



CONSERVATORIO DE MÚSICA DE PUERTO RICO

5^o Simposio de Investigación Musical

A SYMPOSIUM
OF ART MUSIC FROM
ACROSS THE CARIBBEAN

PUENTES

CARIBEÑOS

Ponts des Caraïbes

Caribbean Bridges

Caribische Bruggen

4 al 6 de abril de 2019
Teatro Bertita y Guillermo L. Martínez
Conservatorio de Música de Puerto Rico



INSTITUTO DE INVESTIGACIÓN MUSICAL
DE PUERTO RICO Y DEL CARIBE

ACERCA DEL INSTITUTO DE INVESTIGACIÓN MUSICAL DE PUERTO RICO Y DEL CARIBE (IMPCA)



La misión del IMPCA es promover la investigación musical de la comunidad académica del Conservatorio de Música de Puerto Rico y la conservación, protección y difusión del patrimonio musical puertorriqueño en todas sus manifestaciones atendiendo las necesidades de compositores, intérpretes e investigadores.

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REVISTA MUSIKÉ DEL CONSERVATORIO DE MÚSICA DE PUERTO RICO



Musiké es una revista del Conservatorio de Música de Puerto Rico dedicada a la publicación de artículos académicos sobre cualquier aspecto de la música y de reseñas de libros, CDs y materiales audiovisuales (videos, DVDs) de publicación reciente y relacionados a la música, con el propósito de proveer un foro para la discusión de asuntos musicales tanto a nivel nacional como internacional. El nombre de la revista, término griego para el arte de las musas, refleja una visión amplia de la música que abarca todo tipo de géneros y enfoques, desde la etnomusicología y los estudios de música popular hasta la musicología histórica, la teoría, el análisis y la educación musical.

La Revista Musiké forma parte del Instituto de Investigación Musical de Puerto Rico y el Caribe (IMPCA), adscrito al Centro de Recursos para el Aprendizaje Fundación Ángel Ramos (CRAFAR) del Conservatorio de Música de Puerto Rico.

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ITINERARIO

Jueves, 4 de abril de 2019 (Thursday, April 4)

9:00-10:00 a.m. **Registro** (Registration) (Vestíbulo del Teatro Bertita y Guillermo L. Martínez)

10:00-10:30 a.m. **Bienvenida** por el Rector Pedro I. Segarra Sisamone y Comité Organizador (Opening remarks by CMPR Chancellors and Organizing Committee)

10:30 a.m.-12:00 p.m. **Session 1: Jazz, Fusion, and Experimentation**

El jazz, las músicas puertorriqueñas y sus músicos como problema historiográfico

Noel Allende Gotía, Académico Independiente

Relistening to Gottschalk, Morel Campos, and the Jíbaros: Caribbean dialogues

with Jazz, Jaime O. Bofill Calero, Conservatorio de Música de Puerto Rico

Ideological sound construction in jazz

Gerald Coté, University Laval, Québec, Canada

12:00-12:30 p.m. **Break**

12:30-1:30 p.m. **Concierto 1** (Concert 1) **Art Music from the Caribbean I:**

Harry Aponte (piano) y John Rivera Pico (guitar)

1:30-2:30 p.m. **Almuerzo**

2:30-4:00 p.m. **Session 2: Sounds from the Anglophone Caribbean**

Jamaicas's Folk Music: Exploring the Harmonic Implications

Orville Hammond, Edna Manley College of the Visual and Performing Arts, Jamaica

Caribbean Connections

Caitlyn Kamminga, University of Trinidad and Tobago

Steel and Structure: An Analysis of the works of Three Notable Steelpan Art Music Composers

Khion De Las, University of the West Indies

4:00-4:30 p.m. **Coffee Break**

4:30-5:30 p.m. **Concierto 2** (Concert 2) **Art Music from the Caribbean II:**

Trío Sanromá

5:30-6:00 p.m. **Break**

6:00-8:00 p.m. **Concierto Vespertino de Bienvenida** (Evening Welcome Concert) Sala Sanromá

C Force (The Bahamas) *Christine Gangelhoff, flute; Paul Jones, piano; Christian Justilien, flugelbone, Adam Walters, horn*

AproDanza y Estudiantes de Composición del Conservatorio de Música de Puerto Rico

Mayra Collazo, Directora

Ángel David Mattos Trio (Jazz caribeño)

Ausuba (Bomba, Afro-Puerto Rican Music), *Marien Torres, Directora*

Viernes, 5 de abril de 2019 (Friday, April 5)

