

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 3:  
LA VOZ PUERTORRIQUEÑA ANTE LA GUITARRA CLÁSICA

Alberto Rodríguez, *guitar*

Memorial Room  
Smith Memorial Hall  
Friday, March 31, 2023  
8:00 PM

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JOSÉ RODRÍGUEZ ALVIRA	<b>Tres preludios</b>
MIGUEL CUBANO	<b>Canción Antigua*</b>
CARLOS A. VÁZQUEZ	<b>Preludios amistosos</b> <i>Preludio Marquiano*</i> <i>Preludio Albertino*</i>
AMAURY VERAY	<b>Preludio-Fantasia</b>
RAYMOND TORRES SANTOS	<b>Dance</b>
ALBERTO RODRÍGUEZ ORTIZ	<b>Leró</b>
	<b>Intermission</b>
CARLOS CABRER	<b>Arena en los bolsillos</b> <i>First Movement</i>
WILLIAM ORTIZ	<b>Cantilena</b>
ERNESTO CORDERO	<b>Cinco Bocetos Sonoros</b> <i>Andante doloroso</i> <i>lento gagliardo</i> <i>Andante melancólico</i> <i>Lento</i> <i>Con grazia</i>
ALBERTO RODRÍGUEZ ORTIZ	<b>Densidades</b>  Guido Sánchez Portugués, <i>guitar</i>
JUAN SORROCHE	<b>Romanza</b>
LEONARDO EGÚRBIDA	<b>La Saltarina</b>

\* World Premiere

## **Alberto Rodríguez Ortiz**

Guitarist and composer Alberto Rodríguez Ortiz is characterized by successfully bringing new aesthetic trends to the most demanding public, demonstrating that music is still an art in constant transformation and development.

This combination of technique, musicality and stage presence has led him to participate in important concert series and festivals in the Caribbean, North America, Central America and Europe. In 1997 was composer in residence for Rome Festival (Rome, Italy).

His compositions have been performed in major international halls such as: Weill Recital Hall in Nueva York; La Salle Cortot and Casa France-Ameriques in París, the Endler Hall in Cape Town, South-Africa and the Pablo Casals Hall, San Juan, PR. He has received commissions from the Conservatory of Music of Puerto Rico, Carvajal Foundation, Camerata Caribe, Puerto Rico Symphony Orchestra, Ana G. Méndez University, InterAmerican Arts Festival of Puerto Rico, Orchestra and Choir of the School of Political Sciences in Paris, Carrie Wiesinger, Eladio Scharrón, John Rivera Pico and from the Fourte Guitar Quartet.

He has written music for theater and documentaries as well. In 2018 the documentary “El Coleccionista” (The Collector), one of his musical works for that media, received a Suncoast Emmy Award for Best Historical Documentary.

In 2001, he received the “Diplôme de Composition” from the Ecole Normale de Musique in Paris, in 1997 he obtained a Masters in Music and Literature (Guitar) from Eastman School of Music in New York and in 1995 a Bachelor of Arts from the University of Puerto Rico.

Alberto was appointed as Artist in Residence at the Ana G. Méndez University from 2019-2020. He is currently Associate Professor of Classical Guitar at the Conservatory of Music of Puerto Rico. He also taught History of Puerto Rican Music, Music Appreciation and conducted the Institutional Band at the University of Puerto Rico at Bayamón for 3 years. Alberto Rodriguez Ortiz is a frequent invited lecturer for the Asociación Pro-Orquesta Sinfónica de Puerto Rico (Association for the Puerto Rico 's Symphony Orchestra). His music is published by Star Music Publishing and Nueva Venecia, Inc.

## **José Rodríguez Alvira**

Jose Rodriguez Alvira (b. 1954) lives on the Caribbean island of Puerto Rico. Since 1983 he has taught at the Conservatory of Music of Puerto Rico where he is professor of music theory. He has also held administrative positions including Chair of the Theory and Composition Department

and Dean of Academic Affairs. Currently, he teaches music theory and computer notation courses for music. He has studied at L'Ecole Normale de Musique de Paris, the Conservatoire de Musique d'Aubervilliers and the Conservatory of Music of Puerto Rico.

Alvira's music has been played in Puerto Rico, Latin America, Europe and the United States, and in major festivals including the Festival Sonidos de las Américas: Puerto Rico that took place at New York's Carnegie Hall in 1997.

