

# Brief Notes

**Adrian Patiño Carpio (1895-1951)** was born in La Paz a few years after the Pacific War in 1889. In 1919 he graduated as a teacher of woodwind instruments at the National Conservatoire of Music and was posted as music teacher to the girls Lycée of La Paz, the nomination was signed by the President of the Republic, Don José Gutiérrez Guerra. In 1926 he was given the second lieutenant military grade and was invited to enter the Music Band of the *LOA Infantry Regiment* as its Director and the band won First Prize in the competition of American Music Bands at the inauguration of the Bartolomé Mitre monument in Argentina (1927). As a composer he wrote the prelude *En Los Andes Bolivianos*, *Preludio Huerta* and *Marcha de la Confraternidad Perú-Bolivia* (Military March of Peruvian-Bolivian Fraternity) and *Marcha del Deportista Boliviano* (Bolivian Sporting March). He is the author of a number of folk pieces among them *Nevando está*, (It is Snowing) and *Fox-trot Incásico* (Inca Fox-trot).

**Marvin Sandi (1938-1968)** pianist, composer and writer was influenced by Philosophers such as Heidegger, Nietzsche and Sartre and was interested in why men needed “to learn how to think”, and he concluded that the truth relied on silence, always looking for answers, he graduated in Philosophy. Afterwards went to Germany as he wanted to learn the language. He wrote: *Finitud y Otros Ensayos*, *El Scr y el Trascender en el Pensamiento de Francisco Romero*, *Pequeño Manual de Técnica Pianística*, *Meditación del Enigma*, *Finitud y otros ensayos* and *La Primera Piedra*, the latter written in 1979 for he wanted to connect Philosophy to Music. He grew up among a family of pianists, namely Jose Sandi, his father, and aunt Agueda Sandi. As a composer he wrote *In Memoriam*, in 1957, this piece was a homage to Eduardo Caba. Sadly, nobody could anticipate that on a fateful day of 1968 he took his own life in Madrid at the age of 30.

**Eduardo Caba (1890-1953)** was born in Potosí and studied harmony and contrapunto with Berro in Buenos Aires. He was awarded a grant to study in Spain with Joaquin Turina and Pérez Casa. His music has the background either pentatonic or modal and contain evocative and solemn lines and concentrated mostly in resonant recourses applied to rhythm scheme characteristics of the Bolivian Andes. He brought about the Indian-telluric factors par excellence in a perfect and synchronized manner. He used a mixture of tonalities coming from the pentatonic scale together with the intermittent cadenza. Rossana is playing *Himno al Sol*, (Sun's Hymn) a melancholic and always transcendent short piece for piano.

**Armando Palmero (1900-1968)** He was a chief supporter of the Bolivian musical choirs who tirelessly worked to raise its level making known and spreading out the national music; with a plain language he paid homage to Chopin in his *Mazurka* and to Mendelssohn with *Canción sin palabras* and *Romanza*. Among his piano works; for tonight's concert we will listen to *Poema Indio* (Indian Poem), *Pastorela* (Pastoral song), *La rueda* (The wheel), *Mazurka a la Chopin*, (Chopin's

*Mazurka* style). The pieces have some slow sections combined with quick ones in the style of dance rhythms and were recorded on the record *!Oh Tierra Mía!* made in Madrid, Spain in 1995, which included posthumous works for piano by Humberto Vizcarra-Monje.

**Humberto Vizcarra-Monje (1898-1971)** was born in La Paz and later lived in Cochabamba where he worked with Armando Palmero at the Academy of Music *Man Céspedes*, but in 1949 returned to La Paz as Head of the National Conservatoire of Music. He was not only a musician but a poet, writer and journalist as well. He was influenced by the French impressionism to which he added plain motives of dance for instance in the *Capricho Andino* and in the *Allegro Scherzando* he created brilliant piano studies. Nationalist musician *par-excellence* he had a formidable serious musical background and with his creativeness and talent he could develop a simple Aymara motive in a complex fugue form with an absolutely beautiful result. He created his own music which developed in a fluid form combining the influence of European composers with those of its own musical circles, examples are *Impresiones del Altiplano* (Altiplano's Impressions) and *Lejanias* (Far Away) piano works of great beauty.

