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Improvisation in *jíbaro* Music

Jaime O. Bofill
University of Arizona – Ph.D. Candidate Ethnomusicology & Music Theory

Improvisation is regarded as the most sublime element in the *jíbaro* folk music tradition of Puerto Rico. This tradition invented by the *jíbaro*, a simple rural farmer of Puerto Rico’s heartland, involves the complicated art of improvising in décima, a ten-line poetic form, as well as improvisation of melodic lines played on the *cuatro*, a small guitar-like instrument. Since *jíbaro* improvisation is an art that is transmitted orally and involves a seemingly spontaneous act, it might seem odd to talk about a theory of improvisation within this style of music. My ethnographic research however has revealed that improvisation in *jíbaro* music is actually a highly structured performance practice and involves an informal theory that is based on the knowledge of archetypal patterns that generate and organize *jíbaro* improvisations.

Recent theories of rhythm which establish parallels between music and language (Lerdhal and Jackendoff, 1983) have greatly influenced my preliminary findings, and have lead me to believe that improvisation in *jíbaro* music is generated by the combination of archetypal patterns that create a musical syntax. My study is also based on the work of ethnomusicologist Luis M. Álvarez who has identified African rhythmic patterns as the generative musical source in many styles of Puerto Rican folk music (Álvarez, 1992). By combining theories of music and ethnographic methods, this paper will provide a greater understanding of orally-transmitted cultural expressions, which utilize improvisation, as well as give insight to the cognitive processes that shape this performance practice.

Jaime Bofill is a PhD candidate in music theory and ethnomusicology at the University of Arizona. His paper “Bomba, danza, calipso y merengue: creación del espacio social en las Fiestas de Santiago Apóstol de Loíza” was awarded the 2012 Otto Meyer-Serra from the Center for Iberian and Latin American Music at the University of California, Riverside.

Bofill began his classical guitar studies in with renowned Puerto Rican guitarist, Juan Sorroche at the University of Puerto Rico and graduated with a Bachelors of Arts from this institution in 2001. During his studies at the University of Puerto Rico he also studied composition with Ernesto Cordero. He later studied guitar for three years at the Conservatory of Puerto Rico, with gran maestro Leonardo Egurbida.

Having played classical guitar concerts in Puerto Rico and later in the United States, Bofill then dedicated his energies to composition and ethnomusicology. For his *Andean* pieces he was awarded the Northern Trust/Piper award (2009), which allowed him to travel to Peru and learn the folk music of the Peruvian *Altiplano*. As a filmmaker, Bofill has made two ethnographic documentaries, *Entre Peruanos: an ethnographic film on the Peruvian community of Tucson* and *Danzas de Conquista: Continuities and Change of a Millenary Tradition*, which have been presented at various academic conferences throughout the United States. Bofill also performs regularly in Tucson with the Puerto Rican folk music ensemble *Grupo Riken* and the Andean music group *Entre Peruanos*. He is currently finishing his doctoral dissertation, which deals with improvisation in the *jíbaro* folk music tradition of Puerto Rico.
Héctor Campos-Parsi – The Figueroa-Sanabia family:
Their Importance in 20th century Puerto Rican Music

Francisco J. Cabán-Vales
Puerto Rico Conservatory and University of Puerto Rico, Río Piedras

Ivonne Figueroa
University of Puerto Rico, Río Piedras

Héctor Campos-Parsi was one of the leading figures of Puerto Rican music for almost forty years. His work as composer, teacher, arts administrator, and musicologist contributed to an increased projection of our musical culture. The Sonatina #2 for Violin and Piano was written in Paris, while the composer was a pupil of Nadia Boulanger. It received the Maurice Ravel Prize in 1953.

The Figueroa-Sanabia family occupies a unique position in Puerto Rico’s musical history. Its founders, Jesús Figueroa Iriarte and Carmen Sanabia Von Ellinger, were born in the late 19th century. For over 100 years, they, their children, and many of their grandchildren, have had distinguished musical careers. Figueroa-Sanabia musicians are famous throughout Puerto Rico and have been recognized in Europe, in the United States, and in Latin America as performing artists, conductors and teachers.

The aim of this lecture/recital is two-fold. First, it will bring awareness of the importance of Campos-Parsi’s musical output through the performance of one of his best compositions; then it will put in perspective the scope and historical significance of the Figueroa-Sanabia family in Puerto Rican music. Particularly as performers and composers of Puerto Rican Danzas. A performance of some of their works will illustrate the main concepts implicit in the discussion.

Violinist Francisco Cabán leads an eclectic musical life as a performer, teacher, and conductor. He earned his Bachelor of Music degree in performance from the Puerto Rico Conservatory of Music before earning advanced degrees from Temple University and University of Texas at Austin. His teachers have included José Figueroa, Joaquín Vidaechea, Helen Kwalwasser, Gerard Poulet, and Eugene Gratovich. Dr. Cabán received the Albert Tashjian Prize at Temple University; was prize-winner at the 2001 Tuesday Musical Club Competition in San Antonio, Texas; and second prize winner of the Puerto Rico Symphony Orchestra Solo Competition (2007). As soloist and recitalist Francisco has performed throughout the United States, Spain, France, the Netherlands, Peru, Venezuela, and Puerto Rico. He has presented numerous master-classes and lectures at the universities of New Mexico and Texas, Texas A&M, and the Latin-American Violin Academy in Venezuela.

