

Encuentro Puertorriqueño de Creación Musical

I

Panel Discussions - Concerts - Workshops

A symposium celebrating Puerto Rican music, culture and creativity

March 30 – April 2, 2023

UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

All events are free and open to the public.

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Event site: <https://publish.illinois.edu/epcm-2023/>

Land Acknowledgement

We begin today by acknowledging that these spaces stand on the traditional territories of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands carry the ongoing stories of these Nations and their struggles for survival and identity.

The School of Music at the University of Illinois Urbana-Champaign acknowledges the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We share a responsibility to reflect on and actively address these histories and the role that this university has played in shaping them.

The School of Music is committed to moving beyond these acknowledgements, toward building deeper relationships and taking actions to promote equity for Indigenous peoples.

Carta de Bienvenida del Comité Organizador

Les damos la más cordial bienvenida al “Encuentro Puertorriqueño de Creación Musical”. Durante estos días abriremos espacios para el intercambio de ideas y generación de saberes en torno a la creatividad musical puertorriqueña, enfocándonos en la música de concierto de la isla a través de paneles, talleres y conciertos. Estamos entusiasmados con todas las conversaciones que tendremos y la música que escucharemos, y felices de compartir con todos ustedes la culminación de un largo proceso de planificación de un proyecto de alto valor.

Welcome Letter from the Organizing Committee

We welcome you to the “Encuentro Puertorriqueño de Creación Musical.” During these days, we will open spaces for exchanging ideas and generating knowledge on Puerto Rican musical creativity, addressing its art music tradition through panels, workshops, and concerts. We are excited for all the conversations we will have and the music we will hear, and glad to share with all of you the culmination of a long planning process of a worthwhile project.

¡Un fuerte abrazo!

Carlos, Angela, Noel y Mike

Organizing Committee

Carlos Carrillo, director

Noel Torres, co-director

Angela M. Santiago

Mike Silvers

Dear Friends,

On behalf of the entire School of Music and the College of Fine and Applied Arts, it is my great pleasure and honor to welcome you to *Encuentro Puertorriqueño de Creación Musical!*

This has been an event at least five years in the making. I remember speaking with Professor Carlos Carrillo shortly after my arrival at Illinois in the fall of 2019 about his work on a Puerto Rican music festival. He and our students planned to make a spring break visit to the Conservatorio de Música de Puerto Rico; in turn, we would welcome composers and artists from Puerto Rico to campus. The pandemic delayed those plans, but perhaps that wait has allowed for the creation of this week's exceptional multifaceted event, one that is bringing together composers, performers, and scholars from around the world.

At the School of Music, we've made exploring music in all its geographic and cultural diversity a core value, and our faculty, students, and staff are deeply committed to this work. I am extremely grateful to have so many of our faculty and students involved in this week's symposium, and to have such a talented array of visitors join us in celebrating the history, breadth, and beauty of Puerto Rican music. I am confident that the work that is done here this week at UIUC will reverberate beyond central Illinois, and that our university will play a significant role in giving this music the attention it so richly deserves.

I would like to thank not only all of the faculty, students, and guests who helped make this event possible, but also the many programs and centers around campus who contributed financial and in-kind support, especially the Center for Advanced Studies for its award of a MillerComm grant. I would also like to thank donors to the School of Music's Opportunity and Innovation fund, especially Paul Herman.

Thank you all for joining us!

Jeffrey Sposato
Professor and Director
UIUC School of Music

Schedule

Thursday, March 30th

9:00 AM – 11:00 AM **REGISTRATION**
School of Music Building, South Lobby

9:30 AM – 9:45 AM **WELCOME REMARKS**
Bruce D. Nesbitt African American Cultural Center
Carlos Carrillo (University of Illinois Urbana-Champaign)

9:45 AM – 11:15 AM **PANEL SESSION 1: Música e identidad**
Bruce D. Nesbitt African American Cultural Center
Moderator, Jaime Bofill

La folía de Borinquen: género musical e identidad en Puerto Rico colonial/musical genre and identity in colonial Puerto Rico.
Carlos Ramírez (University of Illinois Urbana-Champaign)

Singing the Nation: Colonialism, Cultural Identity, and Didacticism in Monserrate Deliz's Puerto Rican Folk Song Collection Renadío.
Luis Pabón Rico (Harvard University)

Thinking Electroacoustic Sounds: Liquidity and Identity in the Music of Luis Quintana.
Noel Torres-Rivera (University of Missouri-Kansas City)

11:15 AM – 12:00 PM **LUNCH BREAK** (lunch on your own)

12:00 PM – 12:15 PM **MOMENTO MUSICAL**
Bruce D. Nesbitt African American Cultural Center

ALBERTO GUIDOBALDI: Elegy
William Satterfield, viola

JULIO QUIÑONES: et in hora mortis nostrae
Jun Hyuk Lee, violoncello

Thursday, March 30th

- 12:15 PM – 1:45 PM **PANEL SESSION 2: Sobre estudios musicales puertorriqueños**
Bruce D. Nesbitt African American Cultural Center
Moderator, Hugo Vieras Vargas
Edgardo Díaz Díaz (Retired CUNY, Independent Scholar)
Ángel “Chuco” Quintero (Universidad de Puerto Rico, Río Piedras)
Emanuel Dufrasne-González (Conservatorio de Música de Puerto Rico)
- 1:45 PM – 2:00 PM **BREAK**
- 2:00 PM – 3:00 PM **PANEL SESSION 3: Sobre música popular**
Bruce D. Nesbitt African American Cultural Center
Moderator, Mike Silvers
- The intersection of music, dance, race, and class in the Club Mayagüezano.*
Juan Eduardo Wolf (University of Oregon)
- Plena and Collective Historical Memories in Contemporary Puerto Rico.*
Hugo Vieras Vargas (New College of Florida)
- 8:00 PM **CONCERT 1: Álea 21, Vanguardias al corazón del Trópico**
Smith Recital Hall
Manuel Ceide, director (Conservatorio de Música de Puerto Rico)

Friday, March 31st

- 9:45 AM – 11:15 AM **PANEL SESSION 4: Sobre reggaetón**
Bruce D. Nesbitt African American Cultural Center
Moderator, Carlos Ramírez
- Resistencias históricas contra nuevas estéticas: Comentarios*
Alfonso Fuentes (Conservatorio de Música de Puerto Rico)
- “El perreo intenso acaba de comenzar:” Una mirada retrospectiva al verano del 2019.*
Jaime O. Bofill Calero. (Conservatorio de Música de Puerto Rico)
- Reggaetón as a Tool for Transnational Social Mobilization.*
Maya A. Rodríguez-Reyes (University of Illinois Urbana-Champaign)
- 11:15 AM – 12:15 PM **LUNCH BREAK**
- 12:15 PM – 12:30 PM **MOMENTO MUSICAL**
- JACK DELANO: Siete duos en forma de canon
Heather Beckman, *violin*
Joshelle Conley, *violin*
- 12:30 PM – 1:30 PM **PANEL SESSION 5: Made in Puerto Rico: Studies in Popular Music**
Bruce D. Nesbitt African American Cultural Center
Moderator, Jaime Bofill
Hugo Viera Vargas
Erroll Montes
Noel Allende
Noraliz Ruiz
- 1:30 PM -1:45 PM **BREAK**

Friday, March 31st

- 1:45 PM – 3:00 PM **PANEL SESSION 6: Sobre creación y gestión cultural**
Moderator, Noel Torres (UMKC)
Kathleen Jones (Conservatorio de Música de Puerto Rico)
Johanny Navarro, *composer*
- 3:00 PM – 4:50 PM **WORKSHOP 1: Improvisers Exchange Workshop
with Roco Córdova and Giovanni Pérez**
Orchestra Rehearsal Room, Krannert Center
- 6:00 PM **CONCERT 2: Alfonso Fuentes Colón, TROPICAL**
Recital de piano de improvisaciones
Music Building Auditorium
Co-sponsored by Improvisers Exchange
- 8:00 PM **CONCERT 3: Alberto Rodríguez, guitar**
La voz puertorriqueña ante la guitarra classica
Smith Memorial Hall

Saturday, April 1st

- 9:00 AM – 11:00 AM **WORKSHOP 2: Álea 21**
Workshop: Construir aquello que no existe
Music Building Auditorium
Manuel Ceide y Liliana González Moreno
(Conservatorio de Música de Puerto Rico)
- 11:00 AM – 1:00 PM **LUNCH BREAK**
- 1:00 PM – 3:30 PM **WORKSHOP 3: Bomba y Plena Workshop: Bomba d’Aquí**
Spurlock Museum
*The Spurlock Museum acknowledges support from the
Illinois Arts Council Agency.*

