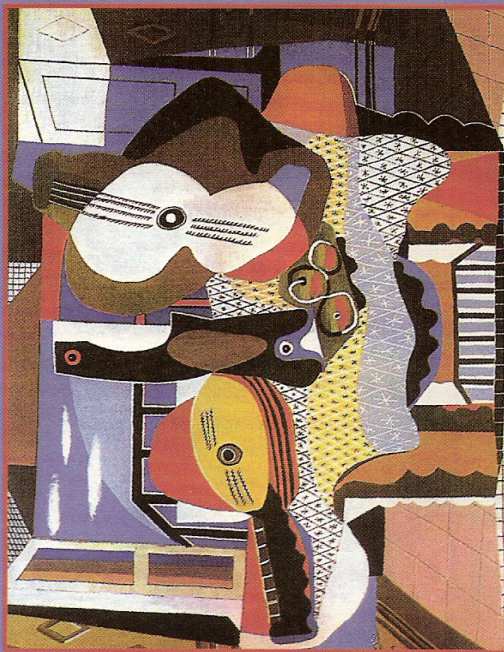


PHCD 140

MUSIC OF LATIN AMERICA

HEITOR VILLA-LOBOS
Dança do Índio Branca
ALBERTO GINASTERA
Suite de Danças Criollas
Duo for Flute and Oboe



Hilde Somer, Piano
Robert Sylvester, Cello
Samuel Baron, Flute
Ronald Roseman, Oboe

VILLA-LOBOS/GINASTERA

SOMER, PIANO

PHCD 140

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HEITOR VILLA-LOBOS

- (1) *Dança do Índio Branca* 5:39
- (2) *Alma Brasileira (from Choros No. 5)* 5:24
- (3) *Asobio a Jato (for flute and cello)* 11:07

SILVESTRE REVUELTAS

- (4) *Allegro* 1:04

ALBERTO GINASTERA

"Suite de Danças Criollas"

- (5) *Adagiado pianíssimo* 1:37
- (6) *Allegro Roulé* :42
- (7) *Allegretto cantabile* 2:20
- (8) *Calmo e poetico* 2:19
- (9) *Scherzando: Coda, presto ed energico* 2:59
- (10) *"Duo for Flute and Oboe"* 8:40

JUAN JOSE CASTRO

"Sonatina Española"

- (11) *Allegretto comodo* 4:54
- (12) *Poco lento* 5:35
- (13) *Allegro (obre un Ronde de Weber)* 4:17

CARLOS CHAVEZ

- (14) *Polygons* 2:42
- (15) *Unity* 5:17



Hilde Somer,
piano
Samuel Baron,
flute
Robert Sylvester,
cello
Ronald Roseman,
oboe

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Music Production

Originally Released on

Desto Records,

DC 6402 and DC 7134

Cover Art:

Mandolin and Guitar, Picasso

VILLA-LOBOS/GINASTERA

SOMER, PIANO

PHCD 140

Phoenix
USA



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File under Classical/
Ginastera or Villa-Lobos.

ADD



Heitor Villa-Lobos(1887-1959)

Dansa do Indio Branca (Dance of the White Indian)
from *Ciclo Brasileiro* (1936)
Alma Brasileira (Brazilian Soul)
from *Choros No. 5* (1925)
Assobio a Jato (The Jet Whistle) for Flute and Cello

Although inspired by Indian as well as negro folklore of his native Brazil, Villa-Lobos has been deeply indebted to French impressionism for many works. *The Dance of the White Indian* is one of four piano pieces in a folklore vein. (The other three in this set are entitled Lament of a Peasant, Country Impressions and Country Fiesta).

His most original contribution has been his *Choros*. The word actually means a street band of players of popular songs but the composer has extended the name to mean any composition "in which various aspects of Brazilian music, Indian and popular, achieve their synthesis." He wrote them for many combinations from chamber ensemble to full orchestra and chorus. *Choros No. 5*, was written for piano solo. One of Villa-Lobos' most popular pieces, it is composed in ternary form with a brilliant rhythmic middle section which includes a portion of a popular Brazilian song. The *Assobio a Jato* is also a composition in Villa-Lobos' familiar style. It combines melodic material of rhythmic sweep and earthy folk feeling with virtuoso display for the instruments. As in many of his *Choros* and *Bachianas Brasileiras* for small instrumental groups, he enjoys making his forces sound more numerous than they are by keeping every player busy over the entire range of their instrument. The composition is in three movements: two active pieces framing a haunting *Adagio* in which the low flute combines with double stops in the cello to create a unique tonal atmosphere.

Heitor Villa-Lobos was one of the most prolific composers of the Twentieth Century. He has written in every medium from operas and oratorios to piano pieces and songs. Born in Rio de Janeiro, his early studies began at the age of six with his father. He studied viola and cello, played in the theatres and cinemas, and composed from the age of nine. After wide travel in Brazil and abroad he was appointed Supervisor and Director of Music Education in Brazil.

