

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 7:
EL PUERTO RICO | THE RICH PORT, VICTORY PLAYERS

Recital Hall
Smith Memorial Hall
Sunday, April 2, 2023
4:00 PM

CHRISTIAN QUIÑONES	What My Mother Wrote
ARMANDO BAYOLO	Nadie Puede Dar Lo Que No Tiene (No one can give you what they do not have)
GABRIEL BOUCHE	Ni Fú, Ni Fá
IVÁN ENRIQUE RODRÍGUEZ	Transmutación inerte (Inert Transmutation)
JOHANNY NAVARRO	Belén
CARLOS CARRILLO	Y dicen que cuando Guabancex se encoleriza hace mover el viento y el agua (And they say that Guabancex in her fury sets forth the waters and the winds)
OMAR SURILLO	Pitorro
J. J. PEÑA AGUAYO	Prints of Lost Breath

Victory Players

Giovanni A. Pérez, *flute*

Eric Schultz, *clarinet*

Robert Rocheteau, *percussion*

Nathan Ben-Yehuda, *piano*

Elly Toyoda, *violin*

Clare Monfredo, *cello*

Tianhui Ng, *artistic director*

Angela M. Santiago, *ensemble manager*

Christian Quiñones

Christian Quiñones is a Puerto Rican composer whose music explores concepts like cultural identity, and the intersection between vernacular music, electronic textures, rock, and Latin music. For 2020 he was selected for the Earshot Underwood Orchestra Readings with the American Composers Orchestra and as a fellow for the 2021 Bang on a Can Summer Festival where he was the recipient of the Elizabeth and Justus Schlichting commission. Christian is thrilled to be a recipient of the 2020 Brooklyn Arts Council Inaugural Commission with Chromic Duo and the winner of the 2020 Bergamot String Quartet Commission project.

His music has been performed by members of Dal Niente, Loadbang, Illinois Modern Ensemble (IME), Unheard-of Ensemble, Trio Sanromá, Victory Players, American Composers Orchestra, Cuban virtuoso René Izquierdo, Boston New Music Initiative Ensemble, Orquesta del Conservatorio de Música de Puerto Rico, and emerging talents such as Daniela Santos Colón. He has also been a fellow in festivals and residencies like the 2020 DePaul University Summer Residency, CCI Initiative, Longy Divergent Studio, and The Zodiac Festival in France where Christian was awarded with the Distinguished Composer award.

From 2018 to 2019 he was composer in residence at the Massachusetts International Festival of the Arts where he was commissioned by the Victory Players and worked on outreach programs. His music has been described as "...rhythmic, with subtle touches ... colorful and imaginative" (El Nuevo Día, L. Juliá). Apart from his work as a composer, Christian has done research on the commissions of "Ballets de San Juan" to Puerto Rican composers, and an analysis on the sustainability of independent music in Puerto Rico during an economic crisis published by Musiké.

He obtained his BM in Music Composition at the Conservatorio de Música de Puerto Rico, studying composition and orchestration with Alfonso Fuentes and in 2019 Christian was a recipient of the Graduate College Master's Fellowship at the University of Illinois at Urbana-Champaign, where he is studied with composer Carlos Carrillo and Reynold Tharp. He is currently pursuing a doctorate degree at Princeton University.

On *What My Mother Wrote*:

"Commissioned in 2018 and premiered in 2019, "What My Mother Wrote" was an instant hit with our audiences, and particularly powerful in reaching young people in our education concerts. The intimate look at the love between a mother and son, and the miracle that is life touched the imagination and hearts of numerous people. We had young people coming up to us to express that as Puerto Rican in Holyoke, that they had never ever imagined the possibility of being a professional musician, and these performances showed them possibilities that had been beyond

their experience.

—Tianhui Ng, *conductor*

As a Puerto Rican people expect a sound from you, thus, sometimes Puerto Rican composers are tied to the exotic mold of the artist and the sound of the Caribbean. This piece is my view to that constant struggle that many other Puerto Rican composers have about what it means to make Puerto Rican music, or what things I should talk about, and how it should sound? Based on the rejection of that concept I asked my mother to write anything that she wanted and express whatever she thought that she needed to say. This way I separate my self – the composer – of the story teller, therefore, creating a work that is Puerto Rican, not because it falls into the mold of what elements should be present, but because it treats universal ideas (like the love of a mother) through Puerto Rican lens where the rhythms and elements of the Caribbean are embedded in the very fabric of the music, sometimes in a discrete manner and other times as a driving force of the piece.