9:00-9:30 a.m. **Registro** (Registration) (Vestíbulo del Teatro Bertita y Guillermo L. Martínez)

9:30-11:30 p.m. **Session 3: Listening to Haiti**

Haitian Art Music and religious syncretism

Claude Dauphin, Université du Québec à Montréal

Haiti's Hidden Archive and Accidental Archivists: The Private Collections and Individuals at the Heart of Safeguarding the Nation's Classical Music Heritage

Rebecca Dirksen, Indiana University

The piano music of Haiti

Robert Grenier, South Carolina State University

Mini Lecture Recital: Works for Cello and Piano by Composers of the Haitian Diaspora

Diana Golden, independent scholar

11:30-12:00 p.m. **Break**

12:00-1:00 p.m. **Concierto 3** (Concert 3) **Art Music from the Caribbean III:**

The Music of Dominique Le Gendre

Songs of the Islands- *Natalia González, Julio Betancourt, Charleen Andújar, Carla Próspero, Gabrielle Timofeeva y Vianca Orama (voces); Pablo Boissen (piano)*

Le Genie Humain- *Cuarteto Miramar*

1:00-2:30 p.m. **Almuerzo**

2:30-3:30 p.m. **Ponencia Magistral (Keynote Address)**

Imagine... a Composer

Keynote Speaker: *Dominique Le Gendre* (Trinidad/UK)

3:30-4:00 p.m. **Coffee Break**

4:00-5:00 p.m. **Concierto 4** (Concert 4) **Art Music from the Caribbean IV:**

Camerata Caribe

5:30-6:30 p.m. **Session 4: Tradition, Identity, and Influences: New Art Music in the Caribbean**

Chair: Paul Shaw

Mesa Redonda (Roundtable discussion) con los compositores:

Dominique Le Gendre *Trinidad and Tobago/UK*

Adam Walters *UK/TT*

Rudy Perrault *Haiti*

Carlos Carrillo *Puerto Rico*

Chris Justilien *Bahamas*

7:00-8:30 p.m. **Después de María: las 2 orillas** (Documentary film) Q&A with film score's composer Bayoán Ríos-Escribano after the screening

Sábado, 6 de abril de 2019 (Saturday, April 6)

9:00-9:30 a.m. **Registro** (Registration) (Vestíbulo del Teatro Bertita y Guillermo L. Martínez)

9:30-11:00 a.m. **Session 5: Diálogos entre la Música Urbana, el Folklore y la Academia**

Analizando a Son del Batey: Un acercamiento académico-musical a composiciones y arreglos de reciente creación en la bomba puertorriqueña

José Peña Aguayo, académico independiente

Metal Caribeño: Puya y Tendencia como síntesis de dos estéticas musicales

Ramón Rosario, Univerisdad de Puerto Rico, Río Piedras

Antonio Cabán Vale y su poesía musicalizada

Luis Pabón, Conservatorio de Música de Puerto Rico

11:00-11:30 p.m. **Break**

11:30-12:30 p.m. **Concierto 5** (Concert 5) **Art Music from the Caribbean V:**

C Force (The Bahamas)

12.30-2:00 p.m. **Almuerzo**

2:00-4:00 p.m. **Session 6: Voces del exilio: Música, poesía y resistencia**

Conflicts and Contrasts in Isaac Albéniz's "Córdoba"

Marcos Acevedo, Conservatorio de Música de Puerto Rico

"Where the Light Enters You"—Nature, Culture and the Ghazal in the Greater Caribbean

Priya Parrotta, Music and the Earth International

El Caribe en la distancia: Identidad, nostalgia y renovación en la música de la puertorriqueña Angélica Negrón y el trinitense-americano Kendall K. Williams

Noraliz Ruiz, académica independiente

Sonata para Flauta y Piano de Awilda Villarini: Guía de Interpretación

Ana M. Hernández, Conservatorio de Música de Puerto Rico

4:00-4:30 p.m. **Coffee Break**

4:30-5:30 p.m. **Reunión organizativa - Puentes Caribeños II**

5:30-6:00 p.m. **Break**

6:30-8:00 p.m. **Concierto 6** (Concert 6) **Flambo Combo and Jam Session with all willing participants!,**

Anfiteatro Rafael Hernández

Informal, end-of-conference performance



RESÚMENES DE CONFERENCIAS Y PROGRAMAS DE CONCIERTOS

JUEVES, 4 DE ABRIL DE 2019

Session 1:

Jazz, Fusion and Experimentation, *Dion Parson, moderator*

El jazz, las músicas puertorriqueñas y sus músicos como problema historiográfico

Noel Allende Gotía, Académico Independiente

La siguiente ponencia es un trabajo de seguimiento basado en mis trabajos de investigación sobre la construcción de un particular discurso nacional de identidad y la cultura musical en el archipiélago puertorriqueño. En los estudios sobre música y construcción de un discurso de identidad nacional en Puerto Rico durante la década del 1930s, no solo “cuaja” una ideología muy bien articulada sobre qué es y No es autóctono, sino que, a partir de ella, se articulan ideogramas, mentalidades y visiones de mundo que fundamentan nuevos marcos teóricos para disciplinas de las humanidades como la historia de la historia insular.

Para la clase letrada puertorriqueña, el surgimiento de prácticas musicales, que terminan dando forma a lo que más tarde se llamaría Jazz, no se registra como parte del desarrollo de una música autóctona. En este ensayo historiográfico se trae a colación la creación y la práctica musical de compositores y compositoras del siglo XIX, del cambio al siglo XX y de las primeras décadas de éste como evidencia de la temprana relación entre músicos y la audiencia local con el génesis y desarrollo de este nuevo género autóctono de las Américas. El objetivo primordial de la ponencia es presentar la historiografía como un área de estudio productivo de los Estudios Musicales Puertorriqueños. Además, el de demostrar que la lectura y el estudio crítico de cómo se ha historiado el hacer musical en nuestro archipiélago puede ayudar a desmitificar conocimientos previos y ayudarnos a construir nuevas y excitantes preguntas sobre nuestro pasado.

Relistening to Gottschalk, Morel Campos, and the Jíbaros: Caribbean dialogues with Jazz

Jaime O. Bofill Calero, Conservatorio de Música de Puerto Rico

Challenging the notion of jazz as a uniquely “American” phenomenon (Schuller 1968, Gioia 1997), various scholars have turned to the Caribbean in search for new sources to study its development and establish historical connections to this region (Roberts 1979, Moore and Madrid 2013, Acosta 2012, Serrano 2015). The *danza* a salon-style music that developed in Puerto Rico and different parts of the Caribbean during the 19th Century presents an interesting case to further study the Caribbean’s relationship to jazz. From the works of Gottschalk, Morel Campos, and Angel Mislan, which present striking similarities to ragtime, to the more recent experiments of Angel David Mattos (Danzajji) and William Cepeda, we could say that the *danza* has maintained a continuous dialogue with jazz since the 19th century until the present day. Through the discussion of historical materials, and a structural and stylistic analysis of performance practices which highlight the *danza*’s liaisons to jazz this paper aims to transform the traditional way we listen to this Caribbean music.

Ideological sound construction in jazz

Gerald Côté, University Laval – Québec – Canada

In this lecture, Gérald Côté presents the different styles of jazz and sound staging of the ideals of African-Americans under the segregationist American socio-political context of 1900 to 1960. From an anthropological perspective, Gérald Côté, reveals this lesser-known aspect of the jazz music.

An important question arises with respect to the aesthetics of the jazz: what relevant relationships can be established between the ideals of the jazz musicians and their music? The question of identity is an extremely revealing aspect of aesthetic values of African-American musicians. Under the historical conjuncture of slavery and segregation, the musical identity of African-Americans is reinventing itself from decade to decade. Seen from this angle, the different styles of jazz are imbued with significant identity markers and particular ideologies. It's that perspectives that offers Gérald Côté, relationships between the sound of jazz and identity crises are related to the context of segregation in the United State of America.

Concierto 1 (Concert 1) Art Music from the Caribbean I:

Homenaje a Héctor Campos Parsi

Alberto Rodríguez Ortiz
(n.1971)

Microformas

Rafael Aponte Ledée
(n.1938)

Mariluna

Carlos Carrillo
(n.1968)

Fragmentos

Miguel Cubano
(n.1954)

John Rivera Pico, *guitar*

7 Pièces Créoles

Alain Pierre Pradel
(n.1949)

La cité de voile

Pomme cannelle

Le château de cendre

Piro et fanfan

Vue de do

La préférée

Éclipse

Harry Aponte, *piano*

John Rivera Pico, natural de San Juan, cursó sus estudios en el Conservatorio de Música de Puerto Rico, especializándose en guitarra clásica y composición. Entre sus profesores de guitarra se destacan: Julio Reyes, Luis Enrique Juliá y Alberto Rodríguez Ortiz. Además estudió composición con Manuel Ceide, William Ortiz y Carlos Cabrer. Posteriormente realizó estudios en Italia bajo la supervisión del maestro Oscar Ghiglia en la guitarra y Luca Cori en composición. Sus obras se han presentado en Puerto Rico, Cuba, El Salvador, Italia, los Estados Unidos y España.

