



**University
of Victoria**

GRADUATE RECITAL

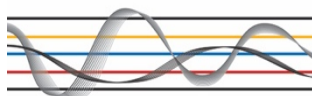
ECHOES OF MEXICO

National Airs

Jorge Eduardo Flores Carrizales

Piano

**UVIC
music**



30 March 2020, 20:00

Phillip T. Young Recital Hall,

MacLaurin Building

Admission by donation



Mural *Dream of a Sunday Afternoon in Alameda Central*, 1946-1947. Diego Rivera

Introduction

Echoes of Mexico is an anthology of works by Mexican composers that synthesizes more than a century of the history of piano music in the country. The variety of styles presented in this program takes us from Porfirio Díaz's pre-revolutionary Eurocentric Mexico, to a country in search of a national identity, and finally to the variety of modern styles of the present.

Tonight's program invites you to travel through the diverse landscapes of Mexico, giving you not only a musical perspective, but also broader cultural experience.

Biography



Jorge Eduardo Flores Carrizales was born in Nuevo Laredo, Mexico. At the age of seventeen Jorge met the pianist Sergio Peña with whom he started to study music. Seven months after initiating his piano lessons, Jorge performed his first piano recital at the Ted Sadlowski music hall. In 2010, and after the passing of Sergio Peña, Jorge was given a special award to pursue a formal music education in the interior of Mexico. In 2016, Jorge obtained a Bachelor of Music with honours from the University of Guanajuato, where he studied with Elena Podzharova. During his career, Jorge has given recitals in Mexico, Canada, and the United States. He is currently about to graduate from the Master's program in piano performance at the University of Victoria, where he studies under Arthur Rowe.

Program

(Translation of the titles in program notes)

Días de Mar y Río

Arturo Márquez
(b. 1950)

Estampas Marítimas

Eduardo Hernández Moncada
(1899 – 1995)

- I. Jugando en la playa*
- II. Crepúsculo*
- III. Son de Huapango*

Muros Verdes

José Pablo Moncayo
(1912 – 1958)

Páramo Pétreo

Federico Ibarra
(b. 1946)

Balada Mexicana

Manuel María Ponce
(1882 – 1948)

~ INTERMISSION ~

Paisajes

Frederic Mompou
(1893 – 1987)

- I. La fuente y la campana*
- II. El lago*
- III. Carros de Galicia*

Danzas para Piano

Domingo Lobato
(1920 – 2012)

- III. La guacamaya pinta*
- V. La Güarecita*
- VI. Los Muleros*

Las Frías Montañas

Mario Ruíz Armengol
(1914 – 2002)

Ecos de México

Julio Ituarte
(1845 – 1905)

Program notes

Days of Sea and River (1997) *Días de Mar y Río*

Born in a small town near the northwest coast of Mexico called Álamos, Arturo Márquez's music reflects a bucolic joy, and a sensual understanding of rhythm, harmony, and melody influenced by his greatest passion: Danzón. **Days of Sea and River** is an impression of the memories of the hot wind, the burning sun, and the water flowing at the banks of Mayo River in the Gulf of California.

Maritime Estampes (1969) *Estampas Marítimas*

These contrasting miniatures take place in the port of San Juan de Ulúa, Veracruz. Hernández Moncada, an irremediable *jarocho*, describes his music as regionalist rather than nationalist. **Playing on the beach** uses impressionist harmonies combined with folkloric rhythms. The taciturn **Twilight** is a dissonant semi-vernacular chant. **Huapango** emulates the characteristic accompaniment of the jarocho harp, interrupted by the singing voice of a town caller.

Green Walls (1951) *Muros Verdes*

Inspired in the nurseries of Coyoacán Mexico City, **Green Walls** was a gift for pianist Clara Rodríguez del Campo to celebrate her graduation from the National School of Music. Internationally known for his *Huapango*, a work with nationalistic qualities commissioned by Carlos Chávez, Moncayo preferred to see himself as an ordinary Mexican who was born and raised in Mexico, with a style and a language defined by this fact.

Rocky Wasteland (2006) *Pàramo Pétreo*

Bleak and dry, this work portrays the fictional Comala, an ethereal town in **Pedro Páramo**, a novel written by Juan Rulfo. The main theme is constructed around a mysterious interval, with a very simple accompaniment gradually progressing through variations of rage and desolation. This work was commissioned by Ana Cervantes for her album *Solo Rumores*, to commemorate Rulfo's life.

Mexican Ballade (1918) *Balada Mexicana*

At a time when salon music was still the norm after the regimen of Porfirio Díaz, Ponce parted with the tradition of writing glamorous music for the elites. Written just a few years after the revolution, this ballad encases two vernacular tunes: *The Peach* (sung in the northern troops of Pancho Villa), and *Remember Me* (sung in the heart of Mexico). The expanded harmony and a complex structure distinguish **Mexican Ballade** from the compositions made before the revolution.

Landscapes (1942-1960) Paisajes

The intimacy of **Landscapes** is oneiric. Mompou defines himself as a man of few words and a musician of few notes. His music is the voice of silence. **The Fountain and the Bell** (1942), inspired in the cathedral of Barcelona, was composed after the return to his homeland after a twenty-year exile. **The Lake** (1947) is an impression of the aroma and sensation of the water in Montjuic Park. **Cars of Galicia** (1960) glimpses the evolution of a new and modern language.

Dances for Piano (1965) Danzas para Piano

Lobato's impressionist influence, combined with the use of Hispanic and Creole elements, give his work a regional identity. Six Dances for Piano is a programmatic work alluding to animals, places, people, professions, instruments, and more. **The Colorful Macaw (III)** is an allegro in the Huapango style that transports us to the jungle of the Chimalpas, home of the beautiful bird. The bucolic **Güarecita (V)** portrays a Purépecha woman in her traditional dress in Uruápan. **The Mule Drivers (VI)** has a lively rhythm to represent the Spanish profession inherited from the conquest of caring for and carrying mules to transport items.

The Cold Mountains (1964) Las Frías Montañas

A prolific composer and popular musician, Armengol builds his sound with soft harmonies, formal structure, and Latin American rhythms. **The Cold Mountains** is not set in a specific location; however, it could have been inspired by the inactive and snowy volcano of Puebla known as Iztaccíhuatl. Local Mixtec mythology tells that Princess Iztaccíhuatl died of love when she learned that Popocatepetl was killed in the Oaxaca war. The warrior, who actually had not died, returns to search for his beloved only to find her corpse. He takes Iztaccíhuatl up the mountain to seek the favor of the gods, who immortalize her by turning her into a snowy volcano, at the same time that they turn him into an active volcano near her.

Echoes of Mexico (1880) Ecos de México

From a privileged family during the Porfiriato, Julio Ituarte received a formidable academic and musical education. However, in **Echoes of Mexico (Capriccio concertante)** the apparently opposite of the Mexican bourgeoisie with the tunes of the poor people of the town is reconciled. Ituarte's use of vernacular songs like *El Guajito*, *El Palomo Miahuateco*, *Las Mananitas*, *El Murciélagos*, and *El Butaquito*, allowed to the elites to revive in a recital hall what they used to hear in their childhood from the mouth of their wet nurses and servants. Being one of the first composers to fuse these elements into a defined concertante style, Ituarte was considered by Ponce as the true precursor of the nationalist movement, appearing in the pages of history among the greatest Mexican musicians.

Jorge is from the class of Prof. Arthur Rowe

*This recital is presented in partial fulfillment of the requirements
for the Master of Music in piano performance program.*