He is the webmaster of [www.teoria.com](http://www.teoria.com), a music theory web site that received the 2006 Merlot Classic Award in music.

### **On *Tres preludios*:**

Three Preludes for solo guitar by José Rodríguez Alvira were written in Paris in 1976 and dedicated to Eladio Scharrón. They were premiered by Miguel Cubano at the Carnegie Library in San Juan. These three beautiful pieces have a tonal language, the first one in E major, the second in A minor and the third one in D major. The first and third beginning in the asymmetrical meter of 7/8, while the second prelude is in 6/8. Alberto Rodríguez Ortiz recorded them in his album "Homenaje a Héctor Campos Parsi" (Nueva Venecia, 2004).

### **Canción Antigua – Miguel Cubano**

Canción Antigua (Ancient Song) was composed for Alberto Rodríguez Ortiz by Miguel Cubano in January 2021. It evokes the ancient form of a slow introduction followed by a contrapuntal faster part. It begins in a very rare tonality for the guitar, F minor. The faster part is in the key of D major, using the main theme as a fugatto subject, passing after the first countersubject to a free contrapuntal texture. This is a World Premiere.

### **Carlos A. Vázquez**

Symphonic, solo, choral, chamber, theater and electronic music composer Carlos Vázquez is one of the most outstanding Latin American contemporary composers coming from the Caribbean basin. He has composed and presented the two most ambitious works done in his country; the opera *La Mina de Oro* and the *Requiem Domesticus*. Born in Mayagüez, Puerto Rico, Vázquez studied music at the University of Puerto Rico, University of Pittsburgh, New York University and La Sorbonne in Paris, where he earned a Doctoral degree. His composition teachers have been Rafael Aponte Ledée, Frank MacCarty and Bruce Saylor. Under the sponsorship of the Rockefeller Foundation, he attended a seminar on new computer music techniques at Stanford University in 1995.

### On *Preludios amistosos*:

Preludios Amistosos (Friendly Preludes) are a set of five pieces by Carlos A. Vázquez, each of them dedicated to a different guitarist and naming them after its dedicatee: Preludio Marquiano (to Marc Jean Bernard), Preludio Juliano (to Luis Enrique Juliá), Preludio Miguelino (to Miguel Bonachea), Preludio Pellegrino (to Víctor Pellegrini) and Preludio Albertino (to Alberto Rodríguez Ortiz). On this occasion we are going to listen to the first and last prelude.

### **Amaury Veray**

Since 1972 his works have been premiered and played among different countries in the Americas and Europe. He has been invited to a variety of international events such as the First Latin American Contemporary Music Festival (Venezuela, 1977), Charles Ives Center (1983-85), the International Electroacoustic Music Festival of Varadero, Cuba (1985, 87, 89, 91 and 1993), the II and VI Caribbean Composers Forum (Costa Rica), the IV Caribbean Composers Forum, Venezuela, the VII Caribbean Composers Forum, El Salvador, the V, VII, IX and XI Latin American Music Festival of Caracas, the XII Festival of Contemporary Music of Havana and the II International Contemporary Music Festival of El Salvador. He has been commissioned by the Puerto Rico Symphony Orchestra (twice), the Inter American Music Council of the Organization of American States, the University of Puerto Rico Choir and the Casals Festival, among others. A multimedia work that he created as guest composer at LIEM, Madrid's electronic music center, was premiered in the 2000 International Contemporary Music Festival of Alicante, Spain. Dr. Vázquez has also been an active organizer, producer, lecturer and editor. He was founder and first President of the Puerto Rico's National Association of Composers. At the present, he is Executive Director of the Caribbean Composers Forum Organization, Musical Director of the International Electroacoustic Music Sample and was a member of the board of Directors of the Iberian-American Music Council based in Madrid. As a scholar he has lectured in Latin America, Spain and the USA on his electronic music as well as Puerto Rican traditional and contemporary music. He was Artist in Residence at Kean University in 1993, Bogliasco Foundation in Italy in 2007, Fundación Valparaíso in Spain in 2011 and CMMAS, Mexico in 2014. He organized 7 international festivals, produced six contemporary music concerts, edited two Caribbean music books (one containing scores, the other articles) and was the producer, writer and narrator of five of a series of radio programs which featured Puerto Rican and Latin American music. His works have been played by prestigious orchestras such as: The Philharmonisches Staatsorchester Mainz, Puerto Rico Symphony Orchestra, Orquesta Simón Bolívar, Orquesta Sinfónica de Panamá, Orquesta de EAFIT, Orquesta Sinfónica del Valle, and Orquesta Nacional de El Salvador among others.

