

2013-2014 Season
La Jolla Symphony & Chorus
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Life*

Celebrating Choral Director
David Chase's 40th Anniversary!

Steven Schick
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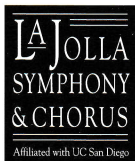
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David Chase
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made for sharing

Saturday, March 15, 2014, 7:30pm | Sunday, March 16, 2014, 2:00pm
Mandeville Auditorium, UCSD

David Chase conducting

GINASTERA Malambo from Dances from Estancia, Opus 8a

MONTAGUE Intrada 1631
(after Juan Pérez Bocanegra)

Maria Guinand conducting

GUASTAVINO Se Equivocó la Paloma *(text: Rafael Alberti)*

TORREALBA Allá va un encobija'o *(text: Alberto Arvelo Torrealba)*

GOLIJOV Oceana *(text: Pablo Neruda)*
Call
First Wave: Oceana nuptial, cadera de las islas
Second Wave: Quiero oír lo invisible
Second Call
Third Wave: Oceana, reclina tu noche en el castillo
Aria: Tengo hambre de no ser sino piedra marina
Chorale of the Reef: Oceana, dame las conchas del arrecife

Rebecca Ramirez, vocalist • Sofia Piedrafita-Ortiz, treble
Pablo Gomez, guitar • Scott Wolf, guitar

VILLA-LOBOS Chôros No. 10 "Rasga o coração"

Oceana, Malambo and Chôros No. 10 by arrangement with Boosey & Hawkes, Inc.

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Statement**

Rooted in San Diego for over 50 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

From the Conductor



*The Dove was mistaken. Meaning to go north,
he went south.*

— *Se equivocó la paloma*
(with apologies to Guastavino/Alberti)

In summer of 1992, an intrepid ensemble from La Jolla Symphony Chorus went to the little mill town of Powel River, British Columbia—“two ferry rides north of Vancouver”—to participate in an international choral festival called Kathaumieuw (from the Salish word for “coming together”). It was a strange choice of destinations, made mostly by a Choral Director who was feeling a little desperate to get outside of his comfort zone. It was the musical equivalent of “the bear went over the mountain to see what he could see.”

Like all our chorus tours, it was a wonderful cultural experience and a chance to improve our performance chops. But there was one life-changing discovery. By going north, we discovered the warmth and vibrancy of South America, because the chorus in residence at the festival was Schola Cantorum de Caracas. With them were both of their directors, the estimable Alberto Grau, founder of the Schola, and his brilliant wife Maria Guinand, who was just beginning her stellar international career.

The Venezuelan group was stunning. Their sound was elemental, not purified. Their presence on stage was celebration not ceremony. For me, the world changed when I got to know these musicians and their music. The rhythmic vitality, of course, appealed to me immediately. But there was still more in the soul of this music; there was a political and social reality.

Eventually, I learned about the massive choral education movement that Alberto and Maria created in their country, inspiring a great web of choruses in that economically- and politically-torn nation. This national program parallels the El Sistema orchestral program that has become so famous as a result of Gustavo Dudamel’s appointment as Music Director of the LA Philharmonic. Both programs make music that build a better society, music that matters deeply.

As a result of our first encounter in British Columbia, I invited Maria to guest-conduct LJSC in an all-Latin American choral program we called “Viva la Cultura” in 1995. She invited me to attend the America Cantat, an international choral festival in Caracas in 2000, and to travel to some of their choral outposts around that vast country.

Since then, Maria has conducted all around the world, premiering major works by composers such as John Adams, Osvaldo Golijov and her own son, Gonzalo Grau, an accomplished young composer.

When I asked if she would share the podium with me on this, my 40th anniversary with LJSC, she was flatteringly accommodating. So, after

a number of programming challenges (some of which explain the difference between the season brochure listing and the present program), Maria and I, together, bring you this program. "Life...is made for sharing!"

We begin with Ginastera's *Malambo*, a perfect curtain-raiser. A fast and fun gaucho dance, it reminds us that we follow early 20th-century musicians like Aaron Copland (e.g., *Salon Mexico*) in our exploration of joy in the music of Latin America.

