. Performed by Duo Cantabile: Carolina Bermúdez, violin; Bárbara Pérez Ruíz, piano. Lyric Classical.

El repertorio de San Miguel de Acatán: Música de Guatemala siglos XVI y XVII. La Cantoría de Tomás Pascual, with Cuarteto Contemporáneo. Pajarito Discos.

Clásicos colombianos siglo XX. Vol. IV. Works by **Guillermo Gaviria, Andrés Posada, Luis Pulido Hurtado, Luis Fernando Franco, Gustavo Parra Arévalo**. Orquesta Sinfónica de Colombia. Federico García Vigil. Colcultura.

Clásicos colombianos siglo XX. Vol. V. Works by **Santos Cifuentes, Daniel Zamudio, Jaime León, Jaime Torres, Andrés Sánchez, Juan Antonio Cuellar**. Orquesta Sinfónica de Colombia. Federico García Vigil, conductor. Colcultura.

Jorge Antunes. 2 mini-operas for children.

Contains *O Rei de Uma Nota Só*, and *A Barboleta Azul*. Grupo Antunes de Opera de Câmara. Jorge Antunes, music director. Sistrum.

Soundscapes: Music from Colorado and Beyond. Works by **Thomas Edward Morgan, Antoine Brumel, Terry Schlenker, Henry Purcell/Sven-David Sandström, R. Anthony Lee, Edwin London, Luis Jorge González, Pelle Gudmundsen-Holmgreen, Einojuhani Rautavaara, Percy Grainger**. Ars Nova Singers. Thomas Edward Morgan, conductor. New Art Recordings.

Unmundodentrotromundo. Electroacoustic works by **Alfredo Del Mónaco, Alfredo Rugeles, Josefina Benedetti, Jacky Schreiber, Eduardo Kusnir, Fidel Rodríguez, Rodrigo Segnini**. JMV& Federico Pacanins.

620 Avenida Tropical: La Casa Mágica. Works by **Robert Beaser, Aquiles Báez, Ernesto Nazareth, Paul Desenne, Otilio Galíndez, Leonel Velasco, Juan Bautista Plaza**. Luis Julio Toro, flutes; Rubén Riera, guitar. Proyecto Cultural MAVESA.

Bifurcações. Works by **Roberto Victorio**. Various performers.

Una flor para tí. Works for piano by **Tomás León**. María Teresa Frenk, piano. CENIDIM.

A Dos. Works by **Astor Piazzolla, Alonso Toro, Adina Izarra, Verónica Faría, Gonzalo Micó, Rodrigo Riera**. Luis Julio Toro, flute; Rubén Riera, guitar.

Music from Mexico. Works by **Carlos Chávez, Blas Galindo, José Pablo Moncayo, Rodolfo Halffter**. Orquesta Sinfónica Nacional de México. Kenneth Klein, conductor. Unicorn-Kanchana.

Panorama de la Música Argentina: Compositores nacidos entre 1931-1935. Works by **Rodolfo Alchourrón, Jorge Molina, Horacio López de la Rosa, Alicia Terzián, Roque de Pedro, Miguel Angel Rondano, Hipólito Guitierrez, Norma Lado, Carlos Pemberton, Bruno D'Astoli, Jorge Kumok**. Fondo Nacional de las Artes and Cosentino.

Lily. Works by **Eduardo Kusnir**. Electronic works. Includes some acoustic pieces. Nora

García, piano; Francis Schwartz, narrator. Edition: Institut International de Musique Electroacoustique de Bourges.

Del cielo y de la tierra: Fiesta de N. S. de la Candelaria, Santafe, c. 1605. Music from Spain and Latin America (Archives from the Cathedral of Bogota) 15th and 16th century. Grupo Vocal Gregor and ensemble Canto. Egberto Bermúdez, director. Fundación de Música Colombiana.

Romances y villancicos de España y del Nuevo Mundo. Works by **Anonymous, Juan del Encina, Diego Pisador, Luys de Narvaez, Monachus Gulielmus, José Cascante, Antonio de Salazar, Juan Hidalgo, Juan de Triana**. Musica Ficta.

Aires del Virreinato: solos, arias, tonadas y cantadas de la Nueva España. Works by **Juan Corchado, Jose de Nebra, Juan Hidalgo, Miguel de Riba, Ignacio Jerusalem y Stella, Don Joseph de Torres, Dn. Francisco Coradini, Jaime Facco, Anonymous, Mtro. Abate de Rusi, Mtro. Dn. Simón Martínez**. Martha Molinar, soprano; with Victoria Horti and Veronica Medina, violins; Jimena Giménez Cacho, cello; Eloy Cruz, tiorba and baroque guitar; Gabriela Villa, viola da gamba; David Ball, bajón; José Suárez, harpsichord. FONCA, IRODART.