Silvestre Revueltas (1899-1940)

Allegro

Represented here only by a short but nonetheless compelling energetic work, Silvestre Revueltas was one of the most original and naturally gifted Latin American composers. Aaron Copland once said that the flavor of Revueltas' music reminded him of "highly spiced Mexican food." No one was ever more authentically Mexican.

The joyous gaudiness of the fiesta, the wistful tender rural tunes, the bright piercing sound of brass bands and Mariachis, all these are represented in his works. Alas, this fine composer died prematurely, in his forty-first year (1940). It is now time to give him the recognition he so richly deserves. This piece is notable for its unusual polytonal harmonic color, two keys being used at the same time. To this polytonality an intriguing rhythmic scheme based on polyrhythms is added, i.e. the left hand is written in 6/8 time throughout while the right hand varies from 6/8 to 3/4.

Alberto Ginastera (1916-1983)

Danzas Criollas for Piano forte (1946 revised 1954) dedicated to Rudolf Firkusny.
1. *Adagietto pianissimo* 2. *Allegro Rustico* 3. *Allegretto cantabile*
4. *Calmo e poetico* 5. *Scherzando: Coda, presto ed energetico*
Duo for Flute and Oboe (1947)

In his suite *Danzas Criollas*, Ginastera evokes the atmosphere of native rather than Indian life. His method of composition is not to use folk tunes as thematic material but rather to introduce rhythmic and melodic motives with a pronounced Argentine accent. The *Duo* is from the composer's neo-classic period. It is strictly contrapuntal in its outer movements, following baroque procedures; the first movement is an invention, the last movement is a fugue. The severity of the writing, however, is tempered with wit and brightness. How humorous it seems for the lyrical flute and the pastoral oboe to be involving themselves in this mock-serious, busy "learned" counterpoint. The poetic middle movement, however, is much different and forms the heart of the work. The composer here creates a magical illusion of great space and distance utilizing only the simplest of melodies and the barest of harmonization.

Carlos Chavez (1899-1978)
Polygons (1923)
Unity (1930)

Carlos Chavez still remains today as one of the most dynamic personalities in Mexican music. As one of the group of artists expressing the new values of the Revolution of 1911, Chavez championed the music of Indian Mexico; there he found qualities to admire and emulate. Aztec music, as he speculated was "...not romantic and never plaintive...characteristic of a stoic combative race." One might say this about Chavez's total output: he is anti-romantic, sometimes astringent, sometimes harsh – but always exciting, vital and direct.

The two pieces offered on this disk are from seven *Pieces For Piano*. Mr. Chavez says of them: "*Polygons* is a title suggestive of a rather angular piece of music; if we would contrast it with, let us say Liszt's *Liebestraum*. Otherwise this piece of music pretends nothing but to be what it is, a piece of piano playing music. *Unidad* in Spanish has the same meaning of both *Unit* and *Unity* in English. So, any piece of music could be called *Unit* since it is in fact a unit. This piece has also much of a unity because of its considerable general cohesion due perhaps to its particular melodic and rhythmic textures and maybe also on account of its well integrated architecture.

Hilde Somer, piano

Ms. Somer, a native of Vienna, has been a featured soloist with most of the major symphony orchestras of America and Europe. Since the age of ten when she made her debut with the Vienna Symphony Orchestra, she has appeared with the orchestras of Prague, Zagreb, Budapest, Milan and Rome. At the age of twelve she came to the United States for her debut with the New York Philharmonic. An enthusiastic champion of contemporary music, she has premiered works of Prokofiev, Ravel and Poulenc with the New York Philharmonic, Philadelphia Orchestra and other leading orchestras. She is featured on other Phoenix USA compact discs: Music of Janacek (PHCD 109), Ginastera Piano Concerto and Sonata for Piano (PHCD 110).

Alberto Ginastera, one of the giants of Latin American music, was born in Buenos Aires, Argentina. He studied at the National Conservatory there and was awarded a Guggenheim Fellowship in 1941, of which he was unable to take advantage until the end of World War II. His operas Don Rodrigo, Bomarzo, and Beatriz Cenci have brought him international fame. His first Piano Concerto and Piano Sonata are of towering creative inventiveness and are featured on Phoenix PHCD 110. Writing of Ginastera in *The Musical Quarterly*, Irving Lowen wrote glowingly, "There is no one who can seriously challenge his preeminent position among Latin American composers, and from the extraordinary character of both the Piano concerto and the Cantata para America Magica, it would be difficult to deny him the right to stand among the greatest contemporary composers of the entire Western world."

Juan Jose Castro (1895-1968)

Sonatina Espanola - dedicated to Hepzibah Menuhin (1956)

1. Allegretto comodo
2. Poco lento
3. Allegro (sobre un Rondo de Weber)

Spanish music has left an indelible mark on melody, rhythm and dance from Mexico to Argentina. In essence this music is romantic, nostalgic and poignantly human. Because of strong nationalist feelings, it is common for Latin Americans to disparage their old-world heritage. Juan Jose Castro, however, one of Argentina's most distinguished composers and conductors, is universal-minded. In this lovely composition he mirrors the charm, vivaciousness and easy grace of Spain and its music. Although based on a theme by Weber, the last movement nevertheless emerges as a sprightly Spanish dance.