

West Virginia University | College of Creative Arts and Media | School of Music present

Andres Santana, saxophone
DMA Recital

Friday, November 1st, 2024, 6:00pm
Bloch Learning and Performance Hall
Canady Creative Arts Center

Program

El Corazón Oscuro De Los Sauces
(The Dark Heart Of The Willows)
(2024)

Ana Lara Zavala
(b.1959)

World Premiere

Rimini for Alto Saxophone and Piano
(2024)

Arturo Fuentes
(b.1975)

Madeline Hoover, Piano
World Premiere

Do We? (2024)

LiliAurora Carrillo Madrigal
(b. 1993)

World Premiere

Intermission

Tensión Tranquila III
(2024)

Javier Torres Maldonado
(b.1968)

World Premiere

Spectrax for Alto Saxophone, Marimba, and Vibraphone
(2024)

Enrico Chapela Barba
(b.1974)

Jose Gonzales, Marimba
Braden Lloyd, Vibraphone
World Premiere

Program notes

El Corazón Oscuro De Los Sauces - Ana Lara Zavala

Ana Lara is a vital personality in Mexican contemporary music. She is highly regarded as a composer, as well as a promoter and programmer. She has worked as artistic director of contemporary music at the Festival Internacional Cervantino (2007-2009) and created the Festival Internacional Música y Escena which she directed for 13 years (1998-2012). Since 1989 she has produced the program *Hacia una nueva música* at University Radio (Radio UNAM) devoted to contemporary music. Since 2015, together with Jean-Paul Bernard (former director of Les Percussions de Strasbourg) she has created *Afinidades Insosuchadas* (Unexpected Affinities), a platform for interdisciplinary works based on collaboration and academic education. She was the Cultural Attachée at the Mexican Embassy in France and the Director of the Instituto Cultural de Mexico in Paris from 2016-2017. Recent works include *Au-delà du visible* for string quartet commissioned by the Louvre Museum and the Quatuor Diotima, *Malgré la nuit*, for piano, percussion and electronics commissioned by the CIRM, Callada Calma, composed to celebrate Mario Lavista's 70 birthday for mezzo, flute, bass clarinet and piano, and *El Baile*, musical theater commissioned by the National Institute of Fine Arts. An evening of Ana Lara's chamber music was presented at Théâtre Gralin in Nantes by the Ensemble Utopik and was part of their project *Rencontres Utopik* (2014).

The dark heart of the willows, for soprano sax, was commissioned by the young saxophonist Andrés Santana. In this work I wanted to explore the multiple facets of this versatile instrument: its darkness, its lightness, the great variety of attacks and colors it possesses. Hence the use of the verses from Mexican poet Gloria Gervitz. Part of the beauty of the willow lies in its strength and its fragility, the firmness of its trunk contrasting with its long branches that dance with the wind. There is something sad about these trees but also something bright. I wanted to evoke all these in this piece which was written in 2024 and is dedicated to Andrés Santana.

-Ana Lara Zavala

Rimini - Arturo Fuentes

The music of Arturo Fuentes, a composer born in 1975, has its roots in Mexico where he began playing guitar in a rock band in the 1980s. He then traveled to Europe in 1997 where he studied composition and philosophy in Milan and Paris. He finally found his artistic home in Vienna and became an Austrian citizen in 2020.

Premiered mainly in Europe and America, his music establishes a dialogue with literature, painting, performing arts, and philosophy. His catalog, consisting of more than one hundred works published entirely by LondonHall, is a sound tapestry enriched by an amalgam of digital, visual and acoustic media. This corpus of works which includes theatrical, chamber, and concert music blends contemporary compositional languages such as spectral, polyrhythmic, and minimalist textures with genres as diverse as jazz, pop, and electronic music.

At the intersection of genres and aesthetic forms, Fuentes creates a counterpoint that unfolds as a labyrinthine and colorful kaleidoscope of sound; he delves into the detail of writing, lyrical expressiveness, and a multiplicity of nuances. Fuentes has achieved a distinctive style from his earliest works three decades ago to his most recent musical theaters and operas which he directs himself, the search for a personal voice is evident. For him, music is not measured only by technique, but by the imaginative and artistic capacity it projects and by the link the artist manages to establish with society.

He began playing the guitar at the age of eight and studied music at the CIEM with María Antonieta Lozano. In 1992 he met composer Franco Donatoni, with whom he studied until his arrival in Milan in 1997. He also studied there with Luca Cori and met Horacio Vaggione in Paris, who opened new avenues in composition, and at the same time, completed a master's degree in philosophy with Antonia Soulez. In 2002 he was selected for the annual IRCAM Cursus, where he composed *Objet-Object* for theorbo, electronics and video.