He has been guest lecturer on composition at the Gerhart Munch workshop at the Conservatorio de la Rosas in Morelia, Mexico, the Jornadas de Informática y Electrónica Musical de Madrid,

Seminario de Composición de Costa Rica and UNEAC in Cuba. From 1978 to 2013 he was Professor at the University of Puerto Rico Music Department, where he was the Founder and Director of the Electronic Music Lab. Founding Member of the Colegio de Compositores Latinoamericanos de Música de Arte . Retired from UPR he lives in Chicago, Illinois.

Amaury Veray Torregrosa was born in the town of Yauco, Puerto Rico. He studied music with Olimpia Morel and Emilio Bacó Pasarell. He received a Bachelor of Arts from the University of Puerto Rico in 1943, and also received a Bachelor of Music from the New England Conservatory of Music in 1949, where he specialized in musical theory. He was professor of music at Ponce High School, and choir director of the Ponce Catholic University.

In 1956 he studied composition at the Academy of Santa Cecilia in Rome, thanks to a Pablo Casals Scholarship granted to him by the Institute of Puerto Rican Culture. Upon his return to Puerto Rico, he founded the National Archives of Music. He was professor of Theory and Composition and History of Music at Puerto Rico Conservatory of Music, where he was also head of the Department of Theory and Composition. His first musical compositions were "Canción de Cuna" and "Estampa Fúnebre," composed when he was 16 years of age. His musical production includes works for orchestra, chamber groups, piano, voice and piano, ballets, and music for cinema and theater. One of his best known works is "Villancico Yaucano." Amaury Veray was also music critic for several journals, and published essays on pianist Elisa Tavárez (1958) and composer Manuel Gregorio Tavárez (1960). He was a founder, along with composers Héctor Campos Parsi and Jack Delano, of the Puerto Rican Musical Nationalism movement.

#### On *Preludio-Fantasía*:

Preludio-fantasia by Amaury Veray is dedicated to Leonardo Egúrbida, founder of the Guitar Department of the Conservatory of Music of Puerto Rico and one of the leading guitarists of his generation. This piece has a very primal flavor, using dissonant intervals with rustic rhythms as main material. Its writing is very idiomatic for the guitar in the manner of Villalobos or Brouwer.

#### **Raymond Torres-Santos**

Raymond Torres-Santos has been described as the most versatile Puerto Rican composer active in the 21st century by Malena Kuss in her book, "Music in Latin America and the Caribbean: An Encyclopedic History." His multifaceted career encompasses an amazing wide range of musical talents as a composer, conductor, educator, pianist and arranger, equally at home in both classical and popular music. His works include orchestral, electronic and vocal music for the concert hall, ballet, film, theater, television and radio.

His works have been performed and/or commissioned by the American Composers Orchestra,

Los Angeles Philharmonic, Pacific Symphony, North Massachusetts Philharmonic, the symphony orchestras of Reading, Queens and Washington-D.C. Opera; the Bronx Arts Ensemble, Continuum, New Jersey Chamber Music Society, West Point Woodwind Quintet, North Jersey Philharmonic Glee Club, North/South Consonance, Quintet of the Americas, Gabrieli Quintet and Voix-Touche in the USA; the symphonies of Vancouver and Toronto as well as the Canadian Opera Orchestra in Canada; the Vienna Symphony, Prague Radio Symphony, Georgia Symphony, Soria Symphony, and Warsaw Conservatory of Music Chorus and Orchestra in Europe; the National Chinese Orchestra, Shanghai Symphony, Seoul Symphony, Kaohsiung Philharmonic and Taipei Philharmonic Orchestras in Asia; the Buenos Aires, Chile, Colombia and Mexico City Symphony Orchestras in Latin America; and the Puerto Rico and Dominican Republic Symphony and Philharmonic Orchestras in the Caribbean. Featured at the Casals Festival, World Fair in Seville, Venice Biennale and Op Sail 2000, his music has been used for television and radio programs, and choreographed by dance companies.