The second work on the program, *Intrada*, is a very personal choice. It is a ritualistic setting of a melody well-known to our chorus members: *Hanacpachap* is the earliest-known Peruvian polyphonic music. We have used the original tune often as a processional on various tour programs. This instrumental and spatial setting takes the ancient melody's intrinsic ritualism and gradually blows it up to cosmic size.

Those two introductory pieces allow me a chance to conduct and, in a sense, to introduce our guest, who will take the podium for the rest of the program. In a gesture toward our original relationship with Maria Guinand, what follows are two short *a capella* arrangements, chosen from the vast repertoire of such pieces that her choirs have made so popular: Guastivino's beloved *Se equivocó la paloma* and a painful song of lost love, *Allá va un Encobija'o*.

Then we push into the most recent repertory: *Oceana* by Osvaldo Golijov, a composer with whom Maria has collaborated closely. She premiered this work at the Oregon Bach Festival in 1996. Like so much of Golijov's music, this is a genre-bending admixture of styles combining jazz and avant-garde gestures written for a "classical" ensemble. Based on a sensual poem by the great Pablo Neruda, *Oceana* follows a 20th-century tradition dating back to Debussy, which attempts to portray the many moods of the sea.

Golijov is only the most recent proponent of Latin American boundary-busting. Our concert ends with *Chôros No. 10* a famous example of Villa-Lobos's notorious refusal to forswear his gritty street-music roots in order to become a serious orchestral composer. As *Intrada* did with a small melody from ancient times, *Chôros No. 10* uses bits and pieces of pop tunes and ambient jungle noises, building a throbbing organism and finally blowing the roof off the building.

It's an exciting program, but more important it is a celebration of the mutual influence of our cultures. For me, Maria Guinand and her music symbolize the best part of my forty years of discovery. I'm pleased to be able to share this with my favorite ensembles and audience! And I'm glad that, like the dove, the *paloma*, in the lovely Guastavino song, I ended up in South America when I thought I was going north. ■

David Chase conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and

choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*.

La Jolla Symphony & Chorus

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Program Notes

by Eric Bromberger

Malambo from Dances from Estancia, Opus 8a

ALBERTO GINASTERA

Born April 11, 1916, Buenos Aires

Died June 25, 1983, Geneva



Alberto Ginastera achieved success at a very early age. His ballet *Panambi*, composed when he was twenty, brought him international attention, and in 1941 Lincoln Kirstein asked the young composer to write a score for his American Ballet Caravan,

specifying only that it should have its setting in rural Argentina. Ginastera set to work immediately and completed the score for *Estancia* ("Cattle Ranch") by the end of that year. Set in the countryside of the Argentinian ranchos, *Estancia* is full of gauchos and beautiful girls, and Ginastera incorporated the local folk-music idiom and dance rhythms into the score, which alternates evocative slow movements with blazing dances. The story is simple but timeless: a young gaucho meets a girl, but she is uninterested—only when he proves his skills as a horseman is she won over.

The American Ballet Caravan disbanded before they could perform *Estancia*, and the ballet had to wait a decade for its premiere in August 1952 in Buenos Aires. But as soon as he had completed the ballet score, Ginastera drew a suite of four dances from it, and this suite—premiered by the orchestra of the Teatro Colón on May 12, 1943—has always been one of his most popular works.

This concert opens with the last of these dances—this *Danza final* has become the most famous part of *Estancia*. In the form of a *malambo*, an ancient Argentinian dance, it has been coyly described as "a demonstration of masculinity" by the triumphant young gaucho. Ginastera begins with a shower of sparkling sounds, and soon the dance—built on very short phrases and rushing along above a busy accompaniment—gathers energy and begins to pick up speed. That energy continues without pause as this strident dance drives the suite to its fiery close. ■

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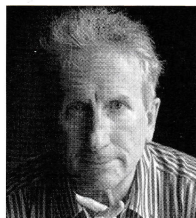