Pianist Ivonne Figueroa began her musical studies at the age of five with her father Guillermo, her aunts Carmelina and Angelina and her uncle Narciso Figueroa, members of Puerto Rico’s most distinguished musical family. She was also a pupil of Pablo Casals, Rudolf Serkin, Claude Franck and Felix Galimir. In 1966 Ms. Figueroa was awarded the Pablo Casals Scholarship by the maestro himself, to study at the Marlboro Music Festival in Vermont. She has performed in Europe, Central America and the Caribbean. In the United States she has performed at Carnegie Hall, Kennedy Center, Alice Tully Hall, Weill recital Hall, Merkin Hall and the Festival Casals in Puerto Rico. In 1974 Ms. Figueroa was the first artist from the Western Hemisphere to win a prize at the famous Robert Schumann International Piano Competition in East Germany. She has appeared as soloist with orchestras in New York, Germany (DDR), Michigan, Puerto Rico, New Mexico and Colorado. Ms. Figueroa holds a PH.D. from New York University and at present is an Associate Professor at the University of Puerto Rico, Río Piedras Campus, Faculty of Education.
The Practices of Plena at *La Casita de Chema*: Affect, Music and Everyday Life

César Colón-Montijo  
Columbia University in the City of NY -- Graduate Ethnomusicology Program

For almost forty years, *La Casita de Chema* (Chema’s little house), a cultural institution in the South Bronx, has emplaced affective relationships among Puerto Ricans who perform and preserve the traditions of *plena* and *bomba* in New York. Although both of these folkloric musical genres are performed in *La Casita*, *plena* has always been nourished among the community as their most representative musical expression.

The “casita people” (Flores 2000) often refer to their musical community as a *familia* (family) and describe their gatherings as being *en familia*, among your family. They practice *plena* as a matter of the everyday, as a lifestyle. Also, they always mark the importance of this place in their everydayness by connecting it to the island. Even in the suffocating presence of all the new buildings that surround *La Casita*, they say that when you step through the front door and walk from the sidewalk to *el batey* (the yard) you are actually entering Puerto Rico. In this article I propose that the practices of *plena* at *La Casita* give this community a sense of family and place that is founded on long time affective relationships that are built mainly through musical performance. Their *familia*, is founded on the collective practice of what they call the authentic *plena*, which is practiced with “heart” and “feeling,” and preserves the *fundamento* of this music. I describe ethnographically the ordinary practices of *plena* among the “casita people,” and I also analyze a song composed by Benny Ayala, the current most prolific and active *plenero* of the community. I pay close attention to the relationship between history and affects in the lyrics of Ayala’s song: *Homenaje a la plena* (Homage to Plena).

Ultimately, my study answers two basic questions: How do ordinary affects play out in the repertoire and musical practices of the casita people? And, how do the practices of *plena* at *La Casita* reflect the everyday experiences of the “casita people” as working-class Puerto Ricans in New York?

César Colón-Montijo is pursuing a doctorate in ethnomusicology at Columbia University, in New York. His doctoral dissertation research project will explore the multi-layered legacy of Ismael "Maelo" Rivera, Puerto Rico’s most gifted and influential *sonero* (salsa singer-improviser). César investigates how and why Rivera’s music and iconic figure inspire affective relationships among groups of “Maelo devotees” throughout specific communities in Puerto Rico, New York, Panamá and Venezuela.
Jazz/Latino in New York: Embodying Musical Transformation

José E. Cruz
Rockefeller College -- University at Albany

This presentation provides an account of and rationale for the Albany-based non-profit organization, Jazz/Latino, Inc. The focal point of this presentation is the idea that while Latin jazz is an example of the coming together of African American and Afro Caribbean musical traditions in the United States, it is not easy to pin down Latin jazz as a musical concept. The presentation will include video samples from the Ahora, Latin/Jazz! concert series presented by Jazz/Latino, Inc. to show that while Latin jazz as a concept is ambiguous and difficult to define, we know what it is when we hear it.

José E. Cruz is an Associate Professor at the University at Albany’s Rockefeller College and the Department of Latin American, U.S. Latino, and Caribbean Studies (LACS) Cruz directs the New York Latino Research and Resources Network (NYLARNet), a research consortium based at the University at Albany conducting and sponsoring research focused on Latinos in New York State. He is also president and founder of Jazz/Latino, Inc. Jazz/Latino is dedicated to the promotion of jazz and Latin jazz in the New York State Capital Region.
Perspectives about Pablo Casals: his legacy in Puerto Rico (1955-73)

José R. Delannoy  
Professor of Art History at the Conservatory of Music of Puerto Rico  
Administrator and Head Curator for the Pablo Casals Museum.

After Pablo Casals settled in Puerto Rico in 1956, he developed four important major musical projects including the Casals Festival, two symphony orchestras and the Conservatory of Music of Puerto Rico.

These unique musical institutions were developed to benefit the Puerto Rican people and gained immediate fame throughout the United States and internationally. Their advance was sponsored by the state under the concept *Operation Serenity* – proclaimed during the early years of the administration of Governor Luis Muñoz Marín. This new cultural policy sought to retain a balance between economic developments while hastening the growth of Puerto Rico through culture.

This lecture will highlight the intense artistic activity undertaken by Maestro Casals in Puerto Rico during this period. It will also focus on his messages of world peace and respect for human rights as proclaimed in various international forums while explaining the significance they still hold today worldwide.

José R. Delannoy studied European history at the University of Puerto Rico, before earning his masters degree in Museology at the University of Barcelona in Spain. Currently, he is completing his doctorate in Archival Studies and Library Sciences at the University of Buenos Aires, Argentina under the direction of the musicologist Dr. André Guerra-Cotta. The title of his doctoral thesis is “Preservation and dissemination of classical musical heritage: The case of Maestro Pablo Casals.”