Here is the text that she wrote translated:

I wasn't expecting you, but when I had you,
it was love at first sight.
I felt your heart beating.
In my heart a new woman was born,
Sensible, fearful of all the dangers, wary and protective.
Between us there is a dedication, and a disinterested love.
A pure feeling, there is nothing in this world compare to my love to you.
You transformed my world.

—Christian Quiñones

Armando Bayolo

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer Armando Bayolo began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan (D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers.

Mr. Bayolo has been hailed for his “suggestive aural imagination” (El Nuevo Día) in works that are “full of lush ideas and a kind of fierce grandeur, (unfolding) with subtle, driving power” (The Washington Post). His “music combines the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism into a heady, formidable concoction” (Sequenza21), and “deserves to be heard many more times, and in many more places. It is new, it is fresh, and it gets its message across” (The Charlotte Observer) “with quite a high degree of poetic expressiveness” (Music-Web International).

Mr. Bayolo’s music has been commissioned and performed throughout the world by some of today’s most important musicians and ensembles including National Symphony Orchestra and Peabody Institute bassist, Jeffrey Weisner, violinist Cornelius Dufallo, cellist Natalie Spehar, violist Jason Hohn, guitarist D.J. Sparr, flutist Rowland Sutherland, clarinetist Katherine Kellert, pianist Kathleen Supove, and French Hornist Armando Castellano; conductors Mei-Ann Chen, Harlan Parker, Mark Scatterday, John Gordon Ross, Robert Geary, Julian Wachner, Robert Ponto, J. Reilly Lewis, Carlo Boccadoro, and Maximiano Valdés; Loadbang, the Society for New Music in Syracuse, NY, the Grand Valley State University New Music Ensemble, Trio Montage, the Euclid Quartet, the Bleeker ST Quartet, Volti, Janus Trio, Orfeón San Juan Bautista, the American Modern Ensemble, Third Coast Percussion, The Percussion Plus Project, London’s Ensemble Lontano, Amsterdam’s Hexnut, the South Jutlands Symphony of Denmark, the Puerto Rico Symphony Orchestra, Western Piedmont Symphony, Delaware Valley Symphony Orchestra, Wabash Valley Youth Symphony, Columbia Civic Orchestra, the Chicago Sinfonietta, the National Gallery of Art Orchestra and Vocal Arts Ensemble, the Washington Chorus and Washington Choral Arts Society, Great Noise Ensemble and the wind ensembles of Oregon State University, the University of Oregon, Arizona State University, the University of New Mexico, The Ohio State University and the Eastman School of Music.

Mr. Bayolo is the recipient of important commissions and awards from the Aspen Music Festival, Fromm Music Foundation at Harvard University, the Music Department of the National Gallery of Art, the Arts Councils of the states of Iowa and North Carolina, the Cintas Foundation, the Minnesota Orchestra and American Composers Forum, the Consortium for a Strong Minority Presence, the all-Virginia Intercollegiate Band, and the Festival Interamericano de las Artes. Significant upcoming performances of Mr. Bayolo’s music include the European premieres of Wide Open Spaces and Gestos inútiles with Milan’s Sentieri Selvaggi and Carlo Boccadoro, the world premiere of Hidden Zen with Kathleen Supove at New York’s Di Menna Center for Classical Music, premiere performances of A Play of Mirrors by H2 Saxophone Quartet, A Hymnody for the Contemplation of Terrifying Mysteries for Atlanta’s Chamber Cartel, Five for Four by The Guidonian Hand, Last Breaths, in its original version by Loadbang and a new, wind ensemble version by the College of New Jersey Wind Ensemble. Recent important performances of his work include performances of Action Figure, Hermandad and Gestos

