

COMPOSERS

BORIKEN ARAGUACA, (2006)
World Premiere
(People dance on the sound of drums)
Guitar and Percussion
Jeketí (Intro)
Yamoká (Bagua Nocturna)
Yamokán (Giauba)
Guajino

ALBERTO RODRIGUEZ ORTIZ (b.1971)

Dedicated to Juan R. Monroy and LACCS

This piece is inspired in the roots of Puerto Rican pre-colombine culture, that is to say, the *Taino* indians who were part of the *Arawak* American indians, settled in northeastern South America. They communicated by symbols carved in stones and their language was the *Arawak*. The social structure included the *Nitainos* formed by the nobles, soldiers and artisans, also the lower class the *Naborías* (servants) and the *Cacique*, or Chief, a position of higher rank inherited from ancestors and the *Bohiques* (priests) who claimed to have knowledge of medicine. They played drumbeats when performed ceremonial dances (*areytos*), and they appeared to have used the *marucas*, percussive instruments in their music.

which lasted for ten years, he occupied positions as a producer in Channels Two, Six and Eleven. Moreover, he worked for the *National Endowment for the Arts* in 1980, as an advisor, serving the panels of composition, music performance and arts in schools, and managed to get funds for the Institute of Culture, despite supporting a legislative measure concerning the administration arts policy to trim its tasks because it could not handle the promotion of Arts in Puerto Rico. This cost him dearly for his compositions were taken out from competitions and festivals.

In spite of everything he was hired in 1983 by the Cayey Campus University of Puerto Rico to give lectures of Puerto Rican musical history and begun his output as a composer, such as *Madrigales de P.H. Hernández*, *Tiempo Sereno* and *Tureyareito*. In 1986, André Previn called on him to form part of the committee of sponsors on the *American Music Center* together with Justino Díaz, Leonard Bernstein, Itzhak Perlman, Mtislav Rostropovich, Aaron Copland and Benny Goodman. This proved his point that Puerto Rican music was important enough to be

of *dances* was born in Caguas. His father Juan Bautista Quinton y Luzon was French, and a composer who had studied at the Conservatoire of Music in Paris. He settled in Puerto Rico and José Ignacio's family moved to Coamo when he was two years of age. His elder brother also a composer, played the organ and introduced him to music. Later he took piano lessons with Ernesto del Castillo and performed his first concert when he was nine years old. Afterwards, he wrote his first *dances*: *Confía*, *Mi Estrella* and *Amor Imposible*. He was a very confident man truly in love with his art. He dedicated himself to study music in its diverse forms even conducting scholar and municipal bands and given piano and violin lessons. He was a simple and modest man, and died in the town where he had lived the whole of his life. The family have a beautiful mausoleum in Coamo and the main street in Villa San Blas de Illescas was named after him.

El Coqui is a typical festive dance where the composer imitated the sound of the Coqui with the orchestra instruments. José Ignacio was inspired by the peculiar sounds of a small frog, native in Puerto Rico.



Miguel Cubano



Carlos Cabrer



Alberto Rodriguez Ortiz



William Ortiz Alvarado



Héctor Campos Parsi

In the *Taíno* language, *Borikén* means Gran Tierra del Valiente y Noble Señor (Great Land of the Brave Master) and *Aráguaca* to dance with the drums sound. This work was written for percussion and guitar and has four movements which also has *Taíno* names such as *Jeketí* number one; *Yamocá* number two and *Bagua* the sea; *Yamokán* number three and *Giauba Musica o Cantos Fuertes y Sonoros* (Music and Strong and Loud Songs). *Borikén Aráguaca* is a piece which recreates an imaginative *Taíno* situation seen from a perspective of a puertorriqueño of today. This piece is dedicated to Mr Juan R. Monroy and LACCS in its twenty third year.

MAZURKA (1987)

HECTOR CAMPOS PARSÍ (1922-1998)

arr. for guitar by Alberto Rodriguez Ortiz

To complement the information given in the first part of the programme, we have to give some additional information with regards to the many managerial jobs he was involved in, for this gives us an insight into the personality of the composer. Campos Parsi went to the USA to serve at the *Hispanic American Arts Task Force* in 1978, and after extensively travelling across the country he felt that Latin American culture could survive and even more, be transformed in the United States; as a result he was confronted by artists and intellectuals in Puerto Rico and became an outcast. On his return he managed to host his own broadcasting show *Mirador Puertorriqueño*

considered in the panel. In 1986 he presented his *Sonetos Sagrados* for soprano and woodwind quintet at the Interamerican Music Festival in San Juan; in 1988 he prepared an electronic score for *Midsummer Night's Dream* (W. Shakespeare) which was recorded on a Roland Alpha Juno and won the Best Sound Prize presented by the Theatre Critics Circle; in the following year he was commissioned to write a ballet score in his neoclassical style called *La Calinda Ballet Concierto* for full symphonic orchestra with laudatory reviews. Unfortunately, his heart failed him and after several strokes he passed away on 30th January 1998. After his death he was praised for his enormous contribution of what was the passion in his life: the "music" of Puerto Rico.

Mazurka is a small traditional mazaruka of rural Puerto Rico with an obvious influence from its European counterpart. It was composed for the play *El Hombre Terrible de 87*, to which Maestro Campos Parsi set to music.

SAUDANÇA (1995) Guitar and Percussion

MIGUEL CUBANO (b. 1954)

Saudança is a modern piece with harmonies that come near to the jazz and popular music of Puerto Rico of the 70's and 80's.

EL COQUI (1901) Guitar and Percussion

JOSÉ IGNACIO QUINTON (1881-1925)

arr. for guitar by Juan Sorroche

José Ignacio, pianist, band leader, and composer

THREE PRELUDES (1993)

Guitar and Percussion

ALBERTO RODRIGUEZ ORTIZ (b. 1971)

Grafístico - Rápido

Grafístico - con Sorpresa

Tumbao

The *Three Preludes* were composed in 1993 during a visit to Puerto Rico by Flores Chaviano a Spanish guitarist and composer; at that time, Rodriguez Ortiz was a student of composition under the tuition of maestro Ernesto Cordero, who suggested writing these preludes following Chaviano's style of composing. The aim was to play them at the magisterial class to be given by Flores Chaviano, and this is how the two first preludes were born, these are *Grafístico Rápido* and *Grafístico con Sorpresa*; the third one, *Tumbao*, was written following the style of his teacher Maestro Ernesto Cordero. In these *Three Preludes* Rodríguez Ortiz explores all the possibilities of the guitar, as if he were meditating about the guitar sonority, where the silences between notes are a must, not counting with a dissonant surprise sometimes. The two first preludes are taken to an almost static state to reach a melodic and mysterious intimacy with *Tumbao*.