His specialty is managing music collections having worked as curator of the collection Pablo Casals in the hands of his widow, Marta Casals Istomin, as well as guest curator of the Musee Pablo Casals in Prades, France. Recently, he has served as Curator and Administrator of the Pablo Casals Museum in San Juan, Puerto Rico.
The Bomba in the South of Puerto Rico

Emanuel Dufrasne-González
University of Puerto Rico, Río Piedras

Dufrasne is the first ethnomusicologist to research regional differences found in the Bomba. His writings and work as director of the Paracumbé Ensemble have promoted the knowledge of both homogeneity and diversity found in the Bomba throughout the island of Puerto Rico.

Dufrasne’s main interest is in the Bomba from the island’s southern region. In addition to preserving various examples of the Bomba, he has reconstructed and researched tradition and innovation in the genre. This lecture will compare and contrast the Loíza-Bomba with the Bomba of the South. It will involve both video and audio examples.

Emanuel Dufrasne González received graduate degrees from the University of California, Los Angeles. His mentors included Robert M. Stevenson, J.H.K. Nketia, Kobla Ladzekpo, Alí Jihad Racy and Samuel Krachmalmik. In Puerto Rico he worked with Luis Manuel Álvarez, Rafael Ferrer, Roger Martínez and Agustín Guadalupe. He has taught at the University of Puerto Rico since 1988 and has presented lectures and workshops in México, Venezuela, Jamaica, Grenada, Haití, Colombia, Spain and the Netherlands. He has published several articles and has also produced recordings and documentaries. In 1979 he founded the Paracumbé Ensemble.
This presentation examines the impact Pablo Casals had on the evolution of classical music, including cello playing and cello teaching in Puerto Rico. It will include a descriptive and historical perspective of the evolution of classical music in Puerto Rico with a special look at the musical scene before and after Pablo Casals moved to the island in 1955.

The recital part of the presentation will focus on the music of Puerto Rican composers for cello and piano, another important development directly related to Maestro Casals’ influence in the classical music of Puerto Rico. It will feature the following works for cello and piano:

- Luis Antonio Ramírez: Sonata Elegíaca (1968)
- Roberto Sierra: Salsa on The C String (1981)
- Guillermo Figueroa: Un Cinco de Octubre (1986)
- Pablo Casals: El Canto de los Pájaros (1941)

Annette Espada earned a doctorate in cello performance from the University of Miami, a master’s degree in music education, full Kodaly certification from New York University, and a bachelor’s degree in cello performance from the Puerto Rico Conservatory of Music. Espada has performed in recitals and chamber music concerts in the United States and abroad, as well as with the New York Grand Opera, the Puerto Rico Symphony, the Casals Festival, Miami City Ballet, Virginia Symphony, Williamsburg Symphonia, Williamsburg String Trio, Altamar String Trio, Cantabile, Musica de Camara, The Hoch Chamber Music Series and on Broadway.

Dr. Espada is also a dedicated music and cello teacher and published author of two books on cello playing: The Evolution of Cello Playing in Puerto Rico: The Legacy of Pablo Casals and Tips About Cello Playing I Learned From a Ladybug. She is on the faculty of PS 189 in Manhattan and the Concordia College/Conservatory. Dr. Espada was inducted into the National Honor Roll’s Outstanding American Teachers for exceptional performance in the motivation and empowerment of today’s youth 2005-2006.

Pianist Melissa Alexander is a sought-after collaborative artist, vocal coach, soloist and educator throughout the tri-state area. Melissa received her B.A. in piano performance from the University at Albany, SUNY and her Master of Music in piano performance and pedagogy from the Hartt School of Music. She attended the Mannes School of Music for postgraduate studies and also performed and studied at the summer piano festival in Barcelona, Spain. Ms. Alexander is on the faculty of the Rockland Conservatory of Music, Westchester Community College and serves a head of the piano department at the Concordia College/Conservatory.
“La música de mi Barrio”
The (re)creation of place and the reinforcement of Puerto Rican national identity through Jíbaro music in New York City.

Delio Figueroa
School of Music – University of Florida

Whether encouraged by the newly created government of the Commonwealth of Puerto Rico or searching for better financial opportunities, during the decades of the 1950s and 60s, tenths of thousand Puerto Ricans left the Island and settled in New York City, particularly in East Harlem and Southern Bronx. Cultural differences, harsh living conditions, lack of jobs, and racial discrimination led these groups of immigrants to find, but more often create, their own place were being Puerto Rican was not perceived as derogatory. As a result of these struggles East Harlem became known among the Puerto Rican community as El Barrio. In El Barrio, Puerto Ricans created a place were they could be Puerto Ricans.

This paper explores the relationship Jíbaro music played in defining a place to feel Puerto Rican, and how this music reinforced a sense of national identity and culture. I focus my study on the creation of places to express, through Jíbaro music those sentiments of Puerto Rican national identity. Some of those places were commercial locations that temporarily served as centers of cultural exchange and debates. Such places were bodegas, El Teatro Puerto Rico, Las casitas, and social clubs. Among these activities, Jíbaro music was the common denominator in creating bonds of solidarity among the immigrant from different regions of the Island. In other words, Jíbaro music was the gateway to move from one place to another confronting the reality of being immigrants in New York while creating a connection to the motherland through music.