inútiles at the Lontano Festival of American Music in London, Hesychasmos at the University of Illinois Urbana-Champaign new music series, The Books of Bokonon by The Deviant Septet at the Outside the Box new music festival at Southern Illinois University and in their regular series in New York (2017-18), Caprichos at the 2014 Bang on a Can marathon (where he also conducted works by Carlos Carrillo and Marc Mellits). In 2015-16, the Puerto Rico Symphony Orchestra opened their season with Mr. Bayolo's concerto for orchestra, Ráfagas de baile to great acclaim. That same season, Great Noise Ensemble presented the world premiere of Mr. Bayolo's fourth symphony, Chamber Symphony: Obsessioneering. Additionally, important performances and commissions of his works have been presented by the Chicago Sinfonietta, Trio Montage (at Carnegie Hall and the International Clarinet Association conference in Assisi), the Bowling Green New Music Festival, the Festival Interamericano de las Artes in San Juan, Volti, the Washington Chorus and Choral Arts Society, the Cathedral Choral Society, Invoke, and others. His music has been presented at such important venues as the Aspen Music Festival, the Charlotte New Music Festival, the John F. Kennedy Center for the Performing Arts, Orchestra Hall in Chicago, and Carnegie Hall, among others. Major ongoing projects also include Che/The Passion of Che Guevara, an opera-oratorio in two acts to a libretto by Kate Gale, with Matthew Principe, producer and Kevin Newbury, director, and Los Caprichos, a setting of 80 miniatures for ensemble and multimedia based on Francisco de Goya's 1799 etchings.

Besides being active as a composer, Mr. Bayolo is an "adventurous, imaginative and fiercely committed (The Washington Post) advocate for contemporary music in American culture through his activities as Artistic Director and conductor of Great Noise Ensemble, curator, from 2011-2014, of the New Music at the Atlas series for the Atlas Performing Arts Center in Washington, and as a writer for such publications as Sequenza21 and NewMusicBox. With Great Noise Ensemble, Mr. Bayolo has led several world and regional premieres of music by a diverse group of composers, both emerging and established, like Joel Puckett, D.J. Sparr, Robert Paterson, Hannah Lash, Carlos Carrillo, Ryan Brown, David T. Little, David Smooke, John Adams, Michael Daugherty, Steve Reich, John Luther Adams, Frederic Rzewski, Poul Ruders, Ken Ueno, Gabriela Lena Frank, Martin Bresnick, Sean Doyle, Marc Mellits, Arlene Sierra, Eric Nathan, and Louis Andriessen. As a conductor of "precision, imagination and tangible electricity" (The Washington Post), Mr. Bayolo has led Great Noise Ensemble to become the premiere contemporary music ensemble in Washington, D.C. and one of the most important arts organizations in the District of Columbia. He has specialized, particularly, in the music of Louis Andriessen, leading the first professional American ensemble performance of De Materie in 2010 and of La Commedia during the 2013-14 season as part of a week-long festival of Andriessen's music he curated in honor of the composer's 75th birthday in 2014.

As curator of the New Music Series at the Atlas Performing Arts Center, Mr. Bayolo developed an innovative, adventurous concert series which quickly became "a key destination for anyone

interested in new American music” (The Washington Post) in the United States. His series featured such luminary performers as Ethel, the International Contemporary Ensemble, the Bang on a Can All Stars, Kathleen Supove, the Prism Saxophone Quartet, So Percussion, Janus Trio, Maya Beiser, Tim Brady, Imani Winds Newspeak, and eighth blackbird. Mr. Bayolo currently serves as Director of the Publick Playhouse for the Maryland-National Capital Park and Planning Commission as well as director of the Commission’s partnership with Bowie State University.