Saturday, April 1st

- 4:00 PM **CONCERT 4: Illinois Modern Ensemble, GENERACIONES**
Smith Recital Hall
- 6:00 PM **CONCERT 5: Roco Córdova & Giovanni Pérez**
Eterno Presente Del Sentido: Composición En Tiempo Real
Smith Recital Hall
Roco Córdova, Giovanni Pérez, and guests
Co-sponsored by Improvisers Exchange
- 7:00 PM **DINNER BREAK**
- 8:00 PM **CONCERT 6: Armando Bayolo, Mi Alma Latina**
Smith Memorial Hall

Sunday, April 2nd

- 10:00 AM – 1:00 PM **PANEL SESSION 7: Futuros Creativos and Luncheon**
Illinois Street Residence Hall, Room 94A/B (lower level)
Moderator, Carlos Carrillo
Maximiano Valdés (Music Director of the Puerto Rico Symphony Orchestra)
José Camuy (Executive Director of Pro Arte Musical)
Pedro Emanuel Franco Fraticelli (Conversaciones Simbióticas)
- 2:00 PM – 3:15 PM **MILLERCOMM2023 LECTURE: Playing Across the Tofu**
Curtain and Other Conversing Intersections
Spurlock Museum
MillerComm2023 Visiting Artist Tianhui Ng
(Mount Holyoke College)
in conversation with Mike Silvers
(University of Illinois Urbana-Champaign)

Sunday, April 2nd

4:00 PM

CONCERT 7: Victory Players, EL PUERTO RICO | THE RICH PORT
Smith Memorial Hall
Tianhui Ng, *conductor*

CLOSING REMARKS
Carlos Carrillo, *host*

**Program notes and composer bios
are available at:
publish.illinois.edu/epcm-2023
or by scanning the QR code below**



ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 1:
VANGUARDIAS AL CORAZÓN DEL TRÓPICO, ÁLEA 21

Recital Hall
Smith Memorial Hall
Thursday, March 30, 2023
8:00 PM

MANUEL CEIDE **Radicalía** (2004)

Solimar Santiago, *voz femenina*
Melisa Nieves, *piano*
Manuel Ceide, *bajo eléctrico*
Nubia García, *coro hablado*
Diana García, *coro hablado*
Cristina Vives, *coro hablado*

JOHN RIVERA PICO **Donde II** (2022)

Nubia García, *voz soprano*
Cristina Vives, *flauta*
Ema Quiñones, *clarinete*
Diana García, *violoncelo*
Melisa Nieves, *piano*
Javier Flores, *percusión*
Manuel Ceide, *director*

FRANCIS SCHWARTZ **La gloria acéfala de Andrea Chenier** (1989)

Manuel Ceide, *pianista*

RAFAEL APONTE-LEDÉE **Relatos de un paisaje asesinado** (1976)
Realización de Álea 21

Cristina Vives, *flauta*
Mitchell Soto, *violín*
Diana García, *violoncelo*
Manuel Ceide, *bajo eléctrico*
Melisa Nieves, *piano*
Javier Flores, *percusión*
Rafael Zayas, *electrónica*

Tema y seis diferencias (1963)

Melisa Nieves, *piano*

Situaciones (1968)

Cristina Vives, *flauta alto*

Ema Quiñones, *clarinete bajo*

Melisa Nieves, *piano*

Rafael Zayas, *contrabajo*

Javier Flores, *percusión*

Manuel Ceide, *director*

MANUEL CEIDE

Fiero y Tierno (2010)

Solimar Santiago, *voz femenina*

Cristina Vives, *flauta*

Ema Quiñones, *clarinete*

Diana García, *violoncelo*

Melisa Nieves, *piano*

Rafael Zayas, *bajo eléctrico*

Manuel Ceide, *director*

FRANCIS SCHWARTZ

Canciones de soledad (1991)

Soledad absoluta. Texto de Josemilio González

El Dios abandonado. Texto de Miguel de Ferdinandy

The Fifth. Texto de Anna Akhmatova

La luna. Texto de Jorge Luís Borges

I want to know. Texto de Allen Ginsberg

Nubia García, *voz femenina*

Mitchell Soto, *violín*

Ema Quiñones, *clarinete*

Melisa Nieves, *piano*

Manuel Ceide, *director*

Manuel J Ceide

Composer, bassist, educator and director specialized in contemporary chamber music. He is Associate Professor in the Department of Composition at the Conservatory of Music of Puerto Rico, within which he has carried out directing tasks, having been in charge of the creation and development of the Experimental Music Laboratory programs. Founder and director of the contemporary camera group *Álea 21*. He studied music at the Royal Conservatory of Music in Madrid, Berklee College of Music in Boston, the Rotterdam Conservatory and the Hogeschool voor de Kunsten Utrecht (HKU) in the Netherlands, where he studied composition with Henk Alkema and Peter -Jan Wagemans.

He has taught at the Inter-American University of Puerto Rico, and has also appeared as a visiting professor at the Butarque Institute in Madrid and the University of La Rioja in Spain, Berklee College of Music in Boston, the University of Havana in Cuba and the Río Piedras campus and Bayamón from the University of Puerto Rico. Frequent collaborator with the Puerto Rico Symphony Orchestra in writing programs and as a lecturer.

In the field of research, he has collaborated with articles for the Casa de las Américas *Music Bulletin* in Havana, as well as in publications for IASPM Latin America and MUSAM at the Complutense University of Madrid, in collaboration with the Spanish Society of Musicology. His artistic career has been characterized by intense activity in the field of contemporary music. His work as a member or in charge of the projects stands out: *El Aeroplano* in Galicia, Spain, The Composers of New England Collective in Boston, the *Nieuw Muziek Group* in Utrecht, the *Netherlands* and *Álea 21*, a contemporary music group in residence at the Conservatory of Puerto Rican music.

Álea 21, which he founded and has directed since 2005, is a key player in the development of contemporary music in the country, with a pedagogical dimension that has an impact on broad academic circles. The group has performed more than 70 concerts, currently having a high number of premieres in Puerto Rico, as well as more than 40 world premieres.

President and director of the *Álea 21 Cabinet*, a cultural management project created from the artistic production of the group. He is the founder and director of the Caribbean avant-garde chamber music festival *Flores y Balas*, whose objective, since its first edition in 2013, is to create communication channels between Cuban and Puerto Rican composers and researchers within thematic projects created from aesthetics of Vanguard. Within the framework of these meetings, he has established close professional ties with Cuba. He appears as a guest composer at the *Latin American Composition and Interpretation Workshop*, in its III, IV and V editions, convened by the Union of Writers and Artists of Cuba (UNEAC) and the Casa de las Américas in Havana. He is

invited to the *Casa de las Américas Composition Award* in its 2015 edition, where, in addition to his presentations as a speaker, he directs concerts and open workshops in front of his group *Álea 21*. In that same year he served as a guest speaker at the *Festival of Chamber Music* Leo Brouwer.

Since 2015, he has been a lecturer and member of the academic committee of the theoretical colloquium *La nostalgia del futuro*, as well as co-founder, director and composer of the eponymous interpretation project of experimental chamber music, integrated within the structure of the *Havana Festival of Contemporary Music* and with which he has carried out an intense presence on stage. He is part of the faculty of the Diploma and current Master's Degree in Management of the documentary historical heritage of music, organized by the Esteban Salas Musical Heritage Cabinet, of the San Gerónimo de La Habana University College, where he teaches contemporary musical heritage in Latin America and the Caribbean: poetics and avant-garde and his practical workshop, Musical Notation and Music of the 20th century, also directing the master's thesis.

He has been a member of the jury for the composition prize of the Ateneo Puertorriqueño in San Juan and president of the jury for the Hermanos Saíz Association prize *Commutations* in Havana. In 2017 he was invited to participate as a jury in the prestigious Casa de las Américas Award for composition. He presents himself as a keynote speaker at the 2015 edition of the *Havana International Jazz Festival* with the conference "La gris melancolía by Ulrike Meinhof poetics and imaginaries between Jazz and experimental chamber music". Member of the organizing committee and speaker at the XIII Congress of the Latin American Branch of IASPM, held in San Juan. Speaker at the II International Congress MUSAM, of the Spanish Society of Musicology at the Complutense University of Madrid.

As a director he develops an intense work directed towards making visible the Latin American and Caribbean experimental repertoire. The world premiere of the work *Episodios del Libro de Manuel* by the Cuban composer Wilma Alba Cal and the premiere in Puerto Rico (world premiere in its Spanish version) of the chamber opera *El Cimarrón* by the German composer Hans Werner Henze deserve special mention. In 2019, he directed the revival of the work *Impronta*, by Cuban composer Carlos Fariñas, in Havana, leading the group *Percuba ensemble* and with pianist Mayté Aboy as soloist.

As a composer, his music has been frequently programmed in Spain, the United States, Brazil, the Netherlands, Belgium, Puerto Rico and Cuba. Several of his works have been programmed in different editions of the *Inter-American Festival* and the *Ibero-American Festival of the Arts*, in Puerto Rico. The aesthetic dimension of his creation, characterized by a collective concept of interaction with the performers, as well as by frequent theatrical and literary references as a structural starting point, can be seen in his works such as *Radicalia*, *Ulrike Meinhoff's Gray Melancholy*, *So that the dream alive*, *Milton does not exist*, *Amores Sector-IV* and *Fiero y tender*.