Durante su carrera como intérprete, John se ha dedicado al estudio e interpretación de la música contemporánea. Ha sido responsable de la comisión y estreno de varias obras escritas por compositores puertorriqueños como: Rafael Aponte Ledée, Carlos Cabrer, Alberto Rodríguez Ortiz, William Ortiz e Iván E. Rodríguez. Es además el director y co-fundador del Conjunto Nueva Disonancia, agrupación puertorriqueña dedicada a la interpretación de la música contemporánea. En el 2015 grabó su primera producción discográfica titulada *Fronteras*, la cual está dedicada a la música contemporánea para guitarra de compositores caribeños de Cuba y Puerto Rico.

Harry Aponte: Nominated numerous times for the Grammy Awards (2009, 2011, 2012, 2014 & 2015), Harry Aponte's extensive music career as a Pianist, who in his earlier years studied with Alicia Torres Morales, pupil of the renowned pianist, and professor Rosina Lhévinne, has continued to make remarkable musical strides. He possess a Bachelor's and a Master's degree in Piano Performance from the Eastman School of Music in Rochester, New York where he studied with the Russian Pianist and Professor Natalya Antonova.

Harry Aponte, born in San Juan, Puerto Rico, has played as a soloist and accompanist for artists in the United States, Europe, Central America, South America & Japan. He has performed in venues such as Carnegie Hall, NY, Centro de Bellas Artes Luis a Ferré of Puerto Rico, Madison Square Garden, Coliseo of Puerto Rico, and in numerous festivals and

stadiums in Italy, France, Spain, Germany, Sweden, Switzerland, Colombia, El Salvador, Perú, Chile, Argentina, Uruguay, Ecuador, Panamá, Japan, Canada, Dominican Republic, and of course Puerto Rico.

Among Aponte's favorite performances with orchestra are the Grieg Piano Concerto in A Minor, Rachmaninoff First and Second Piano Concertos, and Beethoven's Fourth Piano Concerto. He has published two solo piano recordings entitled, "The First of Two Worlds," and "Piano Meditations" which include works by Chopin, Ravel, Liszt, Rachmaninoff, Turina, Granados, as well as original compositions.

Session 2:

Sounds from the Anglophone Caribbean, *Christine Gangelhoff, moderator*

Jamaica's Folk Music: Exploring the Harmonic Implications

Orville Hammond, Edna Manley College of the Visual and Performing Arts, Jamaica

Folk Music, by its very nature, is typically supported by simple, basic harmonies – very often by the Primary Chords: I, IV, V, with a few 'other. (Secondary) chords thrown in for good measure. However, these melodies can often be enriched by an increase in the complexities of the harmonic support. This might involve increasing the harmonic rhythm (adding more chords) or creating a more sophisticated chordal outline. While these approaches can often disguise or arguably diminish the folk quality of the music, the result is a music that is more elaborate, sets a basis for folk-derived original compositions and,

provides a more adventurous landscape for jazz improvisation and extended composition. There are examples of concert music significantly inspired by folk music, to be found in the music of composers from Mexico, Cuba, Brazil, and other Latin American countries, for instance, which present original and elaborate performances of music that are folk-derived. This proposal centers on the ideas presented above. I aim to use our folk material as a point of departure to illustrate a process of harmonic elaboration, via visual examples and, as well, an aural realization performed on acoustic grand piano. The resultant journey, hopefully, will demonstrate one point of view in creating what may be an entirely new composition or a composition that is more closely aligned with the original folk tune. In either case, the transformation will become a vehicle for improvisation to be explored during the session.

Caribbean Connections

Caitlyn Kamminga, University of Trinidad and Tobago

As musicians in orchestras and chamber ensembles we all know that we need to work within our local communities to create a space that draws people in and encourages them to come back, by offering distinctive performances that foster connections across cultures. Whilst Beethoven and Shakespeare are relevant in any age and any setting, in this global age where we have access to just about everything on the internet, audiences still crave a sense of place. Double bassist and librettist, Caitlyn Kamminga, on faculty at the University of Trinidad and Tobago, Academy for the Performing Arts since 2009, will speak about her personal experiences on how she and her colleagues in Ibis Ensemble have connected with their audience by curating distinctive and relevant programs that provide local audiences with that important sense of place, ultimately creating a loyalty that we all need to sustain our art-making. Her lecture will focus on two new chamber works that she co-authored whilst living in Trinidad, *Jab Molassie*- a Caribbean adaptation of *L'Histoire du Soldat* and *River of Freedom*, a narrated chamber work about the African-American slaves that fought with the British in the War of 1812 in exchange for freedom and land in the south of Trinidad.