Mr. Bayolo has been featured on Public Radio International’s Studio 360 broadcast out of WNYC in New York and on the NPR program Fresh Ink broadcast out of WCNY in Syracuse, WQXR’s Q2, as well as the Washington Post and the New York Times’ Opinionator Blog. He has also contributed articles to New Music Box and Sequenza21, where he was a Contributing Editor until 2011. As an educator, he has served on the music faculties of Reed College, Hamilton College, the Peabody Conservatory of Johns Hopkins University, and Southern Illinois University, Carbondale, where he coordinated the Outside the Box new music festival. From 2013-15, he served as guest faculty with the Charlotte New Music Festival. He is the recipient of a 2011 Fromm Foundation grant from Harvard University, the 2008 Brandon Fradd fellowship in music composition from the Cintas Foundation, a fellowship from the Consortium for a Strong Minority Presence from 2006-2008 and various other awards and honors from the American Composers Forum, the University of Michigan, BMI, ASCAP and the arts councils of Iowa and North Carolina. His cello concerto, Orfei Mors and the cantata, Kaddish:Passio:Rothko, were each nominated for the Pulitzer Prize in music. Mr. Bayolo’s music can be heard on the Sono Luminus, Inova, New Focus, and Great Noise labels and is published by his own imprint, Olibel Music and available through his web site, www.armandobayolo.com.

On Nadie Puede Dar Lo Que No Tiene:

"The title of this work is taken from a famous utterance of the 19th century independence leader, Dr. Ramón Emeterio Betances about the Spanish government’s unwillingness to reform or sever their relationship with their colonies in the Caribbean. Betances was part of a group of revolutionaries who organized el grito de Lares (the Lares uprising), a failed uprising of Puerto Rican patriots seeking independence from Spain that took place on September 23, 1868.

The piece takes its material from the traditional plena, “Que bonita bandera” (What a Beautiful Flag!), which has become a nationalist anthem for many Puerto Ricans. Nadie puede dar... begins with inexorable harmonic and rhythmic dissonance belying the anger of the uprising”

Gabriel Bouche

Gabriel Bouche Caro is a Puerto Rican composer based in New York City. Gabriel explores concepts and perceptions of personal and musical identity through language and the

experience of life as part of a colonized people and society. Identity, authenticity in a non-native environment, and foreignness are all tints that color the artistic conception and eventual discourse that is communicated in his work. His music has been performed in North America, South America, the Caribbean, Europe and Asia. Gabriel's music has been featured in the Havana Contemporary Music festival, soundSCAPE and New Music on the Point festivals. He has been commissioned by the Baltimore Classical Guitar Society, the Canvasounds Collective and the Massachusetts International Festival of the Arts.

He has also written music for the renowned soprano Ah Young Hong. His music has been performed by various ensembles and soloists including the JACK Quartet, and Evan Runyon. He is the recipient of the Randolph S. Rothschild Award in Composition (Peabody Institute), and the Augusto Rodriguez Prize for musical achievement (University of Puerto Rico). Gabriel holds an MM in Composition from the Peabody Conservatory and a BA in Music from the University of Puerto Rico. Currently Gabriel is a PhD candidate at the CUNY Graduate Center

Ni Fú, Ni Fá

Ni fu, ni fa (an expression roughly translating to neither here nor there) is a three-movement piece inspired by three terms used by Giannina Braschi in her book *United States of Banana* to describe the three status options in Puerto Rico. These terms are Washy (representing statehood), Wishy-washy (representing the current status of "freely associated state" or colony), and Wishy (representing independence). Each of these terms is represented by a movement in the piece in which I respond to how I perceive each option. The first movement, Washy, blends static textures with violent outbursts and ironic moments drawing from colonial fife and drum music. The second movement, Wishy-washy, is very measured and regal in nature and there is a quasi-concertante nature in the piano which acts in dialogue with the rest of the ensemble. In this movement there is always an underlying feeling that something isn't quite right, and elements from the outer movements try to infiltrate the pretend stability of the movement. The third movement, Wishy, is based on flourishing outbursts from the ensemble, that still seem to struggle to maintain their own identity and form, after this, a song-like section with percussion and piano backdrop takes over, after this a final rhythmic push takes over the whole ensemble which culminates in joyful and accomplished cascading gestures.