His work *Wild Music of the Birds* will be premiered next June in the German city of Regensburg by the flutist Claudia Gerauer.

John Rivera Pico

Born 24 July 1993 in San Juan, he pursued his studies at the Puerto Rico Conservatory of Music where he studied under the supervision of guitarists Luis E. Juliá and Alberto Rodríguez Ortiz. He also studied composition with various professors such as Manuel Ceide, Carlos Cabrer and William Ortiz. After completing his studies in Puerto Rico, John traveled to Italy to study with composer Luca Cori in Milan and with guitarist Oscar Ghiglia at the Incontri chitarristici di Gargnano.

During his career as a performer, John has dedicated himself to the study and interpretation of contemporary music. He has been responsible for the commission and premier of works by Rafael Aponte Ledée, Carlos Carrillo, Alberto Rodríguez Ortiz, Carlos Cabrer and William Ortiz. In 2015 he recorded his debut album titled *Fronteras*, a CD dedicated to the music of contemporary composers from Puerto Rico and Cuba. In December 2018 he made his debut as guest soloist with the Puerto Rico Symphony Orchestra with Maximiano Valdés as conductor interpreting Manuel Ponce's *Concierto del Sur*.

As a composer, his works have been performed in Puerto Rico, Spain, Cuba, Italy, El Salvador, the United Kingdom and the United States by groups such as the Soundscapes Festival Sinfonietta, Lontano Ensemble, North South Consonance and the El Salvador Symphony Orchestra.

In 2019 he was awarded the Anthony and Susan Chow Scholarship, which gave him the opportunity to continue his graduate studies in composition at the King's College London under the supervision of Silvina Milstein and Edward Nesbit. He graduated with distinction from said institution and was awarded the Adams Prize in Music for his composition *Memorias de un Paraíso Perdido*.

Among his current projects is his recently formed duo with the world renowned classical guitarist Dieter Hennings. Duo *Contradanza* originated with the purpose of exploring new avenues of repertoire outside the conventional classical guitar duo canon. Hennings and Rivera Pico started collaborating at the SoundSCAPES new music festival in Italy and have joined forces to commission new works and celebrate new pieces written since the last quarter of the twentieth century.

John currently resides in England, where he pursues his doctoral degree at the University of Birmingham under the supervision of Michael Zev Gordon and Ryan Latimer with the support of

a scholarship awarded by the Department of Music.

Rafael Aponte-Ledée

Puerto Rican composer. Aponte-Ledée received a degree in composition in 1964 from the Conservatorio Real de Madrid, where his professors included Enrique Massó, Emilio López, Cales Otero, and Cristóbal Halffter. With a scholarship from the Latin American Center for Higher Musical Studies he continued his graduate studies with Alberto Ginastera and Gerardo Gandini in Buenos Aires at the Instituto Torcuato di Tella. Aponte-Ledée belongs to the generation following self-proclaimed nationalist composers such as Campos Parsi and Amaury Veray. He and other Puerto Rican composers of his generation privilege the use of avant-garde compositional techniques. Although he adheres to Puerto Rican nationalist ideals Aponte-Ledée does not search intentionally to express a national identity through music. In his compositions, he has experimented with serialism, aleatoric music, indeterminacy, electronic music, atonalism, pointillism, and extended instrumental techniques with string, woodwind, and brass instruments. When using popular music rhythms and melodies, he employs quotation as a technique that intends to challenge musical stereotypes. In 1967 he founded Fluxus Group of Puerto Rico, along with Francis Schwartz, with the purpose of disseminating contemporary music. Both composers have been instrumental in promoting avant-garde music in the island and throughout the Caribbean. In 1978 Aponte-Ledée organized the first biennial of the Sociedad Puertorriqueña de Música Contemporánea.

Francis Schwartz

Francis Schwartz was born in the United States in 1940 and grew up in Texas where he studied with the eminent pianist Patricio Gutierrez. He received both B.S. and M.S degrees from Juilliard School in New York City and subsequently was awarded a Ph.D. with highest honors from the University of Paris.

Dr. Schwartz was Dean of Humanities of the University of Puerto Rico where he also held major academic and administrative positions during his 33 year career at the prestigious Caribbean institution. He was decorated by the French government and awarded the Chevalier de l'Ordre des Arts et Lettres. His music is regularly performed around the world and he is particularly noted for his innovative music theater works that frequently incorporate the attending public as active participants in the performance.

His polyartistic creation "Mon Oeuf", a miniature theater-sculpture with electronic sounds, aromas, temperature manipulations and tactile stimulations was premiered in 1979 at the Pompidou Center and later installed at the Museum of Modern Art in Paris. "Mon Oeuf" has

been hailed as a daring achievement in contemporary art. In 2004, his chamber opera “DALI and GALA” was premiered at the Salvador Dali Museum in St. Petersburg, Florida.

Schwartz’s “Chaqui, Chaqui, Bámbula” was premiered at the Museo del Barrio in New York City. The New Juilliard Ensemble performed “ Cannibal-Caliban” at the Smithsonian Institution in Washington, D.C. in December, 2009, and the composer’s “ Antigone’s Dream” was premiered in Paris in 2011 by the French Flute Orchestra led by Pierre-Yves Artaud. Sybarite5 gave the first performance of “Cannibal’s Dance” at Carnegie Hall, in 2014. Schwartz’s piano work “Baudelaire’s Uncle,” was played at Lincoln Center and the Brighton Fringe Festival in England by the renowned New Music personality Joel Sachs during 2018.

Schwartz has written works for some of the world’s outstanding artists and ensembles such as Andres Segovia, Gary Karr, Pierre-Yves Artaud, Continuum, The New Juilliard Ensemble, Saint Louis Brass Quintet, Sybarite5, Arioso Trio, 2E2M of Paris, LIM de Madrid, Casals Festival, BONK Festival among many others. He currently pursues an international career while residing in Sarasota, Florida.

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 2:
ALFONSO FUENTES COLÓN, **TROPICAL**, Recital de piano de improvisaciones

Music Building Auditorium
Friday, March 31, 2023
6:00 PM

Alfonso Fuentes, *piano*

This concert is co-sponsored by Improvisers Exchange

Alfonso Fuentes

Education: Alfonso Fuentes (b. Alfonso Luis Fuentes Colón, 1954) is a Puerto Rican composer, pianist, poet and educator. Formally studied at the Puerto Rico Conservatory of Music and, in the New England Conservatory where he was admitted into five different music specialties. A great part of his education consisted in the extracurricular rich interaction with musicians, artists, and related personnel, of all genders and styles, cultures and places.

Performers: Performers of his music include: Sinfonía Varsovia; Sichuan Philharmonic; Puerto Rico Symphony. Members of the Chicago Symphony; Los Angeles Philharmonics; Cuba and Winston-Salem symphony orchestras; Silk Road Ensemble; San Francisco Chamber Players. The American String Quartet; Cuarteto de Cuerdas Inocente Carreño; Warsaw Wind Quintet; Across The Grain; Chameleon Arts Ensemble of Boston; Aulos, Camerata Caribe; NU Ensemble; Festival de Jazz Borikén Orchestra; San Juan Ballet and many others. As well as faculty members and students from the universities of Michigan, Michigan State, North Carolina, Colorado at Boulder, Houston-Tillotson; Texas at Austin; California State at Sacramento, Maryland-College Park; Central Florida; Cal Arts Institute; Yale; Wisconsin-Madison; Northwestern-Evanston; Instituto Superior del Arte; Conservatorio Nacional de Guatemala; Conservatorio de Música de Puerto Rico, and many others; and by distinguished artist, in places in: Poland, Denmark, Norway, England, China, Japan, Israel, Spain, Venezuela, Brazil, Mexico, Costa Rica, Cuba, USA and Puerto Rico.

Commissions and endorsement: Has been commissioned and/or endorsed by: Treetops Chamber Music Society | Institute for Puerto Rican Culture | National Endowment for the Arts | The Rockefeller Foundation | Puerto Rico Community Foundation | American String Quartet | The Mary Lufft and Company | Ministerio de Cultura y Deportes de Guatemala | Taller Boricua Inc. | Center for Puerto Rican Studies at Hunter College-CUNY | North/South Consonance, Inc. | Capitol Normal University of Beijing | Sichuan Conservatory | Conservatory of Music of Puerto Rico | Universidad de Costa Rica | San Ignacio de Loyola College | APAOSS | Colegio Latinoamericano de Compositores | Unión de Escritores y Artistas de Cuba | Asociación Nacional de Compositores Puertorriqueños | The Puerto Rico Department of State | The Puerto Rico Tourism Company | Delta Airlines | Corporación Arpegio | Oskar Espina-Ruiz; Kathleen Jones; Saxton Rose | and others.