Steel and Structure: An Analysis of the works of Three Notable Steelpan Art Music Composers

Khion De Las, University of the West Indies

The steelpan is an instrument indigenous to Trinidad and Tobago and was created out of oil drums. It is usually associated with calypso but art music has always been a preferred genre for steelpan compositions since the instrument was invented near the end of British colonial rule. Although the musical culture has since changed, many composers still compose art music for the instrument. Satanand Sharma, Liam Teague and Dr. Jeanine Remy are three such composers. Music education in Trinidad and Tobago now includes the steelpan at the forefront of formal music training. In 1994, the Department of Creative and Festival Arts at the University of the West Indies, St. Augustine developed graded steelpan examinations. The above mentioned composers have composed a substantial amount of art music, much of which have

been used in these examinations. Steelpan composers often incorporate other genres of music within their art music compositions. This trend of fusion has apparently become inherent in steelpan art music compositions. Satanand Sharma and Liam Teague are both born and raised in Trinidad and Tobago while Dr. Jeanine Remy migrated there. All three composers include elements of Trinbagonian culture in their art music compositions. These elements often take the form of specific rhythmic notation, popular chord progressions, techniques specific to the dynamic nature of the instrument, indigenous steelpan rhythms and even composition titles. In this paper, I will highlight the use of these elements by these composers and I will discuss the influence of their compositions on the steelpan community.

Concierto 2 (Concert 2): Art Music from the Caribbean II:

Trío Sanromá: Francisco Cabán, *violín*; Luis M. Rojas, *cello*; Diana Figueroa, *piano*
Artista Invitado: Bryan Ojeda Chevres, *piano*

Dialogue for Three	Orville E. Hammond
Reflejos Nocturnos para piano Bryan Ojeda Chevres, <i>piano</i>	José J. Peña Aguayo
Meditación para violín solo	Ernesto Cordero
Towards Golgotha para violoncello solo	Armando Bayolo
Folié para Piano Trío	Christian Quiñones
Nostalgia y Exoticidad para violín, violonchelo y piano I. II. III.	Luis F. Ruiz Pacheco
Celebration for Piano Trio	Johanny Navarro

Las interpretaciones del **Trío Sanromá** han sido elogiadas por “dar una cátedra de musicalidad, bien cuidado acoplamiento y claridad en la ejecución.” Conjunto en residencia del Conservatorio de Música de Puerto Rico desde el año 2015, el Trío ha realizado presentaciones tanto en la Sala Sanromá del Conservatorio, como en escenarios a lo largo de toda la isla, procurando llevar importantes obras del canon clásico a escuelas y centros culturales. Su repertorio, en constante crecimiento, abarca desde los tríos de Haydn hasta obras contemporáneas, con una especial predilección por los trabajos de jóvenes compositores puertorriqueños. Entre sus presentaciones mas destacadas, cabe resaltar la integral de los tríos para piano y cuerdas de Johannes Brahms, el estreno en Puerto Rico de la obra Celebration, de la joven compositora Johanny Navarro y el Triple Concierto Op.56 de Ludwig van Beethoven junto a la Orquesta Sinfónica del Conservatorio de Música de Puerto Rico. El Trío Sanromá está compuesto por los profesores Francisco Cabán - violín, Luis M. Rojas - violonchelo y Diana Figueroa - piano. Todos llevan una intensa actividad pedagógica en el Conservatorio, envueltos no solo en la docencia sino en la dirección de festivales, concursos y actividades para fomentar el estudio de sus respectivos instrumentos entre el alumnado del Conservatorio y de Puerto Rico.