Cassettes

Joaquín Nin-Culmell. *Concerto for Piano and Orchestra.*

Gustavo Leone. *Musical studies* (1993) for harp or piano. Lynelle Kirkwood, harp. *Harp Concerto* (1994). Elizabeth Cifani, harp; Concertante di Chicago.

Joaquín Gutierrez Heras. *De profundis* for SATB choir, piano, and percussion. Convivium Musicum de Mexico and members of the Orquesta Sinfónica Nacional. Eduardo Mata, conductor.

Lillian D. Krugman, with **Alice Jeanne Ludwid** and **Sylvia Perry.** *Calypso Songs for Children.* Includes 17 songs performed by Jackie Fields and His Calypso Band.

Songs from Mexico. Carmen Prietto w/ Bertweedon.

Alejandro Escuer. *Templos* (1993) for solo flute. *Paracelsus, Alchemy* for flute and piano: homage to Edgar Varèse (1993-94). Alejandro Escuer, flute; Eric Gottlieb, piano.

For Sorrow and Consolation. The Contemporary Vocal Ensemble. Carmen Téllez, conductor. Works by **Francis Poulenc, Lincoln Hanks, Arvo Pärt, Maurice Durufle, Einojuhani Rautavaara** and **Mario Lavista.**

Jacques Ibert, Entrac'te. Astor Piazzolla, Bordel 1900, Concert d'au jourd'hui. García-Justicia Duo. Nora Lee García, flute; Ramón Justicia, guitar.

Ricardo Lorenz, Ha llegado Macondo, Se me ha olvidado todo. Astor Piazzolla, Chiquilín de Bachín.

Cirlei de Hollanda. *Isso é aquilo* cantata for soloist narrators, choir and orchestra; *Topologia do medo* for SATB a cappella, FUNARTE; *Instantâneo* para trio de sopros; *Suíta da Arca de Noé* for children chorus, FUNARTE; *Tema com Variações; Vitória* for mezzo-soprano and orchestra; *O que se diz* for soprano, baritone Bb clarinet and staging.

Cirlei de Hollanda. *Judas em sábado de aleluia: Opera.*

Fabián Panisello. *Concertino for piano, mezzosoprano, 2 narrators, and ensemble; El camino del valle del lobo* (1990) for violin; *Juegos del príncipe* (1987) for piano.

Juan Mouras. *La parábola del brujo* (1989) Gabriela Lehmann, soprano; Sergio Sauvalle, charango; Juan Mouras, guitar.

Catalina Peralta. *Songoro cosongo* (1992) for baritone, marimba, and percussion. Guido Ebi, baritone; *Diálogo en simetrías móviles* (1992-93). Sergio Posada, harpsichord; Katharina Klementi, prepared piano.

Alba Potes. *Reflexiones* for violin, viola, cello and string orchestra. Muneko Otani, violin; David Cerutti, viola; Christine Gummere, cello. Riverside Symphony. George Rotham, music director. Muneko.

Ezequiel Viñao. *Six etudes* for piano. Ju-Ying Song, piano.

Heitor Villa-Lobos. *The Brazilian Music of Villa-Lobos. Bachianas brasileiras no. 4* (1930), *Sextuor mystique* (1917), *Bachianas brasileiras no. 1* (1930), *Bachianas brasileiras no. 5* (1938), *Choros no. 3 "O Pica-pau."* Jose Pedro Boessio, conductor.

Manuel Zyman. *Concerto for Harp and Orchestra* (1994). Mercedes Gómez, harp. Orquesta Sinfónica de Minería. Luis Herrera de la Fuente, conductor.

Roseane Yampolschi. *Ciclos* for cello and piano. Håkon Rustbøm piano; Truls Mørk, cello.

Julio Estrada. *Memorias* for piano, *Fugue in 4 Movements* for string quartet, *Canto tejido* for piano, *Canto oculto* for violin, *Canto alterno* for cello, *Canto naciente* for brass octet, *Eva-On* for tape. Velia Nieto and Julio Estrada, piano; UCLA String Quartet, Janos Nagy, violin; Peter Farrel, cello; USCD Brass Octet, Jean Charles Francois, conductor.