Artistic residencies and presentations: ‘Classical music’ composer, soloist pianist of improvisation, and/or scholar includes: Puerto Rican Soundscapes (New York) | Descolonizando la Música (Consejo de la Música de las Tres Américas, Puerto Rico, 2017) | Cine Campus Puerto Rico, 2014 and 2016 | The Caribbean Meets Shu (Beijing and Chengdu), 2015 | Claribongo, at Sichuan Conservatory, 2012 | XI Seminario de Composición Musical, Costa Rica | Boricua

Rhythms Conference, in the State University of New York at Albany | The Bongo Passion Tour-2010 (by places in New York and Connecticut including Symphony Space, Loft Artist Gallery in Stamford, Teatro del Museo del Barrio, Manhattan School of Music Composer's Forum | Celebración Jubilar El Camino de la Belleza, in Mexico City | Jubileo 2000-Israel | XV Latin American Music Festival and II Congress of Music Composition, in Caracas | La Havana XVIII Music Festival | X and XI Forum of Center America and the Caribbean Composers, in Guatemala City and Veracruz respectively | Primer Encuentro Iberoamericano de Compositores, in Buenos Aires, organized by the Consejo Iberoamericano de la Música (Argentina and Spain) and by Sociedad Argentina de Autores y Compositores.

As commercial musician: As pianist he has participated in more than 6000 presentations and/or interventions in the vast diversity of the music industry media, including a variety of TV shows; two soap operas for Telemundo TV; hundreds of recordings and jingles; fiestas patronales y verbenas, etc., and has made over 300 tours by several continents; also have been music director, arranger and producer. The performance's venues include: Carnegie Hall; Town Hall; Tupperware Auditorium; Jackie Gleason Auditorium; Plaza del Centenario in Sao Paulo-Brazil; Seville World's Fair; Atlapa Convention Center; Juan Pablo Duarte Olympic Stadium; Hiram Bithorn Stadium; José Miguel Agreló Coliseum; dozens of night clubs and hotels from Haiti to Atlantic City. Working with these and many, many others Latin figures: Nydia Caro, Placido Domingo, Erwin Scrott, Sandro, Gina Maria Hidalgo, Los Hispanos, Lizzette Alvares, Ednita Nazario, Yolandita Monje, José José; Raúl Vale; Rocio Jurado; Angela Carrasco; Charitín Goyco; Iris Chacón; Danny Rivera; Lunna; Lourdes Robles; Franco de Vita; Braulio; Basilio; Dagmar; Lucecita Benitez; Antonio Cabán Vale; Andy Montañez; Willie Colón. And with orchestras and bands of Quique Talavera; Pedro Rivera Toledo, Wisón Torres Jr.; Walter Rodriguez; Tony Sanchez; William Cepeda; Mandy Vizozo; Jorge Laboy; Angel 'Cucco' Peña; Jorge Calandrelli; Jesús Caunedo's All Star Jazz band, and the Puerto Rico Symphony Orchestra, among many others.

Author: Alfonso Fuentes is author of seven unpublished book of poetry, stories and aesthetic; and of various articles on music and society published in the local newspapers El Nuevo Día and Claridad. In Poemas de Música (Music Poems) in particular, he exposes a wide spectrum of his music thought

Educational concepts and students: Has designed various educational concepts-methods, among them: Graphic exercises for the musical matter visualization | Graphic sequences for the compositional development of the musical variations | Numerical table for the chord charts comprehension | Methodology: The Variation's world |

An important sector of his undergraduate students on composition at the Conservatory of Music

of Puerto Rico were accepted to pursue graduate education in important schools mainly in the USA, including Harvard, Princeton, Juilliard, New England Conservatory, New York University, Michigan State. Some of them are making an international career as composers in a variety of genders.

Socio-cultural activities: From 2005 to 2008 Alfonso presented and defended three law projects proposals before the Legislature Assembly of the Government of Puerto Rico on behalf of musician's jobs and music composition development in his country. Two of them were written and co-written by him while acted as President of the Musicians Syndicated of Puerto Rico. The other was presented as an independent musician.

Was founder of the Coalition for the Development of Music Creation in Puerto Rico, (2005). President of the Sindicato de Músicos de Puerto Rico (Puerto Rico Musicians Union, 2007-2009). Advisor (2009) for the Music Division of the Institute of Puerto Rican Culture. Founder (2010) and artistic director of the Puerto Rican Congress of Music Creation of the Conservatory of Music of Puerto Rico where he acted as Interim Dean of Academics Affairs, and serves as Associate professor of Composition and Orchestration. In 2013 he created the China-Puerto Rico Music and Cultural Exchange; an informal friendship agreement between several artists from the mentioned countries, led by composer Zou Xiangping and Alfonso Fuentes to build bridges of mutual understanding and exchange of ideas.

Music recordings: His music has been recorded by CEMCA, HyperUnison, HIMA, Kklarinet, ANCO, Salsoul Records.

Writings on him: Alfonso Fuentes is discussed in several doctoral and graduate dissertations for universities in USA, Spain and China, as well as in various books, dictionaries and other publications (See References). These institutions include: Maryland-College Park | Texas at Austin | Sichuan Conservatory | Wisconsin-Madison | Catholic University of the Americas | Rutgers, the State University of New Jersey | Universidad de Valencia in Spain. | Also, in the Grove Dictionary of American Music, Second edition | The Grove Music Online | A Biographical Dictionary of Distinguished Leadership | Diccionario de Compositores Puertorriqueños | World New Music Magazine | Resonancias. | And books and/or articles published in: IDRS Press | Rowman & Littlefield Publishers | Routledge | CentroWeb-Hunter College | Tiempo Nuevo | Plaza Mayor | Editorial de la Universidad de Puerto Rico | Prensa RUM | El Nuevo Dia, etc. |

Distinction and Nominations: Fuentes was nominated to the X Latin Grammy as Best classical contemporary composition. His artistic trajectory have been recognized by the Institute for Puerto Rican Culture (1995); by the Guatemala's Ministry of Culture and Sports (1998); by Universidad Veracruzana in Xalapa, Mexico (2001), by Conferencia Franciscana, Mexico City (2009); by Grupo

Cultural la Ceiba (in 2011 and 2014); by the Municipal Government of Canóvanas, Puerto Rico (2014). The Professor Alfonso Fuentes Scholarship -which is an annual prize for university students in Composition- was instituted by the Corporación Arpegio in 2012. In 2017 this non-profit organization also instituted the Alfonso Luis Fuentes Colón Award.

Three museums of arts and culture in his country recognize his trajectory through the exposition of his music scores, photos and memorabilia. These are: Museo Casa del Compositor Hector Flores Osuna, in Caguas; Sala Histórica Sergio E. Calzada Rivera, in Canóvanas; and the Museo de la Música Rafael Ithier, in Guaynabo.

Hobby and living: Alfonso Fuentes is an abstract photography enthusiast. He is married, has three children, and lives in his beloved Puerto Rico.

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

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

* 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, 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 fur 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 Rodriguez Ortiz

Leró by Alberto Rodriguez 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).

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 Nuyorican 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-piccorno, 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.

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 4:
GENERACIONES, ILLINOIS MODERN ENSEMBLE AND GUESTS

Recital Hall
Smith Memorial Hall
Saturday, April 1, 2023
4:00 PM

JUAN MOREL CAMPOS

Felices Dias

Nathan Ben-Yehuda, *piano*

PEDRO EMMANUEL
FRANCO FRATICELLI

Bianca

Nathan Ben-Yehuda, *piano*

ALFONSO FUENTES

Mejunje del Fagobón

Angela M. Santiago, *bassoon*
Brant Roberts, *bongos*

LUIS PRADO

Meditazione

Heather Beckman, **violin**
Dain Lee, **piano**

ROBERTO SIERRA

Cinco Bocetos para clarinete solo

Nathan A. Balester, *clarinet*

ARMANDO RAMIREZ

Cuatro ensayos rústicos para piano solo

Dain Lee, *piano*

HECTOR CAMPOS PARSI

Canciones de cielo y agua para voz y piano

Karlos Piñero-Mercado, *voz*
Beatrix Roque Santana, *piano*

LUIS QUINTANA **Seamless Patterns**

Sydney Weiler, *flute*
Peter Varga, *clarinet*
Joshelle Conley, *violin*
Clare Monfredo, *violoncello*
Dain Lee, *piano*

ANGÉLICA NEGRON **Cooper and Emma**

Joshelle Conley, *violin*

SONIA MORALES **Divertimento Caribeño No. 2 para clarinete y piano**

Kathleen Jones, *clarinet*
Dain Lee, *piano*

Guest Artist

Tianhui Ng, *conductor*
Nathan A. Balester, *clarinet*
Nathan Ben-Yehuda, *piano*
Kathleen Jones, *clarinet*
Clare Monfredo, *violoncello*
Karlos Piñero-Mercado, *voz*
Brant Roberts, *percussion*
Beatrix Roque Santana, *piano*
Angela M. Santiago, *bassoon*

Illinois Modern Ensemble

Sydney Weiler, *flute*
Peter Varga, *clarinet*
Dain Lee, *piano*
Heather Beckman, *violin*
Joshelle Conley, *violin*
William Satterfield, *viola*
Jun Hyuk Lee, *violoncello*

The works of Jack Delano, Julio Quiñones and Alberto Guidobaldi will be performed at the Bruce D. Nesbitt African American Cultural Center during the Panel Sessions.