UC San Diego | Extension

Intrada 1631

STEPHEN MONTAGUE

Born March 10, 1943, Syracuse, New York



Though he was born and educated in the United States, Stephen Montague has for the last forty years lived and worked in England, where he is considered a British composer (he holds dual citizenship). Montague studied piano and composition at Florida State University and later earned his DMA from Ohio State University. He received a Fulbright Fellowship for two years of study in Poland in 1972-74 and since then has been based in London. Montague has been a guest professor at the University of Texas and the University of New Zealand, and as a performer he has appeared in London, at Carnegie Hall, at the Centre Pompidou in Paris, Vienna, Mexico City, and in many other countries.

Montague has cited the American experimental composers—Ives, Cowell, Cage—as his inspiration, and he has composed a great deal of music that falls outside traditional categorization. He has written electronic music, spatial compositions, works intended for outside performance, theater pieces, and—with the sculptor Maurice Agis—a series of works that combine music and sculpture. One of his most imaginative pieces is *Horn Concerto for Klaxon Horn and an Orchestra of Autos* (this and other works by Montague may be heard and seen on youtube). In the printed score, Montague has prepared a program note for *Intrada 1631*:

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Darlington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the programme was a Hanacpachap cussicuini, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas. The music was composed by a Franciscan missionary priest called Juan Pérez Bocanegra who lived and worked in Cuzco (Peru), a small

village east of Lima in the Jauja Valley during the early 17th century. *Intrada 1631* uses Bocanegra's 20-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

The first complete performance of *Intrada 1631* was in Bath Abbey, England, 1 June 2003. It was the opening processional for the late-night multi-media event called *Abbey Mode: A Sonic Light Event* commissioned for the finale of the 2003 Bath International Music Festival. The long shadows of the darkened Abbey were illuminated by special lighting effects (James Loudon) on the giant arches while multiple video projections (Kathy Hinde) on the high ribbed vaulting gave the illusion of a roof open to the night sky with flying creatures overhead. The 120 performers were masked and in special costume. ■

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La Jolla Symphony & Chorus | 2013-14 Season

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Maria Guinand guest conductor

MARÍA GUINAND is Artistic Director of Schola Cantorum of Venezuela and conducts choral projects throughout Latin America, Europe, the United States, and Asia. Renowned as an authentic interpreter and trainer of Latin American choral music of the 20th and 21st centuries, she is a recipient of the Helmuth Rilling Preis (2009), the Robert Edler Preis für Chormusik (2000), and the Kulturpreis of the InterNaciones Foundation (1998), three of the most distinguished prizes in choral music conducting.

A graduate of Bristol University in England, she studied choral conducting with Alberto Grau, and went on to further studies in conducting and musical education with Helmuth Rilling, Luigi Agustoni, and Johannes B. Goeschl.

Currently, she conducts two of Venezuela's most prestigious choirs, the Schola Cantorum de Venezuela and the Cantoría Alberto Grau. She has toured extensively and won many awards with both choirs. Always interested in new choral music, she has been involved in projects such as the pre-

mieres, performances, and recordings of Osvaldo Golijov's *Oceana* and *La Pasión según San Marcos* and John Adams' *A Flowering Tree*.

For over three decades, Ms. Guinand has been the Associate Conductor and Advisor of Choral Symphonic Performances and Activities for El Sistema (FESNOJIV), the world-renowned music program in Venezuela. She teaches in the Master Degree Program for Choral Conductors at the University Simón Bolívar, where she has been a professor and conductor for 28 years.

As a choral promoter and Director of the Schola Cantorum of Venezuela Foundation, she contributes to the permanent establishment of choral music centers for children and youth of disadvantaged backgrounds in Venezuela and other Andean countries. As conductor of the Polar Foundation Choir she has actively contributed to the development of choral music in private enterprises. She served for twelve years as the Latin American Vice President of the International Federation for Choral Music. She is also editor of the "Música de Latinoamérica" collection at Earthsongs, music editorial house.

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For their support of our 2013-2014 season.