Requiem por el arte. Fernando de las Infantas, O patriarcho pauperum. Robert Schumann, Der Traum. Jorge Armesto, Evoxé. Roberto Caamaño, Salmo 46. Silvia Pescadoro, Florindo Morqueta. Silvia Lallana, soprano; Marcela Benedetti, alto; Luis Pérez, tenor; Claudio Bazán, bass.

Will J. B. Hus. *Misa de las Indias* (1992) for alto, tenor, SATB choir, guitar, double-bass, bombo legüero, and piano.

Sergio Cervetti. *El triunfo de la muerte:* songs #4, 5 (1993). Cheryl Marshall, soprano; Joel Sachs, piano. *Las Indias olvidadas: Concertante for harpsichord and 11 instruments.*

Gilberto Mendes. *Beba Coca-Cola* for SATB choir.

Orlando Jacinto García. *Auschwitz (Nunca se olvidarán).* Miami Master Chorale, New World Symphony Orchestra, John Augenblick, conductor.

Luis Jorge González. *Inti-raymi*, suite for orchestra. Colorado Music Festival. Giora Bernstein, conductor. *Qhapay-raymi*, for SATB choir and percussion. Ars Nova Chamber Singers. Thomas Morgan, conductor.

Fabio Landa. *Pequeña suite cubana, Tema y fugado, Canto a la paz necesaria, Canto negro, Tres piezas cubanas, Toccata.*

Jorge Maletá. *A mano limpia.* Guanabacoa Percussion Quartet. *De uno a cinco* for woodwind quintet. Quinteto de Vientos de La Habana.

Francisco Núñez. *Pirekuas.* Trio Neos.

Marvin Araya. *Suite latinoamericana* for marimba quintet.

Eduardo Martín and Walfrido Domínguez. *Preludio, Rezo y Canto a Obbatalá, Aguas profundas.* Guitar Duo Confluencia.

Loyda Camacho. *Retratos* (1992). Temple Music Prep. Division Youth Chamber Orchestra. *Ensayo* (1991). Puerto Rico Symphony Orchestra. Roselin Pabón, conductor.

Lucía Rodríguez. A selection of Nueva Trova songs.

El Repertorio de San Miguel Acatán. La Cantoría de Tomás Pascual, with Cuarteto Contemporáneo.

Capilla Musical, Música histórica de Guatemala: Cantadas, villancicos y Tocatas del siglo XVIII. Millenium, Capilla Musical with members of the Schola Cantorum.

Igor de Gandarias. *Cadenas cromáticas, Conquista 2, Trópico, Abstracción, Mayastral.*

Alonso Gómez. *Ensayo #6* for oboe and piano. *Himno # 1.*

Guido López Gavilán. *Sinfonía urbana* for chorus and orchestra, *El guayaboso* for SATB choir, *Flor de la sierra* for voice and piano, *En mi menor: mi menor conga* for violin and piano, *Suite Canciones para Aldito* for piano, *Monólogo* for solo clarinet, *Qué saxy!* for saxophone quartet, *Variantes, Coral, Leyenda* for saxophone and orchestra; *Guaguancó* for orchestra, *La aporrumbeosis* for SATB choir, *Mensaje de cálidas tierras* for flute, clarinet and piano; *Mi canción* for voice and piano.

Isabel Ciudad Real. *Cronos, Por un caminito así, Padre nuestro, Pájaro, Carillón* for violin and piano. *Romeo y Julieta, Danza, Salmo 92* for violin.

Nicolás Suárez Eyzaguirre. *Audina I* for orchestra. *Aire solo sería* for saxophone quartet. *Chica aruma* for tape. *Dibujos sobre un tema de la guitarra* for guitar quartet. Also contains *Amtasiñani* by **Willy Pozadas, Cumbres** by **Oscar García** and *Cantos de tierra* by **Cergio Prudencio.** Performed by Orquesta de Instrumentos Nativos.

Música coral contemporánea de Bolivia, vol. I. **María Eugenia Soux, Pater noster, Cantate Domino. Ramiro Soriano Arce, O quam suavis, Ave Maria, Dolor, Cantares del soltero. Agustín Fernández, Tres canciones sobre poemas de Rachel, El afilador.**

Música coral contemporánea de Bolivia, vol. II. **Ramiro Soriano**, *Del amor y de la ausencia*, *Acaso su pasión*. **María Eugenia Soux**, *Siempre*. **Claudia Prudencio**, *Ave Verum*. **Franz Terceros**, *Machu Picchu*. **Carlos Alborta**, *Los desórdenes del ritmo*.