La obra consta de tres movimientos inspirados en los términos que la escritora Giannina Braschi propone en su libro "United States of Banana" para describir las opciones de estatus político en Puerto Rico: Washy representa la estadidad, Wishy-washy la libre asociación o situación colonial, y Wishy alude a la independencia. Wishy-washy es de sonoridad mesurada y naturaleza majestuosa con un carácter casi concertante en el piano que actúa en diálogo con el resto del conjunto. En este movimiento subyace un sentimiento de que «algo no está del todo bien», y

elementos de los otros dos intentan infiltrarse en su supuesta estabilidad. Wishy se basa en florecientes arrebatos sonoros del conjunto que todavía aparentan luchar por mantener su propia identidad; predomina una sección tipo canción con piano y percusión de fondo, y culmina con un empujón rítmico entre alegres efectos de cascada.

Iván Enrique Rodríguez

Puerto Rican composer **Iván Enrique Rodríguez'** (b.1990) music has been performed in P.R., the U.S., throughout North/South America and, Europe where in Italy, his piece Madre Luna, received 2014's Rimini International Choral Competition prize; and where his Crípticos Nos. 1, 2 & 3 acquire him one of 2015's International Composition Competition Maurice Ravel awards. He also won 2015's American Composers Orchestra EarShot Program, with maestro Rossen Milanov and Columbus Symphony giving the U.S. premiere of his piece Luminis, also receiving the Audience Choice award. Rodríguez received the 2019's prestigious ASCAP Leonard Bernstein Award and ASCAP Morton Gould Young Composer Awards' honorable mention and was invited to participate as composer-in-residence in the historic and prestigious Cabrillo Festival of Contemporary Music 2020 season. His musical-social involvement was recognized by Junior Chamber International with 2014's Ten Outstanding Young Persons of the World award in P.R.

Named in 2018 a Puerto Rican Heritage Ernesto Malave Scholar of the Arts by Comité Noviembre in N.Y.C., Rodríguez' music is inspired by the factual human experience. His latest compositions have been focused on social justice and activism, having in their inner spirit his Puerto Rican musical heritage. His most recent orchestral piece, A Metaphor for Power, has the current Latinx experience as well as the ongoing equality issues in the USA as a central thesis and, was selected for 2019's prestigious Edward T. Cone Composition Institute to be premiered by the New Jersey Symphony Orchestra under the baton of the renowned conductor, maestro Cristian Măcelaru. Rodríguez' commitment to human rights, equality and justice has led him to collaborate with the Vision Collective on their first German tour through Nigerian, Iraqi, Georgian, Syrian, and Turkish refugee camps. Additionally, his musical focus on his Puerto Rican heritage led Musica de Camara, Inc. to commission his Concerto for Puerto Rican Cuatro and Strings Orchestra premiered at El Museo del Barrio in N.Y.C. in 2016. Rodríguez' works have been commercially recorded by acclaimed trumpeter Luis "Perico" Ortiz, guitarist John Rivera Pico.

Iván Enrique Rodríguez received his Bachelor of Music degree at the Conservatorio de Música de Puerto Rico, studying with Alfonso Fuentes. His Master of Music degree at The Juilliard School under the tutelage of Melinda Wagner and Robert Beaser and, is currently pursuing his Doctor in Musical Arts degree in Juilliard's prestigious C.V. Starr doctoral program where he has been recipient of the Gretchaninoff Memorial Prize, the Bernard Jaffe Scholarship and Commission, the James D. Rosenthal and Marvin Y. Schofer Scholarship, the King Doctoral Scholarship and the

C.V. Starr Doctoral Fellowship.

On *Transmutación inerte*:

While uncompromising in its musical sophistication, *Inert Transmutation* explores the ways in which a person is transformed by their departure from their home to a new culture. Artful transformations of the wistful popular song *Lamento Borincano* and richly infused with *Bomba* rhythms, the piece explores these complex issues through beautiful musical metaphor.

Johanny Navarro

The Puerto Rican female composer Johanny Navarro has been commissioned, and performed by leading ensembles, and soloists, including Elisa Torres, Luis Miguel Rojas, the Catholic University of America Symphony Orchestra, American Harp Society, Inc., and Coralia from the Puerto Rico University. Her piece *Celebration for piano trio* (2016) was selected by The Arts Club of Washington DC as the music work for the commemoration of its 100th anniversary.