Delio Figueroa is a PhD candidate in Ethnomusicology at University of Florida were he has also taught courses on Latin American Music and World Music. His main area of research is Jíbaro music and the role this music plays in the development and reinforcement of Puerto Rican national identity.

While earning his masters degree in Music Education at New York University, he worked as a music teacher in the public schools in four of the five boroughs of New York City from kindergarten to twelfth grade. In addition to his busy schedule as a teacher, Mr. Figueroa was also involved in after school music programs in the Lower East Side of Manhattan. As part of his interest in making Puerto Rican folk music available to young kids he has participated in workshops in New York, Florida, California, the Dominican Republic, and Puerto Rico.

Mr. Figueroa earned his undergraduate degree from the Puerto Rico Conservatory of Music where he specialized in music education. After completing his BA, he developed a curriculum based in Puerto Rican folk music for high school students while working as a music teacher for the Department of Education of Puerto Rico.
Improvisation is an important aspect of Puerto Rican music which is of great interest to me. My improvisations are an amalgam of the rhythms found in the bomba, the plena, the seis, the danza, as well as some Caribbean- influenced popular music with 19th and 20th century styles including impressionism and atonality.

My lecture/recital will explain and illustrate how I incorporate and develop these rhythms as integral part of my improvisation. I will play examples of the original rhythms and then improvise on them.

Composer, pianist, poet and educator, Alfonso Fuentes studied at the Puerto Rico Conservatory of Music in San Juan, and the New England Conservatory in Boston.

His oeuvre includes music for solo instruments, chamber ensembles and orchestra. Many ensembles including the Warsaw Symphony; the Puerto Rico Symphony Orchestra; the Cuba Symphony Orchestra; the Aulos Wind Quintet; the American String Quartet and the Camerata Caribe have performed his works. Fuentes received a Latin Grammy nomination in 2009. His administrative experience includes serving as Dean of Academic Affairs at the Puerto Rico Conservatory of Music (1993-96), where he now holds the position of Associate Professor of Composition. He is music director of the Puerto Rican Congress of Musical Creation – an annual international composition festival which he founded in 2010.
Bomba Y Plena Goes To College
Experiencing cultural collision in an ethnographic learning environment

Eric Galm
Trinity College

In preparation for teaching an undergraduate college-level ethnomusicology course, I engaged artists from Hartford’s rich musical heritage through the perspective of Puerto Rican bomba and plena. The course began with students conducting general research into these musical traditions, followed by hands-on drumming and dancing workshops led by local artists. As the semester progressed, students conducted ethnographic research with the artists who taught them the art forms. The course concluded with a public presentation in the community, where the students presented their research for the artists, followed by an informal celebration of music and dance among all of the participants.

Although this schematic framework appears to be a neatly organized learning experience, several events took place that challenged the students to analyze their own identities. In addition to the personal relationships the students developed with the artists, they viewed a series of videos about bomba and plena, as well as other aspects of Puerto Rican music and culture. Through their process of engaging critically with the material, such as looking at how one context of popular musical culture connects groups (e.g., how plena was used to unify labor movements), the students also learned that in other contexts, similar processes have been used to exclude groups of people who identify with certain types of musical genres. As a result of the variety of experiences in this course, the students were challenged to address their own notions of race, class and identity, and how to process their own relationship to these important issues.

Ethnomusicologist Eric Galm is the current Chair of the Music Department at Trinity College in Hartford, CT. He received a Fulbright Fellowship for research in Brazil as well as awards in teaching excellence at both Trinity College and Boston’s Community Music Center. His many publications include The Berimbau: Soul of Brazilian Music; Tension and Tradition: Exploration of the Brazilian Berimbau by Naná Vasconcelos, Dinho Nascimento and Ramiro Musotto; and Baianas, Malandros and Samba: Listening to Brazil Through Donald Duck’s Ears. Galm earned a doctorate in ethnomusicology at Wesleyan University after studying at Tufts and the University of Michigan. He also studied percussion in Brazil at the Escola Brasileira de Música and the Universidade Federale do Rio de Janeiro.
Los Hermanos Ramos: A 19th Century Puerto Rican Musical Family

Alberto Hernández
Hunter College-CUNY, New York City

&

Juan Carlos Ramos,
Pianist, Independent Studio Artist, Houston, Texas

One of the earliest documented Puerto Rican danza, La Hortensia, was composed by Juan Inés Ramos and published in 1865 in the review Ecos de Borinquen published by Rampolla and Borrás. Don Juan Inés, a talented clarinetist, had left his native Spain and arrived in the island with the Band of the Granada Regiment around 1840. After settling in the town of Arecibo he founded its first orchestra and taught many youngsters, including his sons Adolfo Heraclio and Federico. These two sons were to become accomplished musicians on their own: Adolfo Heraclio winning numerous awards for his solo piano compositions and earning a reputation as a virtuoso only rivaled by Manuel Gregorio Tavárez, and his younger brother Federico for his prolific output of dance forms and piano pieces.

This presentation will include background information and musical illustrations depicting the life and times of three members of the Ramos family and closing with a solo piano performance of a dance by each one of them.

Associate Director for the Center for Puerto Rican Studies since 2008, Alberto Hernández’ doctoral research provided him with ample documentation of the 19th Century Puerto Rican Diaspora in Europe and the United States, more specifically in those artists in residence in the cities of Paris and New York City at the turn-of-the century. As a result, he successfully presented the dissertation Puerto Rican Piano Music of the Nineteenth-Century that included many newly discovered music scores previously unknown to musicologists, and also articles about relatively unknown-musicians from Puerto Rico. His research and findings have been published in Revista Universidad de América, Psychology and Education, Revista del Instituto de Cultura Puertorriqueña, International Piano, The Americas: A Quarterly Review of Inter-American Cultural History, American Music Teacher, the Latino Encyclopedia by Salem Press, and his first book, Jesús María Sanromá: An American 20th Century Pianist was published by Scarecrow in 2008.

