

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



NEW MUSIC ENSEMBLE

ADRIANA VERDIÉ, DIRECTOR

MUJERES DEL SUR
LATIN-AMERICAN WOMEN COMPOSERS

IN HONOR OF WOMEN'S HISTORY MONTH

MONDAY, FEBRUARY 24, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

<i>Pulso del Silencio</i> (1997)	Silvia Suarez (Uruguay)
<i>El libro de los encantamientos</i> (2010).....	Adriana Figueroa Mañas (Argentina)
<i>Eco y Espejo</i> (1994).....	Keyla Orozco (Cuba)
Habanera Samba Tango Joropo	
<i>Gymel</i> (1997).....	Marta Lambertini (Argentina)
<i>Flute 3.2.4.</i> (1995).....	Adriana Verdié (Argentina)
<i>Retratos de Macondo</i> (1997).....	Adina Izarra (Venezuela)
Macondo José Arcadio I Ursula Melquíades Remedios la Bella Cantaleta de Fernanda de Carpio	
<i>The Incredible Story</i> (2014).....	Adriana Verdié (Argentina)
<i>El Baile de los Famas</i> (2013)	Edna Longoria (Mex/US)

PROGRAM NOTES

PULSO DEL SILENCIO features proportional aleatoric notation. Although the pitch is notated in treble clef, the score leaves several timbral and interpretative choices to the performers: originally scored for three undetermined instruments, it has been performed with a combination of flute, trumpet and voice by the Colombian group *Otraparte*, whose mission statement is the promotion of Latin-American music.

Silvia Suarez born in Uruguay in 1963, represents her country in concerts and festivals of new music. Her work *puntas* is included in *Compositores del Uruguay* a set of 3 CDs featuring the most representative works of contemporary Uruguayan composers.

EL LIBRO DE LOS ENCANTAMIENTOS premiered in Rio Negro, Argentina, earning First Prize in composition at the Percussion Festival organized by the *Fundación Cultural Patagonia*.

Adriana Figueroa Mañas graduated in flute performance in 1997 from the National University of Cuyo, in her native city of Mendoza, Argentina. She is also a saxophonist in a renowned traditional jazz band in Argentina. She is member of the *FADEC*, (Argentinian Foundation of Woman Composers) and IAWM. She has won international composition prizes, and her music is well known in many countries. She composes music for films, animations, videogames, besides symphonic and chamber music.

ECO Y ESPEJO earned the Second Prize at the International Composition Competition René Amengüal in Santiago, Chile in 1994.

Keyla Orozco, born in Santiago de Cuba, has been established in The Netherlands as an independent artist since 1996. She studied piano and composition in Havana, followed by advanced composition studies in The Netherlands at the *Koninklijk Conservatorium* in The Hague and *Conservatorium van Amsterdam*. Her curiosity for exploring other Latin-American folk rhythms and the idea of integrating them into her compositions, lead her in 2006 to a field-research on the traditional Venezuelan/Colombian Music known as *Música Llanera*. She co-founded in 2004, the *Stichting PerpetuumM*, a foundation to promote Latin-American art and culture in The Netherlands.

GYMEL “twin song” is a medieval musical style of two-part polyphonic composition, possibly of popular origin, in which the voices move mainly in consecutive intervals. The word *gymel* denotes a duo, as well as the splitting of a part into two parts.

Martha Lambertini, born in Buenos Aires, Argentina, has been awarded numerous prizes for her works and has participated as a jury member in national and international competitions and music festivals (Argentina, Mexico, Venezuela, US). Her works span various instrumental and vocal genres, including operas, as well as numerous symphonic and chamber works. She has taught at several institutions, including the National University of La Plata and the National School of Music and is currently dean of the Faculty of Music Arts and Sciences of the Catholic University of Argentina.

FLUTE 3.2.4 is composed as two-voice polyphony for flute, inspired by the image of the sicus (pan pipes) players of the Altiplano. The movements of the piece are restricted to a specific melodic interval—each, as generators of the pitch system, and as base of mathematical calculations to determine formal proportions, metrical relationships and rhythmic organization. *The Incredible Story of Cronoplus Famardew* and the *EspescratchN HopschestraM* (2014) as its title suggests, is a collage of ideas and gestures inspired in Cortázar’s characters and stories, set to music under the guidelines of Cornelius Cardew’s Scratch Orchestra Draft Constitution of 1969, a period also very prolific in Cortázar’s experimental literature.