Navarro's *Videntes Stellam* for chorus and orchestra (2016) was premiered at the National Shrine of the Immaculate Conception in Washington D.C. With this majestic and colorful work, the composer made her debut with the Symphony Orchestra of Puerto Rico, conducted by Maestro Roselín Pabón at the José Miguel Aglerot Coliseum.

Her first chamber opera, *Frenesí* (2017), was premiered in Washington D.C. and in Puerto Rico. In the summer of 2019, Navarro was chosen to be part of the Puccini International Opera Composition Course in Luca, Italy; mentored by the maestro, composer, and director Giralomo Deraco.

Afro-Caribbean influences are Navarro's cultural inspiration and are especially present in her musical aesthetic. Her music has been performed in Puerto Rico, Cuba, Mexico, United States, France, Italy, and Spain.

On *Belén*:

In *Belén*, Navarro draws on the rich musical heritage of Afro-Puerto Rican music to honor the legacy and heritage of her ancestors. The sonorities and resources of the *bomba* are interwoven with African melodies and the sounds of sacred chant to produce complex tapestry of dance and meditation.

Carlos Carrillo

Born in San Juan, Puerto Rico, composer Carlos R. Carrillo holds degrees from the Eastman

School of Music (BM), Yale University (MM) and the University of Pennsylvania (PhD). His teachers have included Tania León, Joseph Schwantner, Christopher Rouse, Jacob Druckman, Martin Bresnick, Roberto Sierra, George Crumb, James Primosch, Jay Reise and Steve Mackey. Mr. Carrillo is the recipient of numerous awards including the Bearn's Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, BMI and ASCAP awards. He has been commissioned by Music and the Anthology for the Da Capo Chamber Players, the New York Youth Symphony, Concert Artists Guild and the Pennsylvania Music Teachers Association.

In 2004 he received a commission from the American Composers Orchestra, the second such work commissioned for ACO by the BMI Foundation, Inc./ Carlos Surinach Fund. Dr. Carrillo's music has been performed at the American Composers Orchestra's Sonido de las Americas Festival and the Casals Festival, and by Young Musician Foundation's Debut Orchestra, Sequitur, Network for New Music, Prism Quartet, Puerto Rico Symphony Orchestra, New York Youth Symphony, and members of the New Jersey Symphony Orchestra. In 2002, his symphonic work *Cantares* was featured at the inaugural "Synergy: Composer and Conductor" program presented by the Los Angeles Philharmonic and American Symphony Orchestra League. In 1998 he received one of the first Aaron Copland Awards from the Copland Heritage Association and he was the 2001-2003 Van Lier Emerging Composer Fellow with the ACO. In the spring of 2005 Dr. Carrillo was invited to the inaugural John Duffy Composers Institute as part of the 9th Annual Virginia Arts Festival. In 2007 he received a fellowship from the Civitella Ranieri Foundation. From 2007 to 2009 Dr. Carrillo was musical director of the Wabash Valley Youth Symphony. He has taught composition at DePauw University, Reed College, and the Conservatory of Music in San Juan, Puerto Rico. Dr. Carrillo is currently Associate Professor of Composition-Theory at the University of Illinois at Urbana-Champaign.

On Y dicen que cuando Guabancex se encoleriza hace mover el viento y el agua:

How do we reckon with the forces of nature? How do we cope with the loss of loved ones? Guabancex would command the winds and waters, as the Tainos believed, to bring destruction and death in an unforgiving storm. In the first movement, I explore the idea of finding comfort in a higher power, whether accepting that the goddess who commanded hurricanes is in control or looking to the Christian bible that describes the course of our earthly existence.

- I. "pues polvo eres..."
- II. "...pasan ...días"
- III. "... hace mover el viento y el agua"
- IV. "Variaciones del Mar"
- V. "...y al polvo volverás."

When my father suffered a major stroke in 2016, I found myself drawn to a sonnet by Nicolas Guillen, describing the passing of time and life. Every day, I would listen to Pablo Milanes' musicalized version of this sonnet, which inspired the second movement. As the winds of hurricane Maria struck Puerto Rico in 2017, my father lay unconscious as the storm crossed the island. I thought about the confluence of the storm that Guabancex commanded, bringing wind while my dad would soon no longer take a breath, bringing water that his body could no longer process, a sign of the approaching end. The closing movement, Variations of the Sea, a title taken from a book by Francisco Matos Paoli, reflects on the life that continues without us, always there, as we will eventually return to dust. This piece is written in memory of my father, Mario Carrillo Santiago.