Pianist Juan Carlos Ramos was born in Río Piedras, Puerto Rico. Following the tradition of The Ramos’ family, he received his first piano lessons from his father Luis Ramos-Antonini. Juan Carlos attended the Conservatory of Music of Puerto Rico to become a concert pianist. But his dream was shattered when he was drafted by the US Armed Forces. Assigned to Special Services, he entertained the troops and officers as a soloist pianist and playing with groups he organized. Later he was transferred to the 79th US Army Band stationed in the US Canal Zone where he had the opportunity to travel extensively throughout Central and South America in concert with the band.

Upon conclusion of his military service he returned to Puerto Rico and served as Musical Director for the Educational Programming Division of WIPR-TV, Channel 6 a PBS affiliate in San Juan. He later became a TV producer and worked with the series Inmortales del Pentagrama, a mini-series in a documentary/dramatic format depicting the lives and works of selected classical masters, and Música en Dos Tiempos a series where he presented two performers and two composers of popular music in Puerto Rico from the past and the present accompanied by a live band in the studio. The show also featured interviews with the composers and performers.
Roberto Sierra and Voices of the American Diaspora

Deborah Horne
Subito Music Corporation, New York City

Voices of the American Diaspora will examine musical and thematic settings of poetry and texts of displaced peoples in the New World.

Puerto Rican culture itself is a blend of several cultures, and few composers demonstrate that as well as Robert Sierra, whose music innately masters the creative interweaving of European, Caribbean, Latin and American jazz idioms. In several of his works for voice, Sierra creates what is often called his “unique atmosphere,” illustrated by his thoughtful text selections, rich use of vibrant colors and driving dance rhythms.

This lecture/recital will explore excerpts from three song cycles that use texts written by exiled peoples. One song will be selected from Sierra’s Cincos Poemas Aztecas, which features Náhuatl poetry translated into Mexican Spanish. Another excerpt will be chosen from Conjuros, Sierra’s interpretation of melodic fragments and phonetic settings of Cuban Yoruba songs. The final selection will come from Beyond the Silence of Sorrow, a setting of English-language poems by contemporary Native American poet N. Scott Momaday.

Deborah Horne is an active freelance musician with a wide-ranging repertoire who also participates in music educational outreach programs in the New York area and Tampa, FL. She studied at The King’s College (Westchester County, NY) and New York University. Ms. Horne is also the Promotion Director at Subito Music Corporation, which publishes Roberto Sierra’s music. Prior to joining Subito, she served as Director of Membership and New Music Services at the American Music Center, and previously worked at G. Schirmer as newsletter editor and composer manager.
The visionary artist and conductor Serge Koussevitzky – who is remembered as a great cultural entrepreneur and new music supporter -- founded the Berkshire Music Center at Tanglewood in Western Massachusetts in 1937.

Koussevitzky appointed Aaron Copland – who was intimately involved with Pan Americanism -- as the head of the Composition Department. Copland suggested the idea of offering scholarships to young Latin American composers in order to foster a cultural exchange, taking advantage of the ‘Good Neighbor Policy’ in effect during the Franklin D. Roosevelt administration.

Héctor Campos-Parsi – a young Puerto Rican composer then studying at the New England Conservatory of Music in Boston – was one of the young Fellows from Latin America who attended the Berkshire Music Center at Tanglewood as a composition student in 1949, 1950 and 1953.

In order to better understand Campos-Parsi’s musical contribution at the Berkshire Music Center at Tanglewood, this presentation will analyzes some of the primary sources found at the Tanglewood Archives and the Aaron Copland Collection at the Library of Congress as well as important secondary sources about the composer’s music.

Hermann Hudde holds a Master of Music Degree with a Music-in-Education concentration from the New England Conservatory of Music in Boston and is currently pursuing a graduate degree in musicology at Brandeis University. Hudde is a graduate of Music at Detmold Hochschule für Musik in Germany, and in International Affairs at the Central University of Venezuela. He has been a visiting lecturer at the New England Conservatory of Music where he taught the course "Latin American Classical Music Traditions" and has published articles and reviews in Revista Musical Chilena, Soundboard, Mundo Clásico and the Harvard Review of Latin America.
Nationalism in the Puerto Rican Art Song

Thelma Ithier-Sterling
Humanities Department – Eugenio María de Hostos Community College, CUNY

&

Alberto Hernández
Hunter College-CUNY, New York City

Nationalism in the Puerto Rican art song flourished towards the end of the first half of the 20th century when many writers, artists and performers returned from abroad.

Art song composers began using musical elements derived from folk music as well as topics and related to the national character. They also turned for inspiration to the writings of important poets of the time including Luis Llorens Torres widely considered the “national poet” because of his pioneering use of Jíbaro poetry.

This lecture/recital will focus on songs by among others, Héctor Campos-Parsi, Pablo Casals, Ernesto Cordero, Francisco Cortés, Monserrante Ferrer and Amaury Veray.