José Halac. *Danzas incandescentes* (1996) for children's choir, soprano, carillons. Coro de Niños Cantores de Córdoba "Domingo Zipoli". Gustavo Báez, conductor. Alejandra Torsa, soprano. Cristián Gómez, Héctor Ocampo, José Franco, César Elmo and Daniel Sanz, carillons.

Alejandro Iglesias-Rossi. *El alarido de mil gargantas* for soprano, narrator, mixed choir, and orchestra.

Max Lifchitz. *Of bondage*.

Venezuela: *A Collection*. **Antonio Estévez**, *La cantata criolla*, 17 canciones. **Gonzalo Castellanos**, *Suite margariteña*, *Marisela*. **José Antonio Calcaño**, *De profundis*. **Freddy Reyna** y su cuatro, selection of songs. Various performers.

Alfredo Rugeles, vol. I. *Pequeña suite* (1972-73) for solo piano, *Mutaciones* (1974) for nonet or string orchestra, *Polución* (1975) for string quartet and piano, *La guitarra* (1976) for SATB choir, *Canto a la paz* (1976) for SATB choir, *Puntos y líneas* (1977) for 15 players, *Somos nueve* (1978-79) for chamber ensemble, *Camino entre lo sutil e inerrante* (1979) for orchestra, *Inventio* (1983) version for solo cello, *Tanguitis* (1984) for solo piano. No performers listed.

Alfredo Rugeles, vol. II. *El ocaso del héroe* (1982) for narrator, SATB choir and chamber orchestra; *Sinfonola* (1988) for chamber orchestra; *Oración para clamar por los oprimidos* (1989) for chamber ensemble; *Hace veinte años* (1988) for tape and live synthesizers.

Blas Atehortúa. *Sinfonía para piano y orquesta*, Op. 155 (1989). Orquesta Sinfónica Simón Bolívar. Blas Atehortúa, conductor; *Partita Op. 52* (1972) for string orchestra; *Coral, variaciones y final*, Op. 163 (1990) for brass, piano, celesta and percussion. Orquesta Sinfónica de Colombia. Blas Atehortúa, conductor.

Blas Atehortúa. *Pieza de concierto*, Op. 3 for string orchestra. Orquesta de Cámara de Colombia. Frank Preuss, conductor.

Introducción al cancionero noble de Colombia. A collection of folk tunes from different areas of Colombia. Cassette and booklet. Patronato Colombiano de Artes y

Ciencias. Fundación Joaquín Piñeros Corpas.

Máximo Flugelman. Vols. I-IX. *Sea Sonnets*. Indianapolis Symphony Orchestra. Shari Anderson, Soprano. William Curry, conductor; *Rapsodi*. Boris Pergdmenschikow, cello. Jaap van Zweeden, conductor; *Sonatina for strings*. Skaneateles Festival Orchestra. Duilio Dobrin, conductor; *Sonata breve*. Andrea Nemezc, piano; *Concertino for Woodwind Quartet and Orchestra*. Buenos Aires Philharmonic. David Lloyd-Jones, conductor; *Symphonic Variants*. Florida Philharmonic. Duilio Dobrin, conductor; *Piano Quintet*. Quinteto Rego; *Sonatina for Orchestra*. Connecticut Chamber Orchestra; *Concerto Breve for Piano and Strings*. Mayo Chamber Orchestra. Mario Benzecri, conductor.

Martín Alejandro Fumarola. *Set In* (1994) for tape, *El peregrinar de la araña* (1995) for tape, *Callejuelas* (1996) for tape.

José Halac. *Todo lo que amaron nuestros ojos* (1996) for tape, *India vieja (sincretismo # 1)* (1991) for tape, *Uitotos (sincretismo # 2)* (1992) for tape and string quartet.

Alejandro Iglesias-Rossi. *Angelus* (1996) for tape, *Ancestral Rites of a Forgotten Culture* (1984) for soprano and percussion. Olga Szwagjier, soprano; Cracow Percussion Group; Stanislaw Welanyk, conductor. *Crying Silences: Six Quechua Songs* (1987) for solo cello. Eduardo Valenzuela, cello. *Manchay Puitu* (1987) for soprano and chamber ensemble. Olga Szwagjier, soprano; PWM Ensemble from Cracow.

Jorge Naparstek. *Simple y hueco* (1992) for tape and shakuhachi.

Francisco Núñez. *La piedra y la rosa*, *Lira*, *Juegos sensoriales*.