-Arturo Fuentes

This composition moves forward with a flow that explores diverse forces, some subtly and others defiantly nuanced. The fusion between saxophone and piano is comparable to the attraction between two atoms, generating natural harmonies that weave curves in time. At the same time, they repel and separate, as if they belong to different temporal realities. *Rimini*, a more melancholic temporal exploration, joins Fuentes' catalog as a piece that encapsulates a dark baroque. Despite this, in tune with Fuentes' language, the color palette interweaves in a continuous and labyrinthine manner.

A work commissioned by Andres E. Santana with the support of the Austrian Funds for Culture.

-LondonHall Editions

Do We? - LiliAurora Carrillo Madrigal

She began her musical education at the age of nine with piano lessons. At the conservatory of her hometown she studied simultaneously piano and classical composition, to which she later would dedicate completely. After studying electroacoustic composition with Javier Torres Maldonado, she graduated at the Conservatorio Arrigo Boito in Parma, Italy. She has participated in several masterclasses with composers like Achim Bornhoeft, Iñaki Estrada, and Gabriele Manca, among others. Currently, she is studying to earn her master's degree.

In "Do We?" the audience is presented with an atonal saxophone soliloquy that uses as its language little cells of motives and their permutations, while exploring the instrument's possibilities. We witness the performer's meditation, while it gets gradually interrupted by an idea exposed by the voice. An idea that slowly and insistently develops into a universal question.

-LiliAurora Carrillo Madrigal

Tensión tranquila III – Javier Torres Maldonado

Javier Torres Maldonado (Mexico, 1968) is a composer and professor who combines both functions in a very high-profile career. He has received an international array of honors including the "Commande d'État" by the French Ministry of Culture (2007, 2009, 2011 and 2013), the prizes "Da Capo" (Brandenburger Biennale, 2012, Germany), GRAME (Lyon, 2006), as well as different prizes at competitions "Queen Elisabeth" (2004, Brussels), "Alfredo Casella" (2001, Siena), Queen "Maria Jose" (Geneva, 2000), "Mozart" (Mozarteum in Salzburg, 1999 and 2001), "Ad Referendum II" (1997, Montreal), "Prix des Musiciens" (Nouvel Ensemble Moderne, 1998) "Ibermúsicas-Iberescena" (2013), among others. He was the composer nominated to the "Catedra Manuel de Falla" (Spain, 2015) and in 2016 he has been nominated as composer in residence at the National Center of the Arts in Mexico City (project: new work for the Arditti Quartet and Jake Arditti -countertenor-, commissioned by Irvine Arditti with funds of Ibermusicas).

Author of more than fifty works composed for internationally renowned performers as Ensemble Klangforum of Vienna, Arditti Quartet, Ensemble 2e2m, Mario Caroli, Pablo Márquez, Carlo Chiarappa,

Ensemble Orchestral Contemporain, Ensemble Sillages, Laboratorium Ensemble, Nouvel Ensemble Moderne, Choeur Britten, Sigma Project Quartet, Ensemble Accroche Note, Divertimento Ensemble, Ensemble "El Perro Andaluz" of Dresden, Ensemble Tema of Karlsruhe, Ensemble Aleph, and Ensemble "Taller Sonoro" (Spain). Most of his works have been commissioned by prestigious institutions and performed widely at renowned international music festivals like Wittener Tage für Neue Musik (WDR 3), Biennale of Venice, Klangspuren (Austria), Mozart Week (Salzburg), Tiroler Festspiele Erl, Musica (Strasbourg), Présences (Paris), Musiques en Scène (Lyon), Quincena Musical (San Sebastian), Ciclo BBVA (Bilbao), Lucerne Festival, Warsaw Autumn (Polony), Akiyoshidai (Japan), amongst others.

He is Tenure Professor of electroacoustic composition at the Conservatory of Parma, Italy. Currently, Javier Torres Maldonado will work until September 2018 in an electro-acoustic piece for the 60th anniversary of the Mozarteum's Electronic Music Studio, commissioned by this institution.

Dedicated to Andrés Santana.

"Tensión tranquila III" is part of a cycle of works that explore musical ideas and instrumental techniques with the aim of deepening the essence of gesture, simplifying and amplifying it. The title alludes to the resulting character of these actions on the sound material, inspired in part by some constructive concepts present in Kandinsky's Tension légère ("delicate tension" or "light tension").