Soprano Thelma Ithier-Sterling studied at the Puerto Rico Conservatory, University of Puerto Rico and the Manhattan School of Music. As member of the New York City based Teatro Repertorio Español and Música Hispana, Ms. Ithier has performed Spanish and Latin-American vocal music to much acclaim. She has appeared with the Bronx Arts Ensemble, American Composers Orchestra, Boricua College Chorus, North South Consonance, and Música de Cámara and has worked with conductors Guillermo Figueroa, José A. Guzmán, Lazlo Halasz, Tania León, José Serebrier, Raymond Torres Santos, and Pablo Zinger. Currently, she is on the faculty of the Humanities Department at the Eugenio María de Hostos Community College of the City University of New York.

Associate Director for the Center for Puerto Rican Studies since 2008, Alberto Hernández’ doctoral research provided him with ample documentation of the 19th Century Puerto Rican Diaspora in Europe and the United States, more specifically in those artists in residence in the cities of Paris and New York City at the turn-of-the century. As a result, he successfully presented the dissertation Puerto Rican Piano Music of the Nineteenth-Century that included many newly discovered music scores previously unknown to musicologists, and also articles about relatively unknown-musicians from Puerto Rico. His research and findings have been published in Revista Universidad de América, Psychology and Education, Revista del Instituto de Cultura Puertorriqueña, International Piano, The Americas: A Quarterly Review of Inter-American Cultural History, American Music Teacher, the Latino Encyclopedia by Salem Press, and his first book, Jesús María Sanromá: An American 20th Century Pianist was published by Scarecrow in 2008.
Pau Casals’ legacy in Puerto Rico:
Melding *Latinidad* and American ingenuity through the ambitious cultural development plan, *Operación Serenidad*.

Silvia Lazo
University of Montana – Graduate Musicology Program

Through the simultaneous development of an industrial expansion plan (*Operación Manos a la Obra*) and a cultural development plan (CDP a/k/a *Operación Serenidad*), Puerto Rico’s Governor Luis Muñoz Marín and American lawyer, Abe Fortas, aimed at manufacturing the most uplifting exemplar of human civilization yet, uniting *Latin* culture and American ingenuity. In 1955, this wave of American developmentalist propaganda influenced Catalan cellist Pau Casals’ (1876–1973) plans to relocate to San Juan to marry his young bride (Marta Montañez), and to inject musical prestige into the CDP. The Festival Casals Inc., served as a corporate umbrella for a three-pronged institutional apparatus: the annual Festival Casals (1957), the Puerto Rico Symphony Orchestra (1957), and the Puerto Rico Conservatory (1959).

Albeit promoted as a friendly cultural enterprise in 1956, the Festival Casals Inc. proceeded to interpret “cultural development” on its own terms, promoting European classical music through an American corporatist hierarchy. At odds with conflicting agendas, the CDP lacked coherence and failed to account for the political history, social conceptions, and musical tastes of Puerto Ricans. Consequently, the reception of the Festival Casals Inc. varied from enthusiasm, to indifference, to outright dissent.

Labeled “cultural imperialists” by some, foreign directors and musicians faced recurrent attacks that culminated with the cancellation of the 1979 Festival Casals, followed by a transfer of the Festival Casals Inc. to local governmental oversight in 1980. Eventually the Festival Casals Inc. found a more stable place in Puerto Rican culture alongside other musical forms performed on the island.

Silvia Lazo holds BA degrees in Theater and Music from Whitworth University and an MM degree from the University of Montana where she is currently pursuing a PhD in the field of Musicology (ABD). Ms. Lazo was raised in São Paulo, Brazil and is fluent in Portuguese, Spanish and English. She has performed classical and popular music of Latin America as a soloist, as well as in various ensembles. She has experience in radio broadcast (host of the *Latin Lounge*, KYRS Community Radio) and arts administration serving as a Commissioner of the Washington State Arts Commission, and as Assistant Executive Director for the Spokane Opera.
Latin Jazz?
Latin American Jazz Musicians’ Redefinitions of Latino Concept and Imaginary

Ángel G. Quintero-Rivera
Centro de Investigaciones Sociales – University of Puerto Rico

Through the musical practice of exploring multiple melodic, harmonic and rhythmic possible developments of a particular tune, the Jazz tradition values heterogeneity, liberty, improvisation and surprise. It establishes that there isn’t just one (best) way of interpreting a composition, but multiple possibilities for open-ended musical dialogues between a composer’s ideas and a musician’s virtuosity and creativity.

In the Jazz tradition, therefore, a tune is not an end around which a composition evolves, but an opening stimulus for further creative developments and elaborations of subtleties and details. Some of the most important pieces by Jazz masters are their re-interpretations of famous tunes (or standards, within Jazz History terminology). In the hands of contemporary artists who fusion Jazz with “Latin” musical traditions, a new creative vitality has enlightened the Jazz experience with compositions that re-interpret not only particular standards, but these as part of previous genres or corpus of national or regional musical developments.

This practice will be examined in more details through the work of Puerto Rican jazz saxophone artist Miguel Zenón, especially through his re-elaboration of mainly bolero tunes in his last recording, Alma Adentro, where he breaks with the stereotype of “Latin (based) jazz” as necessarily composed upon a rhythmic ostinato.

Angel G. Quintero-Rivera (PH.D. Economics), is Research Project Director and Professor at the Social Science Research Center of the University of Puerto Rico (CIS-UPR). He has published extensively (14 books and over 80 academic articles) on the historical sociology of Caribbean societies, mainly his own country, Puerto Rico.