Omar Surillo

Omar Surillo, a native of San Juan, Puerto Rico, is an award-winning composer, producer/engineer, and multi-instrumentalist from Orlando, FL. His music has been performed by the Victory Players, Greenwood String Quintet, and the Yale Philharmonia. Aside from his compositional and academic duties, Surillo remains an active performer and is often called upon to write, collaborate, and record music of multiple genres with artists in Venezuela, California, and New York City.

In 2006, Surillo began pursuing his undergraduate degree from Stetson University, where he studied music composition with Sydney Hodkinson and Manuel de Murga. While at Stetson, he was awarded the title of Stetson Piano Scholar (2006), selected as an associate artist for the Atlantic Center for the Arts (2008 – David Lang – composer, mentor), and inducted into the music honor society, Pi Kappa Lambda (2008). In 2009, Surillo began his master's degree at the Yale School of Music, where he studied with composers Martin Bresnick, Aaron Jay Kernis, Ingram Marshall, Jack Vees, and Christopher Theofanidis. While at Yale, he was awarded the Frances E. Osborne Kellogg Memorial Prize and the Baumgardner Scholarship to attend the Norfolk Chamber Music Festival (2011).

After graduating from Yale University, Surillo went on to teach audio production, post-AP music theory, and composition classes at ACES Educational Center for the Arts in New Haven, CT. In 2013, he went on to teach Digital Audio and Music Theory at Stetson University, along with History of Jazz and Rock, Musicianship, and Composition courses at Valencia College. Currently, Surillo serves as music faculty at Dallas College, where he teaches composition, all levels of music theory and ear training, recording arts courses, piano, guitar, and American Music (History of Jazz and Rock).

On *Pitorro*:

This work attempts to put into music some of the memories the composer experienced as a kid living in Puerto Rico. There is a certain type of vibrancy in Puerto Rico, most of which comes from the tropical flora found throughout the island. Overall, this work embodies a sense of vibrancy, free spirit, and fun!

Pitorro is a set of episodes with different personalities. It begins with a safe and consonant idea, which then rips right open into more intense, darker territory. There are a number of highly syncopated rhythms, within a tightly wound harmonic structure, allowing the music to flow somewhat smooth, yet present challenges along the way. I would like to give thanks to some composers who have paved the way for other Spanish and Latin American composers.

José Javier Peña Aguayo

Composer, scholar and manager J.J. Peña Aguayo (San Juan, Puerto Rico, 1973) studied music composition at The Peabody Institute (B.M., 1996) and at The Juilliard School (M.M., 1998), and holds a Doctorate from the Universitat de València. His composition teachers were Morris Cotel, Ronald Caltabiano, Milton Babbitt and Christopher Rouse. His musical works have been premiered and performed by orchestras, chamber groups and soloists in concert series and festivals across the Americas and Europe, with commissions such as from the Neanderland Biennale, the Insitut Valencià de la Música, Val Tidone Competitions, the Ensemns New Music Festival and the Godella Chamber Music Festival. He has been awarded prizes from ASCAP and BMI as well as in competitions such as the Gofreddo Petrassi and the Edigio Carella competitions, among others. His work is published by the Sociedad Latina de Comunicación Social, Editorial Académica Española, Bèrben and Periferia. He is currently Artistic Director of Sonamens Puerto Rico, teaches and the Conservatori Superior de Música de Castelló and has taught at the Conservatorio Superior de Alicante and at the TAI Institute in Madrid.

On *Prints of Lost Breath*:

Inspired by the international response to the death of George Floyd in 2020, the piece combines instruments, dance and musical elements of the Puerto Rican Bomba with the metaphor of the lost breath that was denied Mr. Floyd. With deep roots in the African heritage of the city of Loíza, the work represents a hopeful homage to all that protested against injustice.