**Simeón Roncal (1870-1953)** was born in Sucre and it was his father Juan Roncal who introduced him to the piano, at the same time he sung with the choir at the Sucre Cathedral. He wrote around twenty cuecas, among them *La Huérfana Virginia*, *Pequeño Simeón*, also pieces like *La ausencia*, *La brisa*, *Noche tempestuosa*, *Rosa*, *El Olvido*, *Lágrimas*, *Soledad*, etc., which he performed in the city of Potosí in 1910 and seven years later he founded the Circle of Fine Arts where he played his own compositions. He was left handed which gave him a personal touch to his piano performances. His early works include two funeral marches for military bands entitled *3 de Febrero* and *Las campanas de la Catedral*. He composed popular dances like *bailecitos*, *tonadas* and *kcaluyos* and tonight we are listening to *Kcaluyo Indio* (Indian Kcaluyo).

## INTERVAL

**Néstor Olmos Molina (1926-2006)** wrote the notes of *Rosa Carmín*, cueca, on a taxi's ticket; nobody could have expected that this piece would become an icon of Bolivian music. He was of the opinion that the inspiration to write music cannot be stopped, for the music sounded in the head and one should not let it go. He was a composer, arranger, music teacher, pianist, choir leader and piano tuner. Carlos, his only son, said ‘my father was in love with music and was very generous’. Exceptionally gifted at composing, he wrote his first work at 12 years old and at 16 was already winning prizes in competitions. The family lived in Tarija and though they did not own a piano, it did not stop him from writing music; he made a keyboard of cardboard and listened to music when he attended school. He studied at the *Normal School of Sucre* and learned to skillfully play fourteen instruments, becoming the first

viola at the *National Symphony Orchestra*. He composed *taquiraris*, *morenadas*, *carnavales*, *chovenas* and twenty *cuecas* for piano but the one which stands out is *Rosa Carmín*, which has reached the Bolivian soul. The music of the *cueca* was inspired in the poem by Manuel Torres and has been recorded by more than 70 artists. He taught at the *Normal School Simón Bolívar* and was of the idea that each pupil should learn to play an instrument. He died at 80 years of age.

**Simeón Roncal (1870-1953)** is one of the few who was dedicated to perfecting the national rhythm known as *cueca*. Like his fellow composer Eduardo Caba, he concentrated on creating the most polished form to reflect his indigenous roots in an attempt to raise the status of *cueca*. He fully understood his people with whom he identified himself and his *cuecas* were dedicated to the social movement known as the Mysticism. Nowadays it is difficult to think of *cueca* rhythm before Roncal. His virtuosity as a pianist gave the *cueca* a special feeling, allowing the rhythm to keep its freshness and vitality. *Huérfana Virginia* (Orphan Virginia) is inspired in a free, fanciful style around an orphan girl, a clear indication of the technical perfection of the composer.

**Apolinar Camacho Orellana (1917-1951)** native to Potosí he was introduced to strings and wind instruments by his father and entered the National Conservatoire of Music knowing basic elements of piano, but his huge imagination facilitated a gift for composing. He wrote his first piece *Mi flor*, (My flower), *cueca*, which was harmonized by the well-known Adrian Patiño who amended it in the musical staff. Due to health problems, Apolinar moved to La Paz, around that time he worked as an accountant, and in spite of hard times, still managed to write music. By 1933 he wrote the score of a *cueca* entitled *A Bolivia*; at about the same time he met Ricardo Cabrera, a poet from El Salvador, at the *Illimany Radio* where Camacho played the piano and was its musical coordinator. The poet offered to write the lyrics. The *cueca* was then premiéred on the Radio and later recorded by *Las Kantutas* duo, with the band of Maestro Gilberto Rojas, at the Odeón of Buenos Aires in 1946, but was soon forgotten. In 1946 the Bolivian football team won the South American Championship and the people sang it, changing the *cueca's* name to *Viva me patria Bolivia* (Hooray for Bolivia). In 1969 Ricardo Cabrera, the poet now living in Lima, wrote a letter to the Economic Affairs Attaché of Bolivia in Perú, stating that he was giving up his lyrics author's right to the Bolivian government. “The *cueca* has become the second hymn of Bolivia and is a winning symbol of national unity”, according to a comment by Apolinar Camacho, teacher in the programme, *Pentagrama del Recuerdo* (Staff Recollections). Before his death he was awarded the *Bandera de Oro* decoration, *Vicente Juarista Eguino* medal and the *Silver Record* by Lauro Recordings Studio, among others.