This piece, like the two previous works in the series, Tensión tranquila I (2020) for oboe and electronics and Tensión tranquila II (2023) for piano and electronics, as well as Tensión tranquila IV -follie- (2024) for bass clarinet, electronics (Bluetooth speaker), and sound shadow(s) -one or more instruments and Bluetooth speaker-, revisits a concept that does not frequently appear in my recent compositions. It does not rely on pre-existing "natural" or "artificial" sounds but arises from the exploration of one or several gestures, dependent on the physicality of the performer's actions on their instrument.

In Tensión tranquila III, human breath plays an essential role, connecting aeolian and percussive sounds with those resulting from inhalation and exhalation. This connection is used to imagine a sonic itinerary where small objects, which insistently present themselves as if they were "initial splashes" on the surface of time, proliferate in an almost geometric, irregular context that tends toward expansion. The work establishes a close relationship between essential musical objects, compositional processes, and the expression of human breath, which in this case acquires an intrinsically musical value.

- Javier Torres Maldonado

Spectrax - Enrico Chapela Barba

Born in Mexico City in 1974, Enrico Chapela studied guitar performance and composition at CIEM academy, obtained a master's degree at the University of Paris VII, and received a PhD degree at the National University in Mexico (UNAM). He has won recognition at several international competitions such as The John Simon Guggenheim Memorial Foundation Fellowships, the National System of Art Creators (Mexico), the International Rostrum of Composers UNESCO, the International Alexander Zemlinsky Composition Competition, and The Barlow Endowment for Music Composition Prize, amongst others.

Chapela has been commissioned by Los Angeles Philharmonic, Carnegie Hall, Seattle Symphony, Berkeley Symphony, Cincinnati Symphony, Santa Rosa Symphony, Cincinnati's CCM Symphony, Nationaltheater Orchester Mannheim, Dresdner Sinfoniker, Düsseldorf Symphoniker, Cottbus Philharmonic, Deutsche Welle, Beethovenfest, L'Orchestre Philharmonique de Radio France, BBC

Scottish Symphony, Wigmore Hall, Birmingham Symphony, Britten Sinfonia, Ofunam, Mining Symphony, Carlos Chávez Symphony, Boca del Río Philharmonic, Simón Bolívar Orchestra, São Paulo Orchestra, Latin American Quartet, ONIX ensemble, New Paths in Music Festival, Vail Music Festival, Entre quatre, Festival MX, Festival Cervantino, HD Duo, Jaime Márquez, Andrés Santana, Dan Casso, Mauricio Nader, Dartmouth College Wind Ensemble, and The National Center for the Performing Arts Beijing, China.

The soloists that have performed his music are Johannes Moser, Pekka Kuusisto, Alejandro Escuer, Edith Ruiz, Evangelina Reyes, Mauricio Nader, Richard Pohl, Luis Ramirez, Rolando Valdes, Alvaro Bitran, Natalia Perez Turner, Victor Flores, Horacio Franco, Gonzalo Salazar, Jaime Marquez, Oman Kaminsky, Mattias Jacobsson, Pablo Garibay, Julio Isaac Cervantes, Luis Benitez Alba, Lubomir Kopkase, Rafael Jorge Negrete, Monica Abrego, Giselle Vallejo, Perry Chacon, Juanra Urrusti, Daniel Todd, Daniel Pannermayr, Luis Miguel Costero, Jesus Lara Valerio, Jens Legler, Thomas Kurtz, Young Woong Cho, and Vile Kivivuori.

Enrico Chapela is the CEO at Núcleo Integral de Tejidos (NICO), as well as Academic Director at Centro de Investigación y Estudios de la Música (CIEM). From 2011- 2017 he hosted a contemporary music radio show called METAMUSICA at OPUS 94 radio station (IMER). His music is exclusively published by Boosey & Hawkes.

Once I received the commission by HD duo to compose a piece for sax and piano, I asked Michael Duke to select for me his favorite multiphonics for alto sax and send me a recording of them. I analyzed the spectra of these recordings, establishing the eight dominant partials for each one. I used these chords as the basic materials for the piece; this is why the work is called Spectrax. I then jammed over these chords in order to extract musical ideas, which I transcribed to the score. The final details of the piece were polished together with HD duo during the previous days to the world premiere at Mexico City in 2015.

-Enrico Chapela Barba



The spectral analysis of the multiphonic that inspired Enrico Chapela to write Spectrax.