Música de nuestro tiempo. **Arturo Rodas**, *Arcaica* for orchestra. **Gerardo Guevara**, *Et in terra pax hominibus* for baritone and orchestra. **Mesías Maiguashca**, ...*Y ahora vamos por aquí...* for instrumental ensemble and tape. **Milton Estévez**, *Apuntes con refrán* for soloist cello, harp, percussion, orchestra, and tape. **Diego Luzuriaga**, *Felipillo* for 3 percussionists

and orchestra. Orquesta Sinfónica del Ecuador. Alvaro Manzano, conductor.

Clásicos dominicanos, vol. I. **Luis Mena**, *Suite Recuerdos de infancia*. **Rafael Ignacio**, *Suite folklórica*. **Juan Francisco García**, *Sinfonía no. 1 (Quisqueyana)*. Orquesta Sinfónica Nacional. Manuel Simó, conductor.

Grandes maestros dominicanos. **Juan Francisco García**, *Fantasia sinfónica Simastral*. **Julio Alberto Hernández**, *Guarapo*. **Enrique de Marchena**, *Concertino* Op. 61 for flute and orchestra. **Ninón de Brouwer**, *Abominación de la espera*. **Rafael Ignacio**, *Zarambo (En la enramada)*. Orquesta Sinfónica Nacional. Manuel Simó, conductor.

Videos

Jorge Sarmientos. *El destello de Hiroshima*. Orquesta de Nagoya y Philharmonic Ensemble Orchestra. Kahuhiko Komatsu, conductor.

Primer encuentro latinoamericano de arpa. Veracruz, Abril de 1993.

Scores

Mariano Elízaga (Mexico) *Ultimas variaciones* for piano

Máximo Flugelman (Argentina) *Sea Sonnets* for soprano and orchestra. Score and soloist part *Rapsodi* for cello and orchestra. Score and soloist part *Sonata breve* for piano *Sonatina for String Orchestra* *Concerto breve* for piano and orchestra *Sonatina for Orchestra* *Symphonic Variants* *Concertino for Woodwind Quartet and Orchestra*

Enrique de Goycochea (Argentina) *Preludio*, Op. 18 "Los hombres de humo" for piano *Cantos para una ilusión encontrada*, Op. 19 for mezzosoprano, flute and piano. Text by the composer *Ríos de Calamuchita*, Op. 16 no.4. (1994) From *Escenas sinfónicas de Córdoba*, for orchestra. Score and parts

José Halac (Argentina) *Danzas incandescentes* (1996) for soprano, children's choir and carillon(s). Text by Jalaluddin Rumi

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Folias de España (1995) for solo guitar

Max Lifchitz (Mexico)
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Transformations (1979) for solo cello
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Coplas del veinticinco, Op. 42 for mixed choir a cappella. Text from Argentine folklore

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Brandon, George. *Santería from Africa to the New World: The Dead Sell Memories*. Bloomington: Indiana University Press 1997.

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Universitas. Enero/Junio 1983. Bogotá, Colombia.
Revista da Sociedade Brasileira de Musicologia. No. 2, 1996.
Ars Musica Denver. Issues of Fall 1994 and Spring 1995.

Music Education

Argentina Celebrates its 4th National Congress of Music Education

July 31- August 2, 1997

The 4th National Congress was presented in collaboration with the Argentine Music Council of the IMC (UNESCO) at the Municipal Conservatory of Music in Buenos Aires. Those interested in obtaining more information about the proceedings of the meetings can write to:

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From September 15-21 the Associação Brasileira de Educação Musical (ABEM Brazilian Association for Music Education) held the First Latin American Meeting for Music Education at the Bahia Convention Center.

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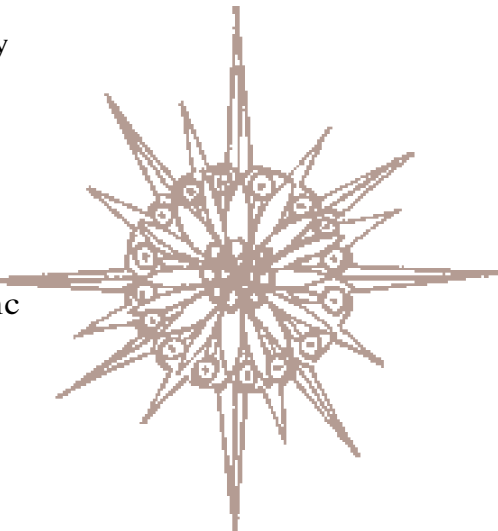
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