Alfonso Fuentes

Alfonso Fuentes Colón is a Puerto Rican composer, improvisation concert pianist, poet and educator. His work has been performed by the Sichuan Philharmonic, Sinfonia Varsovia, Puerto Rico Symphony; Across the Grain, American String Quartet, Warsaw Wind Quintet; members of the Chicago Symphony, Philadelphia, Los Angeles Phil, Yoyo Ma Silk Road Ensemble and many others. By distinguished soloists, and faculty, students and guests of a score of American universities including Michigan, Wisconsin-Madison, Yale, and institutions and places in three continents.

As former Interim Dean of Academic Affairs and current Associate Professor at the Conservatory of Music of Puerto Rico he has successfully developed and implemented new teaching resources.

Fuentes have been Visiting Fellow in Princeton University; Residence composer and/or visiting artist in Music Mountain Academy; universities of Albany, Virginia, Hunter College-CUNY, Sichuan Conservatory, Capital Normal University of Beijing among others; and participated in various music forums in Argentina, Brazil, Costa Rica, Cuba, Guatemala, Mexico, Puerto Rico, Venezuela. His piano performances comprise over six thousand global presentations across the music industry spectrum.

A Latin Grammy Nominee as Best contemporary composition, Fuentes' creation is discussed in prestigious academic publications and in doctoral dissertations in China, Spain and USA. Frequently interviewed by media outlets on cultural topics and has been an advocate before the Legislative Assembly for the development of music creation and local music employment in his beloved Puerto Rico.

Roberto Sierra

For more than four decades, the works of Grammy-nominated and Latin Grammy winner Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. At the inaugural concert of the 2002 world renowned Proms in London, his Fandangos was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works. Among those ensembles are the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, Continuum, St.

Lawrence String Quartet, Opus One, and others.

Commissioned works include: Concerto for Orchestra for the centennial celebrations of the Philadelphia Orchestra commissioned by the Koussevitzky Music Foundation and the Philadelphia Orchestra; Concerto for Saxophones and Orchestra commissioned by the Detroit Symphony Orchestra for James Carter; Fandangos and Missa Latina commissioned by the National Symphony Orchestra of Washington DC; Sinfonía No. 3 "La Salsa", commissioned by the Milwaukee Symphony Orchestra; Danzas Concertantes for guitar and orchestra commissioned by the Orquesta de Castilla y León; Double Concerto for violin and viola co-commissioned by the Pittsburgh and Philadelphia Orchestras; Bongo+ commissioned by the Juilliard School in celebration of the 100th anniversary; Songs from the Diaspora commissioned by Music Accord for Heidi Grant Murphy, Kevin Murphy and the St. Lawrence String Quartet; and Concierto de Cámara co-commissioned by the the Santa Fe Chamber Music Festival, Chamber Music Northwest and Stanford Lively Arts.

In 2021 Roberto Sierra was elected to the American Academy of Arts and Letters and in 2017 he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His Sinfonía No. 1, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition Sinfonía No. 3 "La Salsa". Roberto Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony.

Roberto Sierra's Music may be heard on CD's by Naxos, EMI, IBS Classics, UMG's EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son and other labels. In 2011 UMG's EMARCY label released Caribbean Rhapsody featuring the concierto for Saxophones and Orchestra, commissioned and premiered by the DSO with James Carter. In 2004 EMI Classics released his two guitar concertos, Folias and Concierto Barroco, with Manuel Barrueco as soloist (released on Koch in the USA in 2005). Sierra has been nominated twice for a Grammy under best contemporary composition category, first in 2009 for Missa Latina (Naxos) and in 2014 for his Sinfonia No. 4 (Naxos). In addition, his Variations on a Souvenir (ALbany) and Trio No. 4 (Centaur) were nominated for Latin Grammys in 2009 and 2015. In 2021 his Sonata para guitarra won the Latin Grammy for best classical contemporary composition.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. He studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

Armando Ramírez

Armando Luis Ramírez began his study of composition with Amaury Veray and Ignacio Morales Nieva in the Puerto Rico Conservatory; later, as a graduate student in Temple University, he studied with Dr. Maurice Wright and Richard Brodhead. Ramírez has also attended various seminars and forums on composition, one of which was taught by Krystof Penderecki. Currently, he teaches theory and composition in the Puerto Rico Conservatory, but from time to time he has also taught various other classes, ranging from seminars on the ballets of Igor Stravinsky to the music of the Beatles. Ramírez's catalog is equally diverse, and includes works for orchestra, such as his symphonic poem, *Hermit's Enigma*, *Tríptico* for tenor and chamber ensemble and his recently premiered and recorded quintet for piccolo and string quartet.

Héctor Campos Parsi

Héctor Campos Parsi (1925-1998) was born in Ponce, Puerto Rico in 1925. He started with a liberal-arts education, attending the University of Puerto Rico at Rio Piedras. Soon after graduation he began a series of musical studies abroad, first at the New England Conservatory in Boston with Francis Judd Cooke, then at the Berkshire Music Center summer session with Aaron Copland, Irving Fine, and Olivier Messiaen (1949-50). These were followed by study for four years with Nadia Boulanger at Fontainebleau. He returned home in 1955 in time for the cultural renaissance that was springing up in Puerto Rico in the late 1950's. During a quarter century as director of music programs for the Institute of Puerto Rican Culture, he was active in setting up cultural centers, festivals, concerts, and television programs, as well as working in research and publications. In addition, he served as professor of composition and theory at the Conservatory and is a member of the Puerto Rican Academy of Arts and Sciences, which awarded him its Gran Premio de Musica in 1970. Like Dvorak, he wrote both national and international musical styles. Parsi's compositional approach is fundamentally tonal, though he branched out on occasion into electronic and aleatoric music.

Jack Delano

Jack Delano (1914-1997) was born in a small town in Ukraine as Jacob Ovcharov. The family immigrated to America in 1923 and eventually settled in Philadelphia. Perhaps the most interesting aspect of Delano's life was his ability to excel in so many fields. He worked as a

celebrated photographer, successful illustrator, filmmaker, and extraordinary composer. He studied music with his father, an amateur violinist, and at the Settlement Music School in South Philadelphia. After high school graduation he decided to pursue an arts degree at the Academy of Fine Arts.

Delano's musical compositions included works of every type: orchestral (many composed for the Puerto Rico Symphony Orchestra), ballets (composed for Ballet Infantil de Gilda Navarra and Ballets de San Juan), chamber, choral (including *Pétalo de rosa*, a commission for Coro de Niños de San Juan) and solo vocal. His vocal music often showcases Puerto Rican poetry, especially the words of friend and collaborator Tomás Blanco. Blanco, Delano and his wife Irene collaborated on children's books. The most prominent of these remains a classic in Puerto Rican literature: *The Child's Gift: A Twelfth Night Tale* by Tomás Blanco, with illustrations by Irene Delano and incidental music (written on the margins) by Jack Delano.

His score for the film *Desde las nubes* demonstrates an early use of electronic techniques. Most of his works composed after he moved to Puerto Rico are notable for using folk material in a classical form

Sonia Morales

Sonia Ivette Morales-Matos (b. 1961) is a Puerto Rican composer, performer, and educator who belongs to a family of distinguished musicians. She has a BM degree from Berklee College of Music, where she studied composition and jazz, and a MM degree in both Composition and Jazz Studies from Indiana University in Bloomington. While in Indiana University, she studied with distinguished professors such as David Baker, Juan Orrego-Salas, Claude Baker, and John Eaton. She was the 2016's recipient of the Dr. Herman Hudson Alumnus Award presented by the African American Arts Institute of Indiana University for her excellence as an educator, performer, and composer. In June 2019, she received recognitions from the City of Santa Ana, the House of Representatives of the United States Congress, and the Mexican Consulate in Santa Ana, CA, for her participation in the "Latino Masters Concert" as a composer, performer, and educator, and for her contribution to the community of the City of Santa Ana, California, USA.