His research work has centered on the sociology of culture: music, popular festivities, urban relations and social movements. His most acclaimed books both focus in the relationships between Afro-Caribbean Music and the History, Society and Culture of the Hispanic Caribbean. In 1998, his book ¡Salsa, sabor y control! was awarded the Casa de las Americas prize in Cuba. It also received in year 2000 the Ibero American Prize of the Latin American Studies Association –LASA (awarded to the book considered most important for Latin American Studies from 1998 to 2000). Cuerpo y cultura, las músicas “mulatas” y la subversión del baile received in 2009 the Frantz Fanon award of the Association of Caribbean Philosophy for its contribution to Caribbean thought. In 2010 was awarded with the Frank Bonilla prize for best book on Puerto Rican Studies.

Quintero received his Ph.D. from the London School of Economics in 1976. In addition to his work at CIS-UPR, he has been research fellow or visiting professor at Harvard, the University of Warwick, England, the University of Barcelona, Spain, and the University of São Paulo in Brazil, among others.
Pablo Casals, a Character in Puerto Rican Children’s Literature

Carmen Leonor Rivera-Lassén
Professor of Spanish – Conservatorio de Música de Puerto Rico

In 2006, Pauet quiere un violonchelo was published by the Editorial de la Universidad de Puerto Rico. It was the story of a moment in the childhood of Pablo Casals. The investigation that led to the writing of the text involved from visits to the Puerto Rican General Archives, Museo Pablo Casals, interviews with people that knew El Maestro and conversations with doña Marta Casals Istomin. Bit by bit, Pablo Casals evolved into a character of a special story and the reason to write other “cuentos” (stories) about Puerto Rican musicians that were affected or influenced, by his presence in the Island.

The public will be able to participate of a presentation in which they will learn how a real person became a character of a story that is cherished by children. They cry, laugh, and sing with him through the reading of the text. As part of the presentation will be included the viewing of a tape of the reading of Pauet quiere un violonchelo by students of Conservatorio de Música de Puerto Rico and the first public reading of La Sinfónica llega al pueblo. This story honors the first presentation the Puerto Rico Symphonic Orchestra under the guidance of don Pablo Casals in a public plaza in Old San Juan. Through these stories Casals is alive and present for today’s youngsters.

Carmen Leonor Rivera-Lassén is the author of several children’s books published as co editions between the independent group Somos La Pera and the Editorial de la Universidad de Puerto Rico. Her books are part of a collection called Nueve Pecesitos. She is the recipient of the 2006 PEN Club of Puerto Rico Award, the National Award for Children’s Literature. Her book, Pauet quiere un violonchelo was selected by the “Críticas” magazine as one of the best for 2006. Soy gordito, another of her books was selected by the Secretary of Public Education of Mexico to be part of the Rincón para las Bibliotecas de Aulas for 2007-2008. For 10 ten years Rivera-Lassén wrote for “Mi Pequeño Día”, the only children’s newspaper published in Puerto Rico by the major daily paper of the Island, El Nuevo Día.

Since 2008, Rivera-Lassén teaches the courses of Spanish in the Department of General Studies of the Conservatorio de Música de Puerto Rico. Maintains a column or blog called “El fajazo cultural” under Radio Isla 1320, in which comments about the present and future of the Puerto Rican culture. She holds a B.A. in History from the University of Puerto Rico (1972), a M.A. in Latin American History from Boston University (1975), where she was awarded the Ford Foundation Fellowship.
This presentation will explore the crossover possibilities between the musical traditions of Puerto Rican culture and the concert (or classical) contemporary musical scene, in particular in regards to Minimalism and Post-Minimalism.

I have devoted the last ten years to bringing elements of the Puerto Rican Plena and Bomba, as well as the Danza Puertorriqueña into my music, absorbing both thematic and stylistic ideas, and it is my desire to show how these genres translate seamlessly into the mechanism of Minimalism.

Being born and raised in Puerto Rico, and then having moved to the US 15 years ago, I have also experienced first-hand the transplanting of my cultural reality, and thus I have found an affinity to musicians such as Rafael Hernández, Tito Puente, and Tito Rodríguez, allowing me to similarly absorb the Latin Bolero, Mambo, Salsa and other derived musical genres and styles.

Finally, being familiar with, and having performed, the music of composers such as Jack Délano, Amaury Veray, Ernesto Cordero, Raymond Torres-Santos, and others, I will offer a comparative demonstration of different solutions to the dilemma of mixing the diversity of Puerto Rican culture with the traditions of contemporary music.

Dan Román’s music has been performed in Puerto Rico, Europe, South America and throughout the United States, including performances at the 34th International Viola Congress in 2006; the 2005 Guitar Foundation of America Convention; CCSN's 4th Annual International New Music Festival; and as part of the Hartford Commissions Concerts at Merkin Hall in New York. In addition, Dan Román has received commissions to write new pieces for the Alturas Duo, the New World Trio, The Irrelevants, the Goldspiel & Provost Guitar Duo, the Connecticut Children’s Choir, and others.