Adriana Verdié’s music has received several awards in the US, Argentina, and Canada. *Los Angeles Times* critic Mark Swed calls her music “compelling and original.” She began teaching theory and composition at CSULB in 2003 and in 2013 she also began teaching in the Masters in Latin-American Music program at UNCuyo, Argentina. Recently, she was selected as a Fulbright Specialist Candidate (2014-19). Devoted to the dissemination of Latin-American culture, Dr. Verdié is co-organizing a March 2014 conference for the Centenary of Argentinean writer Julio Cortázar. She has produced several works inspired by Cortázar’s literature, including *Capítulo Siete* scored for mezzo soprano, alto flute, spoken choir and dancer, *Divertimento* for mixed ensemble, *Materia en Gestación* for saxophone, speaker and laptop ensemble, *The Incredible Story*, also in tonight’s program, and her latest work: a children’s chamber *CronÓpera*, which will premiere here on April 23, 2014 featuring a cast of BCCM singers and the NME.

RETRATOS DE MACONDO is a work inspired by the characters and settings of the novel *One hundred years of Solitude* by Gabriel García Márquez. The piece has been commissioned, premiered and recorded by *Trio Neos*, an international (Uruguay, US and Argentina) performance ensemble based in Mexico City.

Adina Izarra was born in Caracas, Venezuela. Her work has always been related to consonance, rather than tonality. Currently she is researching early music materials and works of composers such as Machaut and Landini. In the electroacoustic work she has predilection for the sounds of nature, especially birds, together with street calls, particularly those of Spanish origin, still heard in Caracas streets. She obtained a PhD from York University in England and since then she returned to Venezuela where she has taught at the Simón Bolívar University and now directs their digital music laboratory.

EL BAILE DE LOS FAMAS

is based on the title of one of the short stories (The Dance of the Famas) from the book *Cronopios and Famas*, by Argentinian writer, Julio Cortázar. The main source of inspiration for this piece is from Cortázar's love for jazz. In it he incorporates some of the blues scale pitches, and features "free improvisation" also representative of jazz style. The saxophone is also very prominent throughout the piece because of Cortázar's admiration for bebop saxophonist Charlie Parker. Other Latin music elements are also prevalent throughout the piece.

Edna Alejandra Longoria is a Masters' student in Composition at the Bob Cole Conservatory of Music. Born in Texas, but raised in Mexico, Edna shares her Latin heritage through her compositions. Aside from writing concert music, she is interested in writing music for film.

NME PERSONNEL

Adriana Verdié—director

Jessica Geels—flute

Jane Botief—flute

Lauren Redburn—flute

Alex Lee—sax/piano

Casey Martin—trumpet

Scott Dagg—trumpet

Reyneelyn Camero—clarinet

Jonathan Perez—bassoon

Michael Beltran—bass trombone

Patric Gibson—electric guitar

Eric Pham—guitar/speaker

Kaija Hansen—violin

Josie Boyer—cello

Kevin Sakamoto—percussion

Michael King—percussion

Emanuel Rojas—guest conductor

Zachary Kenefick—NME assistant/sax/bass clarinet

UPCOMING EVENTS

- **Wednesday, March 19, 2014:**
Composers Guild Snapshots 8:00pm Daniel Recital Hall Free
- **Friday, March 21, 2014:**
New Music Ensemble, Cortázar Conference, Adriana Verdié, director 7:30pm Daniel Recital Hall \$10/7
- **Wednesday, April 23, 2014:**
New Music Ensemble and BCCM Singers perform *CronÓpera*, Adriana Verdié, composer & director Daniel Recital Hall 8:00pm \$10/7
- **Sunday, April 27, 2014:**
Laptop Ensemble, Martin Herman, director 8:00pm Daniel Recital Hall \$10/7
- **Monday, April 28, 2014:**
Composers' Guild, Carolyn Bremer, director 8:00pm Daniel Recital Hall Free
- **Tuesday, May 13, 2014:**
New Music Ensemble, Laptop Ensemble and Guest Artists Kojiro Umezaki, shakuhachi and Jillian Risigari-Gai, harp. Adriana Verdié, director 8:00pm Daniel Recital Hall \$10/7

For tickets call 562/985-7000 or visit the web at:

WWW.CSULB.EDU/MUSIC

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY
LONG BEACH