Her compositions explore a wide variety of styles and genres such as chamber music, the concerto, choral music, Latin Jazz, pop, sacred and/or contemporary Christian, and Latin or Tropical music. International artists and orchestras in the United States and other countries of the world have performed some of her compositions including the Dayton Philharmonic, the Clermont Philharmonic, the Central Ohio Symphony, the Puerto Rico Symphony, the Orquesta Sinfónica Nacional de la República Dominicana and the Symphony Orchestra of the Casals Festival. Her works have been commissioned by various ensembles and for festivals such

as: Festival Casals of Puerto Rico, the International Clarinet Festival, and the International Choral Festival of Havana, among others. Recently, some of her compositions performed in the International Music by Women Festival, sponsored by the Mississippi University for Women, included *Divertimento Caribeño.1*, in its version for alto sax and piano, and *Nostalgia* for clarinet and piano. Recent commissions by the Cincinnati Symphony Orchestra include *Fiesta no.1*, for string ensemble and *Tropical Overture*, for full orchestra. The latter was premiered live on March 15th, 2022, by the CSO. Some of her orchestral works are *Paisajes*, for cuatro/viola and orchestra, *Alma Mater Salute*, *Divertimento Caribeño no. 4*, for cello and orchestra, *Tembandumba's Court Dance*, and *Recuerdos*, for violin, cello, and orchestra. Many music critics have identified Mrs. Morales-Matos as one of the most promising female composers from Latin America.

Sonia Ivette resides in Cincinnati, Ohio where she pursues her career as a composer, performer, and educator. At the present she is working in other commissions, including one for the Dali Quartet and the Stamford Symphony Orchestra to be premiered in March 2023.

Angélica Negrón

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others. Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master’s degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic’s Very Young Composers program. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún. She was recently an Artist-in-Residence at WNYC’s The Greene Space working on *El Living Room*, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, Louisville Orchestra and NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Alberto Guidobaldi

Alberto Guidobaldi, born in Italy in 1967, has resided in Puerto Rico since 1993. His musical studies began in the “Scuola di Musica Arturo Toscanini” in Savona, Italy, studying piano and accordion.

In June 2006, he graduated Summa cum Laude from the Conservatory of Music of Puerto Rico (CMPR) with a bachelor’s degree in composition, under the guidance of Professors Armando Ramirez, Alfonso Fuentes, Sonia Morales and the late professor Roberto Milano. He completed his master’s in music education at the CMPR in 2014.

Guidobaldi is an active performer and composer. His classical compositions include many choral and chamber music works, an opera buffa (premiered in 2006,) and a symphonic poem (premiered in 2005 by the Puerto Rico Symphony Orchestra.) He was the winner of the 2005 Fanfare for Brass and Percussion Composition Competition at the CMPR, and the 2012 National Flute Association Flute Choir Composition Competition. “The Adventures of Pinocchio” received honorable mention in the 2014 International Clarinet Association Composition Competition.

He has been on faculty at the CMPR since 2010, teaching music theory, sight singing and Italian.

Julio Quiñones

Known for his compelling, expressive and socially aware music, Puerto Rican composer Julio Elvin Quiñones writes works that are imbued with visceral gestures, intuition and represent every aspect of his identity.

Being inspired by inspiration itself, by the passion it lends people and by the creative spark that turns accidents and pure abstract ideas into incredible feats of pure, honest expression which take many beautiful, visceral forms. Poetry moves me to consider the way in which language can be bent, stretched, expanded, and twisted to depict the most abstract ideas into succinct thoughts and expressions. Fictional literature makes him consider how worlds are built convincingly and how narrative structures are set in motion. Other music, but particularly the music from his native Puerto Rico, serve as a constant reference point when the needs to be authentic and honest in the expressions of his deepest thoughts are felt. It is the sum of all these parts that shape the vision for the music he feels the need to write. In short, write that which reflects who he is and all the complexities and nuances that his identity brings.

His music has been performed by many ensembles like the Conservatory of Music of Puerto Rico’s Symphony Orchestra and Concert Band, the Young Artists’ Concert Orchestra of Puerto

Rico, the Omnibus Ensemble, the JACK Quartet, loadbang, Ensemble Dal Niente and Talea Ensemble; additionally, he's also been performed by known soloists: Katsyarina Shaposhka, James Alexander, Hakeem Davison, Katherine Needleman and Joseph Staten.

Julio is currently completing his master's degree in Music Composition at the Peabody Conservatory with composer and pianist: Michael Hersch, where he received the 2021-2022 Randolph S. and Amalie Rothschild Scholarship. He holds a B.M. in Music Composition from the Conservatory of Music of Puerto Rico, where he studied composition and orchestration with Alfonso Fuentes. In the Fall of 2022, he will begin his D.M.A. in Music Composition at the City University of New York's Graduate Center, having been awarded the Graduate Center Fellowship and the Provost's Enhancement Fellowship.

He is also the co-creator and past editor of the Puerto Rican classical music podcast: Conversaciones Simbióticas Podcast and creator, narrator, editor and producer of the audiobook-podcast: Textos Audibles Podcast.

Et in hora mortis nostrae

In our ever-changing world, for every action that happens various possibilities spring forward. From life comes death, from happiness comes sorrow, from loves comes disappointment or suffering. These kinds of dualities with which we must deal with through all our lives are ephemeral and illusive, only affecting us when we least expect it. With this in mind, what would most aptly describe the intent, feeling and thought process behind this piece is the following:

from "In Hora Mortis" by Thomas Bernhard

My vision torments me Lord
And torments makes my heart
Into a blackbird
That does not sing
And my writing on the sky
Someone else's grass
O Lord the star torments me
That floats through my sleep
Until death and mourning's pure soul
Lord my vision sees what depresses You
and makes my children's tears into blood
Lord my vision sees that house of walls
And the world's pain perfectly

And doesn't know how to help itself
Like the tree in winter
That silently fells me
my word my happiness my weeping.

Luís Quintana

Born in Puerto Rico, Luis Quintana is an instrumental, vocal and electronic music composer who develops his work in France and abroad in the field of contemporary music, extending the frontiers of his musical universe from concert music to acousmatic pieces and sound installations.

Often inspired by Caribbean and African music — where rhythmical pulse and playful figures intermingle with suggested, effaced and disseminated imagery — he seeks a sense of fluidity and purity of material that brings out the expressive and poetic power in music.

He started his composition studies with Alfonso Fuentes at the Puerto Rico Conservatory of Music where he was awarded the composition award and the Roberto I. Ferdman prize in 2010. Supported by the Zaleski Foundation, that year he continued his compositions studies in Paris at the École Normale de Musique with Michel Merlet and later at the Schola Cantorum with Narcis Bonet.

Subsequently he would follow Jean-Luc Hervé's composition course and Yan Maresz' class of new technologies at the Boulogne-Billancourt Conservatory before integrating the Ircam Coursus (2017 - 2018). He holds a master's degree in composition from the Paris National Conservatory (CNSMDP) where he studied with Gérard Pesson. During this time he was a laureate of the Société Générale Foundation, the Meyer Foundation as well as the France Foundation.

Winner of several international competitions and awards, he obtained the first prize at the 'New Classics' International Composition Competition in Moscow (2020), as well as the first prize at the Iannis Xenakis International Electronic Music Competition, the Martirano Award and the Grand Prize of the Ise-Shima art committee in 2021. Most recently he was awarded the 2022 Pierre Cardin Prize in music from the Académie des beaux-arts in France.

His work has been showcased in Europe, Latin America, Japan, as well as in the United States, and has been performed by ensembles like L'Instant Donné, Ensemble Intercontemporain, TM+, Orchestre des lauréats du CNSMDP, Studio for New Music Ensemble, Illinois Modern Ensemble (among others); and has been played in such festivals like Festival Manifest, Darmstadt Ferienkurse für Neue Musik, Biennale de Musiques Exploratoires (B!ME), Soirée Sonore at the National Museum of Modern Art in Paris (Centre Pompidou), the Born Creative festival in

Japan... and his catalog is partly published by Babel Scores.

On *Seamless Patterns*:

Seamless Patterns is one of the first pieces I wrote as I started delving into both Spectral Music and a Feldman-like approach. The title of this piece comes from the many figures that are juxtaposed as interweaving patterns in constant repetition and variation.

After the appearance of the first motif is stated, other figures start to emerge, slowly being generated, one note at a time on the piano, before spreading out into the ensemble. This generates a dislocated figure, somewhat similar to a Persian tapestry being weaved in real time. This same idea is used throughout the piece, leading into further sections using simple interweaved patterns of a handful of notes to create spectral-like textures.

Pedro Emmanuel Franco Fraticelli

Pedro Emanuel Franco Fraticelli (b.1988) is a Puerto Rican electric guitarist, singer-songwriter, theater producer and composer. Pedro's work has been performed at Carnegie Mellon School of Drama; Nuyorican Poets Cafe; Casa Cultural Ruth Hernández; University of Puerto Rico; Ateneo Puertorriqueño; The Gallery Inn; Paseo de los Artistas VIP; and the Conservatorio de Música de Puerto Rico, among others. Also a musician, Pedro is a founder of the Colectivo Simbiosis, Conversaciones Simbióticas podcast, and the Young Artists Concert Series and Young Artists Concert Orchestra. Pedro holds a BA in Musical Composition from the Conservatorio de Música de Puerto Rico.