A graduate of the Puerto Rico Conservatory and The Hartt School of Music at the University of Hartford, Román currently teaches composition, music theory and music technology at Trinity College, Hartford, CT.
BORICUA RHYTHMS CONCERTS

WILLIAM ORTIZ
Music for Percussion and Clarinet

Loaisai (1993)
Boricua Rhythms (2012)*
Calle y Sueños (2010)*
Street Music (1980)
(arr. Ricardo Coelho de Souza)
Araguaco Coabey (2010)+
(Commissioned by Duo Avanzando)
Plena-Merengue (1985)

Duo Avanzando
David Carter, Clarinet (The University of Arkansas – Fort Smith)
Ricardo Coelho de Souza, Percussion (The University of Oklahoma)

Guests Artists
Max Lifchitz, Piano (The University at Albany, SUNY)
William Ortiz, Guitar (The University of Puerto Rico, Bayamón)

* World Premiere
+Commissioned by Duo Avanzando

October 26 at 5 PM
Performing Arts Center – Room B-28
Meet the Artists

David Carter is the principal clarinetist with the Tulsa Symphony and with the Tulsa Camerata. Currently, an Assistant Professor at the University of Arkansas, Fort Smith, Carter earned his doctorate at the University of Oklahoma, Norman and has also taught at Wayne State University and the International Music Camp. A Selmer artist, he will be performing Copland's Clarinet Concerto with the Fort Smith Symphony in May 2013.

A native of Belém, Brazil, percussionist Ricardo A. Coelho de Souza began his training at the Carlos Gomes Conservatory. He received a scholarship to attend the University of Missouri-Columbia eventually earning his doctorate at the University of Oklahoma. He has premiered over forty works for percussion and has collaborated with many composers such as Cort Lippe, George Crumb, William Ortiz, Bernadette Speach, Konstantinos Karathanasis, Christian Asplund, and Miguel Chuaqui. Also active as a composer, his solo piano piece Evocação was one of the winners of the 47th BMI Student Competition and several of his compositions have been published by C. Alan Publications. He has been featured as a soloist at the Percussive Arts Society International Convention, CUNY’s 2010 NYC Electro-Acoustic Festival, Roulette, The University of North Texas, The University of Utah, the Texas Christian University Latin American Arts Festival, and the International Music Festival of Pará in Brazil. Currently, he is a visiting instructor in world music and percussion at the University of Oklahoma.

Active since 2008, the Duo Avanzando has presented recitals and master classes at the University of Puerto Rico in Bayamón, University of Puerto Rico in Río Piedras, Conservatory of Music of Puerto Rico, Texas Christian University, University of Missouri, University of Oklahoma, University of Arkansas - Fayetteville, Oklahoma Christian University, Henderson State University, Southwestern Oklahoma State, and the University of Arkansas - Fort Smith. The ensemble has also appeared in Brazil at the Concertos para Belém Music Series and also collaborated with guitar legend Sebastião Tapajós. Composers Kenneth Fuchs, William Ortiz, Bernadette Speach, Justin Writer, Anne-Valerie Leibundgut Brittan and Beau Mansfield have written works especially for the ensemble. In 2011 they released their first CD titled Projecting Back.
Art Songs from Puerto Rico

ERNESTO CORDERO  Cinco canciones antillanas
HÉCTOR CAMPOS-PARSI  Canciones de cielo y agua
LUIS ANTONIO RAMIREZ  Seis Cantos Antillanos
JACK DÉLANO  Cuatro sones de la tierra

Intermission

WILLIAM ORTIZ  Dos Canciones
NARCISO FIGUEROA  Canciones de niños
RAFAEL HERNÁNDEZ  Tres Canciones

Patricia Cay, mezzo-soprano
Max Lifchitz, piano

October 26 at 8 PM
Performing Arts Center – Recital Hall

Patricia Cay, mezzo-soprano, began her musical studies at the Escuela Libre de Música in her native Puerto Rico before relocating to New York City to coach at the Manhattan School of Music and the Juilliard Opera Center. She was awarded first prize in the Metropolitan Opera Regional competition in Puerto Rico.

Her international career encompasses highly acclaimed appearances in opera and zarzuela productions, as well as oratorio soloist and art song recitalist. Ms Cay has performed under the auspices of Puerto Rico’s Festival Casals, Festival Iberoamericano de las Artes, Opera de Puerto Rico, Virginia Opera, Augusta Opera, Opera al fresco, Houston’s Opera in the Heights and Il Teatro Lirico D’Europa. She has appeared as soloist with among others, the Barcelona Symphony Orchestra, the Florida Philharmonic, the Israel Philharmonic and the Sinfónica de Puerto Rico.
Puerto Rico’s Chamber Music

WILLIAM ORTIZ
Tropical Love Song

ERNESTO CORDERO
Ínsula

JESUS FIGUEROA
La Borinqueña – Fantasía de Concierto

Intermission

HECTOR CAMPOS-PARSİ
Tres Fantasías

ROBERTO SIERRA
Sonata para violín y piano

Narciso Figueroa, violin
Max Lifchitz, piano

October 27 at 3 PM
Performing Arts Center – Recital Hall

A native of San Juan, Puerto Rico, violinist Narciso Figueroa is a member of the most distinguished family of classical musicians on the island. After studying at the Puerto Rico Conservatory, he received a scholarship from the University of Michigan eventually going on to do graduate work under Dorothy DeLay at The Juilliard School. Following his successful Carnegie Hall Debut in 1989, Figueroa was invited to join the Metropolitan Opera Orchestra in 1990. He has performed as soloist, recitalist and chamber musician throughout Latin America and Europe.

Active as composer, pianist and conductor, Max Lifchitz was awarded first prize in the 1976 International Gaudeamus Competition for Performers of Twentieth Century Music held in Holland. The San Francisco Chronicle described him as “a stunning, ultra-sensitive pianist” while The New York Times praised Mr. Lifchitz for his “clean, measured and sensitive performances.” A graduate of The Juilliard School and Harvard University, Lifchitz was invited to join the University at Albany’s teaching staff in 1986. He received the 2012 Distinguished Professor Award from Fuerza Latina – the University at Albany’s Latino Student Association.
CREDITS

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