Se Equivocó la Paloma (The Dove Was Mistaken)

Rafael Alberti

from *Entre El Clavel y la Espada* (1939)
Between the Carnation and the Sword

Se equivocó la paloma.
Se equivocaba.

The dove was mistaken.
She was mistaken.

Por ir al norte fue al sur.
Creyó que el trigo era agua.
Se equivocaba.

Instead of north, she headed south.
She mistook wheat for water.
She was mistaken.

Creyó que el mar era el cielo;
Que la noche, la mañana.
Se equivocaba.

She mistook the sea for the sky;
the night for the morning.
She was mistaken.

Que las estrellas, rocío;
Que la calor, la Nevada
Se equivocaba.

That stars were dew,
that warmth was snow.
She was mistaken.

Que tu falda era tu blusa;
Que tu corazón, su casa.
Se equivocaba.

That your skirt was your blouse;
that your heart was her home.
She was mistaken.

(Ella se durmió en la orilla.
Tú, en la cumbre de una rama.)

(She fell asleep on the shore.
And you, on top of a bough.)

Allá va un encobija'o (There Goes an Encobijado*)

Alberto Arvelo Torrealba

from *Cantas I* (1933)

Translation by Rebecca Ramirez

Allá va un encobija'o
por el peladal pampero:

There goes an *encobijado* by the arid,
wind-swept plain:

Así se va mi esperanza
sin ti por el alma adentro.

That is the way of my hope without you,
by the soul within me.

Llanos y llanos y llanos
crucé por ir a "Tu Olvido"

Plains and plains and plains I crossed
to go to "Your oblivion"

Y tras tanto caminar
llegué a "Te quiero lo mismo".

And after so much walking, I arrived at
"I love you the same."

Sin ti por el alma adentro me acordé
de cuando iba por los caminos lloviendo.

Without you, by the soul within me, I
remembered when I walked by rainy roads.

Allá va un encobija'o, allá va.

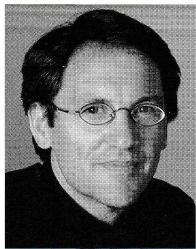
There goes an *encobijado*, there he goes.

**Encobijado*: A dead person wrapped in blankets, perhaps assassinated by drug traffickers.

Oceana

OSVALDO GOLIJOV

Born December 5, 1960, La Plata, Argentina



In 1996 Helmuth Rilling, music director of the Oregon Bach Festival, asked four different composers to write what Rilling called "Cantatas of the Americas." He hoped to

create works composed in the spirit of Bach yet reflecting their origin in the New World. One of those commissioned was Osvaldo Golijov, whose own heritage made him an ideal composer for such a work. Born in

Argentina to Jewish parents, Golijov had his early training in Buenos Aires, where he came to know not only classical music but the tango as it was being reinvented by Astor Piazzolla. Golijov studied in Israel, then came to the United States, where he has since made his career (he is on the faculty of Holy Cross College). Golijov accepted Rilling's commission and quickly set to work: *Oceana*, as the new work was named, was premiered at the Oregon Bach Festival on June 27, 1996, under the direction of Maria Guinand.

For his text, Golijov turned not to the Bible but to a New World writer, the Chilean poet Pablo Neruda (1904-1973), drawing his texts from Neruda's *Cantos Ceremoniales* and choosing poems that celebrate the many



Rebecca Ramirez

vocalist

Rebecca Ramirez, mezzo soprano, is a Vocal Arts first-place award winner of Puerto Rico's Festival de Bellas Artes. As a long-time member of

the La Jolla Symphony Chorus she has been a featured soloist at many concerts, and as an original member of the LJS&C outreach program, recorded the Spanish language version of the first "Images Through Music" CD for distribution to schools in the San Diego/Tijuana area.