His compositions and arrangements have been recorded for Sony Music, OSPR and SJP record labels; published by RTS Music and ANCO; and distributed by commercial retailers. His scholarly work focuses on music education, creativity, multiculturalism, music criticism and interdisciplinary studies. His recent articles and book chapters have appeared in peer-reviewed journals and books from Hofstra University, CUNY, and the Cambridge Scholar Publishing.

He is the recipient of awards given by ASCAP, BMI, Meet the Composer, American Composers Forum, the American Music Center, California State University and City University of New York. His music for film earned him a Henry Mancini Award, while his skills as a jazz composer earned him the Frank Sinatra Award, both given in Los Angeles.

Torres-Santos is an accomplished arranger, conductor and pianist. His arrangements have been written for the best opera and popular performers, such as: Plácido Domingo, Andrea Bocelli, Deborah Voigt, Angela Gheorghiu, Ana María Martínez, Anita Rachvilishvili, Rafael Dávila, and Juan Luis Guerra. He has also served as orchestrator for film composers in Hollywood, such as Ralph Burns (*Phantom of the Opera*) and Ry Cooder (*Brewster's Millions*). A jazz pianist, he has worked with Maynard Ferguson, Freddie Hubbard, Bobby Shew, and Tito Puente.

As conductor he has led the London Session Orchestra, Taipei Philharmonic, Cosmopolitan Symphony Orchestra, Puerto Rico Symphony and Philharmonic Orchestras, Dominican Republic National Orchestra, Queens Symphony Orchestra, Adelphi Chamber Orchestra, Bronx Arts Ensemble Orchestra, and Hollywood studio orchestras in concerts and recordings. In addition, he has served as music director for pop and jazz singers Vikki Carr and Dianne Schuur.

Born in Puerto Rico, he studied at the Puerto Rico Conservatory of Music and at the University

of Puerto Rico. He holds a Ph.D. and M.A. in composition from the University of California, Los Angeles (UCLA) and completed advanced studies at Stanford and Harvard University. He furthered his studies in Europe, at the Ferienkurse für Neue Musik in Germany, and at the University of Padua in Italy. His major professors were Henri Lazarof and David Raksin. He has taught at the California State University, City University of New York, University of Puerto Rico, UCLA and Rutgers University.

In addition, his experience and skills have led him to administration posts, as well as to develop programs for the community in general. Recently, he was appointed as Dean and Professor of Music of the College of the Arts at the California State University, Long Beach. Previously, he was the Dean of the College of the Arts and Communication at William Paterson University and Professor of Music, where he provided leadership related to new curricular and program development, fostered faculty research and creative work, organized faculty/students studies and tours abroad, devised a budget and strategic plan, engaged in program assessment, prepared for re-accreditation, increased gifts, donations and grants, established centers, built up alumni relations, established articulation agreements, brought international and local partnerships, implemented global education and interdisciplinary initiatives, and sponsored artistic and cultural festivals and contests.

He has also served as Chancellor of the Puerto Rico Conservatory of Music; Coordinator of the Music Technology Center and Chair of the Music Department, both at the University of Puerto Rico; and Coordinator of the Commercial/Electronic Music Program at the California State University, San Bernardino.

Furthermore, he is a voting member of the National Academy of Recording Arts and Sciences (for the GRAMMYS) and the Council for Cultural Inclusion of the College Music Society for which he previously served as Chair of the Diversity Committee, Program Coordinator and member of the Professional Development Committee.

#### On *Dance*:

Dance by Raymond Torres Santos is dedicated to Alberto Rodríguez Ortiz. Written in 2017, is a festive composition with a waltz-like rhythm and recurring melody that undergoes various transformations. As a dance piece, it is quite syncopated, yet lyrical as well. Its contrasting sections enable the performer to display several instrumental techniques, such as rasgueo, pizzicato and glissando.

#### **Leró – Alberto Rodríguez Ortiz**

Leró by Alberto Rodríguez Ortiz. It is an etude based on the Puerto Rican bomba rhythm leró,

which is on a 3/4 measure. Its melody is taken from Emanuel Dufrasne's *Leró pa' Cico Mangual*. The score is available at Star Music Publishing ([www.starmusicpublishing.com](http://www.starmusicpublishing.com)).