Fraco-Fraticelli's compositional work is experimental and sensible to the listener's conscience, constantly switching and merging: musical experimentation with the concert format. Some of his research topics are: "poly-art", incorporating theatrical, urban and cultural elements (for example reggaetón and Spanish trap), also "Folklor Boricua", utilizing the "jíbaro" and the Puerto Rican "cuatro" (national instrument). Blackouts and power generators, among other humoristic peculiarities -and others not so much- from life or what you could call an "odyssey of survival" in Puerto Rico.

Another important topic, that is often used in his musical endeavors, is prioritizing the message, emphasis on being direct and literal, rather than the aesthetics and the musically abstract. This can be seen in his plays dealing with social criticism and protests in general.

Luis Prado

Luis Gustavo Prado is a Puerto Rican composer and pianist currently residing in Madrid, Spain.

He was born in 1970 in San Juan, Puerto Rico. Prado's interest in music started at a young age, and he began his formal training at the Escuela Libre de Música Ernesto Ramos Antonini in Hato Rey and the Conservatorio de Música de Puerto Rico in piano under the tutelage of Héctor Ledoux, from 1982 to 1989. Luis continued his studies in music composition and piano at the University of the Arts in Philadelphia, from 1989 to 1993. During this time, he studied composition under Joseph Castaldo and piano with Susan Starr. He then pursued a diploma in composition at The Curtis Institute of Music in Philadelphia from 1993 to 1996, under the tutelage of Ned Rorem. Mr. Prado has completed various professional formations throughout his career, including XIII and XV Workshop on music and sound in cinema with Eduardo Armenteros and José Miguel Martínez at the SGAE Foundation in Madrid (2015-2016, 2020-2021). He has also studied flamenco with Flamenco Pianist Pablo Rubén Maldonado in Madrid (2007-2010) and has studied the music of Iran, Japan, China, and other countries of the Far East at Atlas Academy with the Atlas Ensemble at the Conservatorium van Amsterdam (2009, 2010).

Mr. Prado has received various awards and scholarships throughout his career. In 1996, he received the Charles Ives Scholarship from the American Academy of Arts and Letters. He also received the Alfredo Casella Award from The Curtis Institute of Music in 1995, the Susan Rose Foundation Scholarship from Carnegie Hall in 1997, and the Steinway Piano Award from the University of the Arts in 1993. In addition, Prado received grants from the Pew Foundation, including one in collaboration with visual artists and poets for "Winter" as part of the project "Four Seasons for Today" with The Chamber Orchestra of Philadelphia (1996-1997). He also received a grant for the creation of "Concierto de piano para la mano izquierda," premiered by Gary Graffman and Ignat Solzhenytsin with The Chamber Orchestra of Philadelphia in 2001-2002.

In December 2022, Mr. Prado's music was featured in "Flamenca 391," a flamenco ballet production by Estévez/Paños y compañía, premiered in Madrid at Auditorio de Coslada. He also created original music, arrangements, and music supervision for María Teresa Morín's production of "Ojos bonitos, cuadros feos" in Madrid in 2019-2020. In March 2019, his arrangements of "Addio ai Viennesi, Bolero" (Rossini) were featured on the BBC Orchestra with Juan Diego Flórez at Royal Albert Hall. Prado also composed the original music for Andalusia's National Ballet Flamenco with the work "El Sombrero," which premiered in Gran Teatro, Córdoba, in November 2019, and at Théâtre Bernadette Lafont, Nîmes, France, in January 2020. In addition, Prado composed a cycle of songs for mezzo-soprano and piano on poems by Juan Ramón Jiménez, entitled "Diario de un Poeta Reciencajado," which premiered with Anna Tonna in Huelva, CajaSur, and Moguer Foundation, Juan Ramón Jiménez House-Museum, Ibero-American Cultural Autumn, in November 2018. At that same time he also composed original music for the play "One flew over the cuckoo's nest" for the La DaliaFilms.

Prado's original works, arrangements, and collaborative projects include music for the Flamenco

Ballet company Estévez/Paños y compañía, vocal and dance work for The Opera Atelier in Miami exploring the musical heritage of Cuba, and a suite for student string orchestra commissioned by the International Association of New Haven. He has also created original music for theatrical productions such as “Preflamencos”, “Flamenco XXI: Café, ópera y puro” and Encounter with Lorca: Death, Love and Art, and composed music for a cycle of songs for mezzo-soprano and piano on poems by Federico García Lorca for Israeli Mezzo-soprano Rinat Shaham. Prado has also arranged music for Juan Diego Flórez and the BBC Orchestra, and his album “Italia” contains six of his arrangements amongst others.

On *Meditazione*:

The present work, *Meditazione* is the second movement of his Suite for violin and piano 1990. In this movement, which comes after a long violin solo recitative, the violin presents an extended melody over improvisatory-like patterns that resemble the cimbalom. This is preceded by a "search for a melody" on a drone. The composer likes to think of this opening as reflections on a pool of water that eventually show the complete landscape.

Juan Morel Campos

Juan Morel Campos is one of the most significant exponents of Puerto Rican Danza in the island's history. Campos was born in Ponce on May 16, 1857 to Manuel Araujo from the Dominican Republic and Juana de Dios Campos Collazo, from Venezuela.

He began his studies at eight, under the watchful eye of Professor Antonio Egipciano, and was the protégé of “The Father of the Danza,” Manuel Gregorio Tavarez. Morel Campos played the cello, flute, bombardino (bass trombone), the euphonium (a 3 or 4 valve tenor-voice brass instrument resembling a tuba), and the organ. In 1877 Morel Campos was the principal baritone player in the San Juan Battalion in Madrid, Spain. When he returned to Ponce in 1882, he organized the Fireman's Band, which he conducted until his death. Also, he was a conductor of dance music and the founder of the municipal orchestra, La Lira Ponceña.

In addition, he arranged operas and zarzuelas and toured South America as the director and conductor of the Compañía de Zarzuela Española Bernard y Arabella. In total, he composed approximately 500 works. Of those, about 300 were Danzas. Some of his best-known compositions include Felices Días (Happy Days), No Me Toques (Do Not Touch Me), Idilio (Idyll), and Maldito Amor (Damned Love).

Many of the themes revolve around unrequited love. In the play *Torbellino: A Story of Unrequited Love*, written and directed by Adriana Pantoja, the melodramatic montage flows between stories and legends about Juan Morel Campos and his alleged forbidden love. The script

recreates how the teacher Juan Morel met his disciple Mercedes Arias, how he falls madly in love with her, and how influential he was in her compositions. Similarly, the actors dramatize how Mercedes' father opposes their union, how the couple conspires to meet secretly, and how love prevails. According to his granddaughter, Morel Campos's sadness stemmed from his inability to study abroad. "Although he was from a very poor family," she emphasizes, "he ended up being more renowned than many who studied abroad."

It's worth noting Campos made history when he passed the baton to Ana (Anita) Otero, who holds the distinction of being the first woman to direct an orchestra in Puerto Rico. According to her grandnephew Robur Otero, "Juan Morel Campos gave her the baton in Ponce and Julio Andino handed her the baton in San Juan. She also conducted insular bands in San Germán and Mayagüez."

On April 26, 1896, while conducting a concert in Ponce, Juan Morel Campos suffered a massive stroke. He died on May 12, 1896, just short of his 39th birthday. He was survived by his wife, Secundina Beltrán Collazo and five children, Olimpia, Eugenia, Belén, Plácido, and Manuel. Although his life and career ended abruptly, his legacy survives through his extensive body of work. In large part, due to the fact, Morel Campos transcribed many of his compositions and made them available to the public.

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 5:
ETERNO PRESENTE DEL SENTIDO: COMPOSICIÓN EN TIEMPO REAL,
ROCO CÓRDOVA, GIOVANNI PÉREZ, AND GUESTS

Recital Hall
Smith Memorial Hall
Saturday, April 1, 2023
6:00 PM

Roco Córdova, *voice / electronics*
Giovanni A. Pérez, *flute*
Athena Carson, *violin*
Jason Finkelman, *percussion*

This concert is co-sponsored by Improvisers Exchange

Roco Córdova

Born in San Juan, Puerto Rico, Roco Córdova is a vocalist, composer, producer and improviser based in the San Francisco Bay Area. They possess a B.Mus. in Composition from the Puerto Rico Conservatory of Music and an M.A. in Composition from Mills College in Oakland, California. They have studied under the guidance of Carlos Carrillo, Manuel Ceide, Roscoe Mitchell, Zeena Parkins and James Fei. As a singer they have trained under the instruction of countertenor Paul Flight and have participated in vocal advancement workshops with Meredith Monk.

Their music has been described as "slow-boiling, apparently timeless" with "an odd momentum of its own" (The Washington Post). Cordova's work fuses diverse influences with electronic media, chance operations, gradual processes, noise, improvisation, and timbral techniques of composition. Their compositions explore intersections between literature, visual arts and sound. Voice is at the core of their music making: they incorporate extended techniques like throat singing, overtone singing, falsetto, yodeling, and vocal clicks and pops into live performances that emphasize the electronic processing of these sounds. Recently, they have been focused on exploring the intersection between their practice as vocalist-improviser with electronic dance musics.