Her musical theatre experience includes Phyllis in *A Funny Thing Happened on the Way to the Forum*; Lady Thiang in *The King and I*; Thea in *Fiorello*; Josefa in *My Cousin Josefa*; and more. She has been featured in the U.S. premieres of: *Jack the Ripper, the musical*; Juan Rulfo's *Pedro Paramo*; and LJS&C's production of *BOOJUM!* As part of San Diego Symphony's summer *Le Jazz Hot!* Light Bulb Series, she was principal soloist under Maestro Murray Sidlin. Ms. Ramirez is a multilingual cantor, workshop and retreat facilitator committed to peace and justice through the arts.

Sofia Piedrafita-Ortiz

treble

Sofia Piedrafita-Ortiz is an eighth grader at Diegueño Middle School (Encinitas). She joined the San Diego North Coast Singers at age seven, where she currently sings in the Caprice ensemble under the direction of Sally Hush Dean. In February, she performed in Santa Barbara with the ACDA Western Division Junior High Honor Choir under the direction of Dr. Rollo Dilworth. Sofia started studying piano at age five and she currently

plays the clarinet at the Diegueño Advanced Symphonic and Jazz bands. She recently performed with the SDUHSD Middle School Honor Band directed by Shannon Kitelinger. Besides music, she loves horses and volunteers at the Ivey Ranch Park Association.



faces of the ocean. The composer was specific about the reasons for his choice of texts and his feelings of connection to Bach: "My aim in *Oceana* was, like Bach, to transmute passion into geometry, to transmute water and longing, light and hope, the immensity of South America's nature and pain into pure musical symbols." In Neruda's poems, the ocean—in its vastness and variety—is a metaphor for all of life. The different movements of *Oceana* celebrate that variety: the ocean becomes by turn lover, intoxicating wine, enveloping darkness, and even the stones and shells that litter its depths.

Golijov scores *Oceana* not for the orchestra that Bach might have used in Leipzig, but for one more appropriate to the sounds and language of the New World. He asks for a

"Brazilian jazz-style vocalist," a child treble, a double chorus, and a relatively small orchestra: piccolo, three flutes, alto flute, percussion, two guitars, and strings. The music does not speak with the dignity and contrapuntal complexity of Bach's cantatas but instead explodes with the sounds, rhythms, instruments, and passions of South American street music.

Oceana is in seven movements that span about half an hour. The opening *Call* does indeed call the piece to order on the sound of waves, guitars, and the soprano, who—taking the role of goddess of the sea—declaims/sings a wordless text. This flows seamlessly into *First Wave*, which erupts on the vigorous singing of the double chorus: "Oceana nuptial, cadera de las islas." A brief instrumental interlude drives the



Pablo Gómez guitar

Original, distinctive, and unconventional, Pablo Gómez's guitar is one of the most remarkable sounds of today's music scene.

Decidedly different and away from all conventions, his repertoire includes various aesthetic tendencies: from classics of the twentieth century and contemporary pieces to works written

expressly for him by renowned Mexican and international composers. His repertoire includes solo guitar; electro-acoustic music; duets with vocalist, percussion, and violin; and concerts with chamber ensembles and orchestras. This musical diversity has taken him to performances in concerts in the United States, Sweden, France, London, Germany, Austria, Spain, Canada, Argentina, Chile, Venezuela, Iceland and in several cities in Mexico.

Scott Wolf guitar

Scott Wolf is being widely recognized for his versatility as a performer, teacher, and arranger for classical guitar. He most recently received his Doctor of Musical Arts from USC, where he studied classical guitar with renowned pedagogue and Los Angeles Guitar Quartet member Scott Tennant. A frequent competition prize-winner, he won first prize in the Donald Miller Concerto Competition in 2009 and was awarded the "Latin American Prize" at

Boston GuitarFest 2007 for his fiery interpretation of Latin American and Spanish music. He studied flamenco guitar extensively in Spain, and lately in the U.S. with Grisha Goryachev and Adam Del Monte. A dedicated teacher, he serves on the faculties of both Oxnard and Whittier colleges.