### **Carlos Cabrer**

Puerto Rican composer, born in 1950, San Juan, Puerto Rico. He studied composition with Rafael Aponte-Ledée at the University of Puerto Rico. In 1978, he received a MM from the University of Michigan where he studied composition with H. Owen Reed, Jere Hutchinson, and David Liptack. He taught music at the University of Puerto Rico, in Rio Piedras. He served as president of the Asociación Nacional de Compositores Puertorriqueños. Main works: *Canción para un amigo*, sop, va (1978); *La rota voz del agua*, sop, fl, gtr, vc (1982); *Ceremoniales*, orch (1984); *El lago de los sueños*, orch (1984-85); *El libro de la memoria*, gtr. (1988).

#### **On *Arena en los bolsillos*:**

*Arena en los bolsillos* (Sand in the pockets). This brilliant work by Carlos Cabrer is dedicated to Alberto Rodríguez Ortiz, who premiered it at the Royal Festival Hall in London, UK, in 2005. It is in three movements. Tonight we'll listen to the first one, who combines different serial cells of five, seven notes with tambora percussive sounds creating a refreshing and surprising atmosphere that encloses the main motive (or cell) of the Puerto Rican *Seis Fajardeño*.

### **William Ortiz**

Puerto Rican composer William Ortiz-Alvarado was raised and educated in the United States, but his Latino identity plays a vital role in his music. Particularly, his experience as a Nuyoricán in the 1970's has informed the aesthetics of his music, which transforms the sounds of the streets into art music. Unique in that respect is the use of what Ortiz calls "sonic and vocalized graffiti", that are integrated in Ortiz' instrumental narrative.

His musical studies began at the Conservatory of Music of Puerto Rico where he studied composition with Héctor Campos Parsi. He received a master's degree in composition from the State University of New York at Stony Brook, where he studied with Billy Jim Layton and Bülent Arel and a Ph.D. in music composition from S.U.N.Y. at Buffalo, studying with Lejaren Hiller and Morton Feldman.

Within the last four decades, Ortiz has written over 150 compositions in all genres and for all types of musical instruments; from simple percussion to opera, from chamber to orchestral works.

Among his numerous awards, grants and commissions is the Marquis' Lifetime Achievement

Award, 2018; The Unesco Cultural Recognition for Music, 2015; 2001 Latin Grammy Nomination for the Baja California Orchestra's CD "Tango mata danzón mata tango", which includes his Guitar Concerto "Tropicalización". The doctoral dissertations "The Percussion Music of Puerto Rican Composer William Ortiz" by Prof. Ricardo Coelho de Souza and "The Influence of Salsa in the Cello Works of William Ortiz" by Paula Santacruz, Ph.D. have been published.

Ortiz is a retired full professor of music and humanities and Director of the University Concert Band at the University of Puerto Rico at Bayamón. He has taught at the Conservatory of Music of Puerto Rico and is Music Director of the Ateneo Puertorriqueño.

#### On *Cantilena*:

*Cantilena* by William Ortiz Alvarado. This piece was composed in 1996 and dedicated to James Piorkowski, guitarist from the Buffalo Guitar Quartet. It is a beautiful and delicate song with two parts, repeated three times, the first two in E major and the third time in G major. It is recorded by James Piorkowski in the album "Freedom Flight" (Naxos 1998) and by Alberto Rodríguez Ortiz in his album "Homenaje a Héctor Campos Parsi" (Nueva Venecia, 2004).

#### **Ernesto Cordero**

Composer and guitarist Ernesto Cordero (born in 1946 in New York and raised in Puerto Rico) has composed a large rich catalog distinguished by its Caribbean flavor. He has written nine concertos (four for guitar, two for violin, one for flute-piccolo, one for oboe and one for the Puerto Rican cuatro), orchestra and choral works, art songs accompanied by the guitar, piano or orchestra a variety of chamber works in which the guitar appears in diverse ensembles and numerous guitar solos, some of which have become standards. He has received important awards for composition and his music is performed and recorded worldwide by the finest artists. To date, there are more than fifty recordings of Cordero's works and most of his several dozen compositions have been published under the banners of leading publishers, for example; Max Eschig (France), Berben (Italy), Chanterelle, Antes Edition and Hubertus Nogatz (Germany), Doberman-yppan and D'oz (Canada), Mel-Bay Publications, Boosey & Hawkes, Falls House Press, Editions Orphée, TrevCo Music Publishing and Michael Lorimer Editions (USA).