As a touring vocalist and improviser with The Art Ensemble of Chicago, they have performed in venues including but not limited to: The Tennessee Theater in Knoxville, Tennessee; The Pritzker Pavilion in Chicago, Illinois; SESC Pompéia in São Paulo, Brazil; The Kennedy Center in Washington D.C.; and the Maison des Arts in Créteil, France. Roco recently soloed and performed the role of Pilate with the California Bach Society in their 2022 performances of the St. John Passion. They have also collaborated with artists like Monopiece, Dirt and Copper, Theresa Wong, Gerald Casel Dance, La Macacoa and Danistha Rivero.

Giovanni A. Pérez

Dr. Pérez has received awards and nominations including a 2015 Latin GRAMMY® Award Nomination for Best Latin Jazz/Jazz Album as Producer, Recording Engineer, and Piccoloist; 2018 Global Music® Award (Gold Medal) Winner as Mixing Engineer for Best Meditation Music Album; and 2015-2016 10-time DownBeat® Music Award Winner as an Ensemble Member (flutist), Producer, & Mixing Engineer for Blues/Pop/Rock Group and Latin Group. Dr. Pérez believes in the power of maintaining a spirit of authenticity, collaboration, and intercultural and intergenerational empathy to improve the impact value of creative products and services. As one of the few Global Ambassadors for Worldwind Music UK, Dr. Pérez provides the 8-time UK Music Industry® Award Winning company with high-quality musical content, strategic communications, and career-preparation-focused interviews to advance both the company and

the field of professional digital musicianship.

As CEO of GP Music Enterprises, Dr. Pérez is regularly contracted to produce, audio engineer, perform flute and percussion, orchestrate, and arrange for albums by top-tier industry professionals within the styles of Classical, Jazz, & Global Music. Such professionals include Jim Walker, José Valentino, Bruno Miranda, Viviana Guzman, and others. As a member of the Massachusetts International Festival of the Arts' Victory Players (an acclaimed socio-centric global/contemporary music ensemble), Dr. Pérez can be seen performing new works that promote access, equity, and inclusivity for under-represented composers. Dr. Pérez's arrangements and orchestrations have been world-premiered at The Midwest Clinic, National Association of Music Merchants, National Flute Association (x3), Jazz Education Network, and at numerous universities.

Uncompromising in his quest to equip students for global adaptability and translatability within musical, missiological, education, and entrepreneurial contexts, Dr. Giovanni André Pérez, arrived at Liberty University in Fall 2021 as the inaugural Assistant Professor of Global Music and Applied Flute. He directs the Global Music Ensemble & Flute Choir, facilitates Entrepreneurship in Music and Ethnomusicological courses, and provides guidance for Music & Worship ensembles. Dr. Pérez teaches Flute Performance within traditional, contemporary, global, and commercial styles, and supports numerous departments through his skill in performance, production, and arranging throughout the School of Music.

Athena Carson

Athena Carson graduated from Montana State University with a BA in music, where she studied composition and orchestration with Eric Funk and counterpoint with Dr. Greg Young. She also studied composition with Dr. Young while in high school. Athena plays violin in the Bozeman Symphony and studies violin with Angella Ahn and baroque violin with Carrie Krause. In 2019 Athena's composition Dialogue won the state level and earned honorable mention in the regional level of the Music Teachers National Association (MTNA) composition competition and was premiered on a faculty recital by Greg Young and Carrie Krause later that year. Athena was commissioned to write a symphonic work (titled Anima Mundi) for the MSU symphony as part of NCUR 2020 (the premier was postponed due to COVID).

Athena's music is inspired by her broad musical interests, including historical performance practice, Soviet musicology and her experience as a violinist in the symphony. She is particularly inspired by the music of Alfred Schnittke and connects with his polystylism technique in which contrasting musical elements are combined through means of quotation and allusion. In developing her own use of polystylism, Athena has been able to combine her musical interests

into a unique idiom.

Jason Finkelman

Jason Finkelman's artistic concerns focus on improvised music, cross-cultural collaborative projects, and composition for dance, theater, and film. A Philadelphia-born percussionist, Finkelman specializes in the berimbau, an Afro-Brazilian musical bow, and performs on African and Brazilian instruments, many handcrafted by Adimu Kuumba. Finkelman currently combines laptop electronics and acoustic percussion in a duo with Ben Wheeler, blending ambient and noise with music traditions of the world, and with IO Mining Corp, an improvising ensemble featuring four generations of musicians bridging diverse musical backgrounds. He is a founding member of the New York-based ambient, avant world trio Straylight featuring Charles Cohen and Geoff Gersh. Finkelman's extensive work with choreographer Cynthia Oliver includes BOOM! (2014-15), Rigidigidim de Bamba de: Ruptured Calypso (2009-10), the dance film AfroSocialiteLifeDiva (2004), and the New York Dance and Performance ("Bessie") Award-winning works SHEMAD (2000) and Death's Door (1996). In 2012, Finkelman was appointed director of Global Arts Performance Initiatives, an outreach program of Krannert Center for the Performing Arts, and has enjoyed accompanying for dance at the University of Illinois at Urbana-Champaign since 2000.

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 6:
ARMANDO BAYOLO – MI ALMA LATINA

Memorial Room
Smith Memorial Hall
Saturday, April 1, 2023
8:00 PM

ARMANDO BAYOLO **Neruda enamorado** (2021) (Text by Pablo Neruda)

Prólogo
Llanto de aquel a quien no lo escuchan
Metáfora de la abeja
Tempestades veraniegas
Chacona
Nocturno
Epílogo

Kristina Bachrach, *soprano*
Winston Choi, *piano*

Memorias vagabundas (2022)

Cordillera oceánica
Dédalo y San Felipe
The Fania All Stars Meet Igor Stravinsky
Cameo: Chopin y la niña
First Snow
Selbstoptrahit mith Adams und Andriessen
(und Ginastera is Auch Dabei)
Cameo: Canción sentimental
Memories of Places Never Seen (Palimpsest)
Cameo: Full House
Juan Sebastián en El Yunque
Requiem
Cameo: El pelotero
Personal Apocalypses
Coquís en la llovizna
My Children's Country

Winston Choi, *piano*

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: Obsessioning. 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.

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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 Neruda Enamorado:

When, in 2021, the *20 Love Poems and a Song of Despair* by Pablo Neruda entered the public domain, I jumped at the suggestion, from the soprano, Denise Rivera, at setting some of them to music. Neruda is one of my favorite poets, and it had been some time since I’d written anything

that would qualify as an “art song.” Upon spending time with these texts to find suitable settings, however, I found that I didn’t really like what I read. Not that the poetry is poor, obviously, but that texts I remembered as being about passionate love turned out to read more like the diary of an “incel.”

So, I decided to lean on that.

Neruda Enamorado (*Neruda in Love*) contains no sweetness or romantic expression to it. These are songs sung from the point of view of a disappointed, rejected lover not even at the end of a relationship but facing rejection of a relationship that only exists in his head. We are lucky that they led to expression in poetry like Neruda’s and not anything more tragic.

Neruda Enamorado was commissioned by Denise Rivera, Monica Szabo-Nieste and Hillary LaBonte. It was composed in the fall/winter of 2020-21.

On *Memorias Vagabundas*:

Memoirs are strange things. Too many people who really ought not write one do so while not enough people with something truly important to say do not. I don’t think of myself as having anything of particular importance to say, nor do I enjoy engaging in the type of navel gazing that is required for these projects. When it was suggested, however, that I write a type of memoir in a musical composition, the idea proved an intriguing one.

In *Memorias vagabundas* (*Vagabond Memories*) I primarily focus on engaging the cultures I’ve inherited by genetics, birth, and residence. My family is made up primarily of Cuban exiles who fled Fidel Castro’s communist regime in the 1960’s. My siblings and I were born in Puerto Rico, and were raised to see ourselves as Puerto Rican. And, in 1989 at the age of 16, I settled in the United States to pursue musical studies and remain there to this day. This mélange of cultures—mixed with the ancestral culture of Spain, to which my paternal grandfather belonged directly but to which my entire family traces its origins—has made questions of identity personally murky throughout my life, and it is my goal to address them as best as I can in this piece.

Memorias vagabundas was commissioned by a consortium of eleven pianists: Vicky Chow, Winston Choi, Geoffrey Burleson, Erika Dohi, Megumi Masaki, Vicki Ray, Ju-Ping Song, Michael Mizrahi, Timothy Hoft, Mikael Darmanie and Blair McMillen. It received its virtual premiere under the auspices of Bang on a Can in November, 2022 and its live premiere in January, 2023 at Barge Music in New York.

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

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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 Veas, 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.

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