music into the *Second Wave*—“Quiero oír lo invisible”—just as vigorous as the first chorus and here evoking the sea as a sweeping, intoxicating force. The *Second Call*—for vocalist, guitars, and flutes—is once again on a wordless text. The chorus returns for the driving *Third Wave*, and *Oceana* concludes with two somewhat longer movements. Over guitar and percussion accompaniment, the vocalist sings the *Aria*, full of longing but

sometimes overflowing with energy and with what might be called wordless meditations. Under high string harmonics and the sound of water, the chorus returns for the concluding *Chorale of the Reef*, which takes us beneath the surface of the sea into a vista of strange and magical shells. The poet’s wonder is evoked in music of great calm, and finally—after so much seething energy—*Oceana* fades into silence. ■

Oceana

Based on a poem by Pablo Neruda

1. Call

2. First Wave - Rain Train Interlude

Oceana nupcial cadera de las islas
Aquí a mi lado cántame los desaparecidos
Cantares signos números del río deseado.

Oceana, bridal Oceana, thigh of the islands
Sing to me here, by my side, the vanished
Chants, signs, numbers of the desired river.

3. Second Wave

Quiero oír lo invisible, lo que cayó del tiempo
Al palio equinoccial de las palmeras.
Dame el vino secreto que guarda cada sílaba:
Ir y venir de espumas, razas de miel caídas
Al cántaro marino sobre los arrecifes.

I want to hear the invisible, that which fell
From time to the equinoctial mantle of the palm trees
Give me the secret wine contained in each syllable
The coming and going of foams, of races of honey
Fallen to the marine vase over the reefs

4. Second Call

5. Third Wave

Oceana, reclina tu noche en el Castillo
Que aguardó sin cesar pasar tu cabellera
En cada ola que el mar elevaba en el mar
Y luego no eras tú sino el mar que pasaba,
Sino el mar sino el mar

Oceana, recline your night in the castle
That awaited forever your mane coming
In each wave that the sea elevated in the sea
And then it wasn't you the one coming
But the sea but the sea

6. Aria

Tengo hambre de no ser sino piedra marina
Estatua. Lava, terca torre de monumento
Donde se estrellan olas ya desaparecidas
Mares que fallecieron con cántico y viajero

I'm craving to be nothing but marine stone,
Statue, lava, tower, a monumento
Where the waves that crash have disappeared:
Seas that died with chant and traveler.

7. Chorale of the Reef

Oceana, dame las conchas del arrecife
Parta cubrir con sus relámpagos los muros,
Los Spondylus, héroes coronados de espinas,
El esplendor morado del murex en su roca:
Tú sabes como sobre la sal ultramarino
En su nave de nieve navega el argonauta.

Oceana, give me the shells of the reef
To cover the walls with their lightning
The Spondylus, héroes crowned with thorns
The splendor of the murex on the rocks:
You know how, over the ultramarino salt,
In his vessel of snow, the Argonaut sails.

Chôros No. 10

“Rasga o coração”

HEITOR VILLA-LOBOS

Born March 5, 1887, Rio de Janeiro

Died November 17, 1959, Rio de Janeiro



As a young man, when he *should* have been preparing for medical school, Heitor Villa-Lobos spent much of his free time playing with groups of streets musicians in Rio de Janeiro. He never got into med school, but he

did learn a great deal about Brazilian popular music, and he fell in love with a particular form of this, the *chôros*. This was a body of dances and serenades, often of European origin, that were performed by groups of street musicians in Brazil. The *chôros* became popular in Rio after 1870, and it developed a distinctly Brazilian accent, taking on local rhythms and the sound of street instruments.

In 1923, Villa-Lobos moved to Paris, and there — far from home — he returned to this form of his youth and wrote a series of fourteen *chôros* across the decade of the twenties. These were conceived for various forces, from solo instruments through small chamber ensembles and on to works for chorus and orchestra. Villa-Lobos brought a mature compositional technique to this popular form, and he described his method in detail: “The *Chôros* represent a new form of musical composition in which different modalities of Brazilian Indian and popular music are synthesized, having as its principal elements rhythm and some typical melody of a popular nature, which appears in the work every now and then, always modified according to the personality of the composer. The harmonic procedures, too, are almost a complete stylization of the original. The word ‘serenade’ can give an approximate idea of what ‘*chôros*’ means.”