Although Ernesto Cordero is now generally known only as a composer, the New York Times reviewer Peter G. Davis highly acclaimed Ernesto Cordero's January 1978 New York Carnegie Recital Hall debut as a guitarist and as a composer: "His technique is impeccable, remarkable for its finger independence and ability to clarify and articulate the most complex textures. The colorist variety of his playing is also extensive, and the subtle interplay of tonal nuances gave each piece a solid musical profile as well as supplying a beguiling sensuous wash of sound". Of Cordero's compositions, the New York Times review said, "...like Mr. Cordero's performances

they projected a healthy combination of skill, sensitive invention and sound musical effect".

Ernesto Cordero's countrymen G. Figueroa, Rijos, Egúrbida, Sorroche, López, Hutchinson, Cruz and Colón Zayas have all performed his concertos, as have leading international performers including, Angel Romero, Carlos Barbosa Lima, Manuel Barrueco, Costas Cotsiolis, Eduardo Fernández, Pepe Romero, Alirio Díaz, and Carlos Pérez among many others. Some orchestras that have played his works are; Puerto Rico Symphony Orchestra, Orpheus Chamber Orchestra, Philharmonie baden-baden, Nouvel Orchestre Philharmonique de Radio France, National Philharmonic Orchestra of Russia, Orquesta de Cámara Reina Sofía, I Solisti di Zagreb and Orquesta Simón Bolívar.

Ernesto Cordero began his higher studies in 1963 when he entered the Conservatory of Music in Puerto Rico and he continued at the Royal Conservatory of Music in Madrid, Spain where he earned a diploma in 1971. Subsequently, he did post-graduate work in composition with Roberto Caggiano in Rome, Italy from 1972 to 1974 and with Julian Orbón in New York from 1977 to 1978. He first studied guitar from 1961 to 1964 with Jorge Rubiano and he later worked with several teachers, most importantly Regino Sainz de la Maza in Spain in the 60s and Alirio Díaz and Claudio de Angelis in Italy in 1972. In 1971 he taught composition and guitar in the music department of the University of Puerto Rico. In addition to his activities as composer, performer and teacher, Ernesto Cordero, was music director since 1980 to 1997 of the International Guitar Festival of Puerto Rico. He is in demand throughout the world as a distinguished participant in leading competitions and festivals.

#### **On *Cinco Bocetos Sonoros*:**

*Cinco Bocetos Sonoros* (Five Sound Sketches) by Ernesto Cordero. These five short pieces are included in the Mel Bay's Publication "Diez piezas de juventud" ("Ten Youth Pieces"), written between 1972 and 1980. These sketches demonstrate the eclectic spirit of Cordero's style.

#### **Densidades – Alberto Rodríguez Ortiz**

*Densidades* (Densities) by Alberto Rodríguez Ortiz. This work for two guitars is dedicated to Japanese composer Yoshihisa Taïra. It was premiered by Pedro Rodrigues and Alberto Rodriguez Ortiz in San Juan, Puerto Rico in 2003. Its main material are the densities of chords, beginning with a cluster of 9 notes, going through unisons and 12 notes clusters. It utilizes whistle sounds in one section of the piece. It is recorded by Pedro Rodrigues and Alberto Rodriguez Ortiz in the album "Densidades" (Nueva Venecia 2007).

## **Juan Sorroche**

Born 1947 in San Juan, Puerto Rico, Juan Sorroche studied music and guitar with Jaime Camuñas and Jorge Rubiano. He obtained his diplomas at the Lausanne Conservatory of music and at the Académie de musique de Genève, after studying in both institutions with Miguel Rubio. In 1972, Mr. Sorroche was awarded the Arpad Gerez Prize for the most distinguished guitar student as well as the Conservatory of Music Professors Association Prize for the most distinguished student in musical analysis. Juan Sorroche has concertized widely in the United States, Europe and South and Central-America in solo recitals and with orchestra. He has taught classic guitar at the University of Puerto Rico since 1977 and is also president of the Puerto Rico International Guitar Festival.

### **On *Romanza*:**

Romanza by Juan Sorroche. This beautiful tune is in the best tradition of the Spanish classical guitar. It was written in 1998 at San Juan, Puerto Rico and dedicated to maestro Sorroche's wife, Gloria María Rivera.

### **La Saltarina – Leonardo Egúrbida**

La saltarina (Jumping Girl). This Puerto Rican Danza composed in 1983 by Leonardo Egúrbida is a loving musical portrait of his daughter Moraima, who was always jumping when she was a little child. As a traditional danza form, it has a paseo that works as an introduction and then a three part merengue or dancing part.