Scored for chorus and a very large orchestra, *Chôros No. 10* is the grandest of the series, and it has a complex and interesting genealogy. In 1896 the Brazilian composer and conductor Anacleto de Medeiros composed a brief dance — described variously as either a polka or a schottische — that he titled *Yara*. Eleven years later, the Brazilian poet and composer Catullo de Paixão Cearense wrote a

text for that little dance tune and in the process transformed it into a popular song that he called *Rasga o coração*; that title has been translated as either “Rend Your Heart” or “It Rends Your Heart.”

This tune and text became the starting point for Villa-Lobos when he composed his *Chôros No. 10* in Paris in 1925-26. The composer led the premiere in Rio de Janeiro on November 11, 1926, it was a huge success on that occasion, and the *Chôros No. 10* has remained one of the most popular of the series. In addition to what might be described as the standard symphony orchestra, Villa-Lobos calls for a large and varied percussion section that includes a number of native South American instruments, among them the *caxambú*, *réco-réco*, and *zucalho* (both metal and wood). These instruments give the *Chôros No. 10* an exotic sound, a sound crucial to Villa-Lobos’ intentions — he wants this music to take an audience far, far into Brazil’s distant past.

The *Chôros No. 10* falls into two sections that span about a quarter-hour. The first part transports us back into a primordial world, one as yet untouched by “civilization.” This is a world of rhythmic energy, exotic instrumental solos, and birdsong — listeners may well be reminded of Stravinsky’s *Rite of Spring* at moments here, though Villa-Lobos’ music does not approach that level of violence. The music drives to a grand pause, and the chorus makes its entrance on hard-edged rhythmic syllables. These are wordless — there is no “text” here — and the voices at first function almost like yet one more percussion instrument. In Villa-Lobos’ original version, the chorus begins to take up Cearense’s text for the popular song, and it is on this song — presented with ever-mounting energy by the massive orchestra and spirited chorus — that the *Chôros No. 10* drives to its powerful conclusion.

SIDENOTE ON THE PRESENT EDITION: The *Chôros No. 10* may have been a success from the moment of its premiere, but it also got Villa-Lobos in trouble. The descendants of Catullo de Paixão Cearense sued Villa-Lobos for copyright infringement, and he was forced to pull the text out of this music — he substituted wordless syllables in their place. Though Villa-Lobos was eventually able to restore the original text, the *Chôros No. 10* is heard at these concerts in the revised version, in which simple syllables replace the words of Cearense’s text. ■

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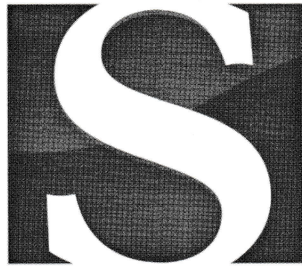
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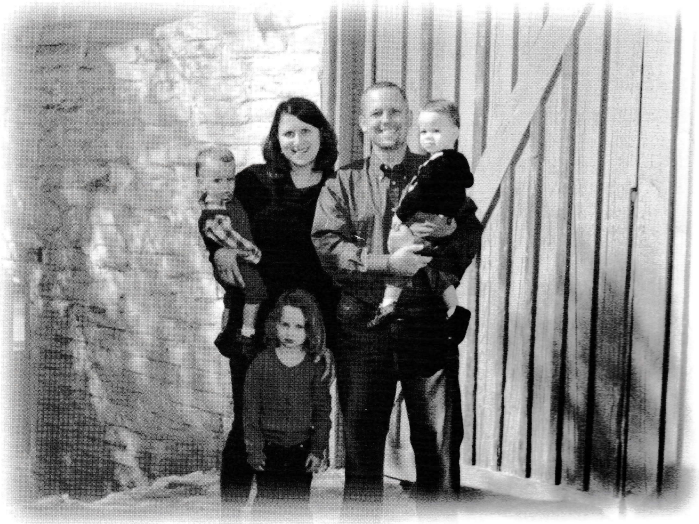
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