**Concierto Vespertino de Bienvenida (Evening Welcome Concert)
Sala Sanromá**

Blue note to a death (untold)

Ian A. Bethell Bennett

Where the sand meets the ocean (2019)

Carlos Carrillo-Cotto
(Puerto Rico)

C-Force (The Bahamas)

Christine Gangelhoff, *flute*; Paul Jones, *piano*; Christian Justilien, *flugelbone*

Adam Walters, *horn*

with images by Bahamian artist Lilian Blades

**This presentation of C Force is made possible by a generous grant from the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign*

Muestra de la colaboración entre Compositores CMPR y APROdanza, Mayra Collazo, directora

Seis estudiantes compositores del Conservatorio de Música de Puerto Rico (CMPR), en colaboración con la Asociación de Profesionales de Danza de Puerto Rico (Aprodanza), fueron convocados para crear obras nuevas basadas en estilos particulares de la danza. Desde el *ballet*, la danza antigua y la literatura, hasta la plena, la salsa, lo contemporáneo y lo urbano.

Compositores: Julio Quiñones, Andrea Camacho, Christian Quiñones, Pedro Fraticelli, Emmanuel Segarra y Luis Fernando Ruiz.

Los compositores establecieron un *Conjunto Pierrot*, como instrumentación base para todas las piezas, formado por: Jaime Rivera (flauta), Jean Paul Torres (clarinete), Juan Daniel Cruz (violín), Dámaso Chico (violonchelo), Bryan Ojeda Chevres (piano) y Adrián Marengo y Orlando Torres (percusión).

Ángel David Mattos Trio (jazz caribeño)

Elias Santos Celpa (bass), Héctor Matos (drums), Angel David Mattos (piano)

Danzaj, is the profound reflection on the interaction between a classic Caribbean musical form with that of the North American jazz music; definitely something very special and truly deserving of the name jazz Latino. Created within traditional jazz quartet format by pianist/composer/arranger Angel David Mattos (native of Bayamon, Puerto Rico) the entire repertoire is based on the fusion of jazz harmonies and melodies with those of the syncopated rhythm patterns of the Puerto Rican danza (created during the first half of the 19th century as folkloric music based on Spanish "contradanza" and syncopated rhythmic patterns with strong African influences). The beauty of traditional danzas by Juan Morel Campos and Manuel Tavaréz are rejuvenated in the hands of Mattos.

Ausuba (Bomba, Afro Puertorican music), Marien Torres, Directora

AUSUBA surge de la necesidad de un proyecto femenino activo en Puerto Rico, lo cual llevó a la creación de un taller de estudio y reunión de más de 30 mujeres de todas las edades en el 2010. Las mujeres exploraron todos los roles en la ejecución de la bomba puertorriqueña, especialmente la ejecución de la percusión tradicionalmente dominada por hombres.

A raíz del taller de desarrollo y estudio de la percusión como parte de los proyectos de la organización sin fines de lucro Taller Tambuyé, Inc., surge AUSUBA en el 2012 dirigido por la gestora cultural y coreógrafa Marién Torres. La experiencia de la mujer puertorriqueña actual: sus alegrías y tristezas, luchas sociales y de género, así como la memoria invisibilizada de la mujeres revolucionarias puertorriqueñas; dan la esencia en las canciones originales del grupo femenino.

El nombre AUSUBA proviene del fruto del árbol endémico puertorriqueño ausubo, el cual es de una madera muy densa, difícil de corromper y usada para construir las primeras ciudades en Puerto Rico. Su fruto y flor, la ausuba, es uno imposible para el ser humano domesticar.

Directora: Marién Torres López (Jayuya), Integrantes: Amarilys Ríos (Toa Baja), Bárbara Pérez (Mayagüez), Joelys Hernández (Ciales), Lorna León (Guaynabo), Maritere Martínez (Loíza), Minirka Cabán (San Juan), Venus Monge (Yabucoa), Yanira Plaza (Carolina)

Session 3:

Listening to Haiti, *Rudy Perrault, moderator*

Haitian Art Music and religious syncretism

Claude Dauphin, Université du Québec à Montréal

Voodoo is a key to understand Haitian culture. This African ancestral religion is particularly a source of inspiration for Haitian artists. Either in literature or in visual arts as well as in the scenery arts, the Haitian artists have built a net of features which works in the manner of leitmotifs and identity marks, a kind of signature of their cultural and nationalistic property. In this lecture, I will consider first the syncretic facts based on the presence of Christianity in Haitian Voodoo from an historical and theological point of view. That will lead, in a second step, to understand why it seems naturally acceptable for the acculturated Haitian composer to fill western classical musical forms with voodoo contents, or significant features originated from this ancestral and popular religion. After a brief panorama of the Haitian nationalism musical movement, I will consider specifically the case of the *Voodoo Mass*, a Latin Concert Mass which has been composed in 1953 by Werner Jaegerhuber, a Haitian composer of German ascendant. I will examine the conditions which have inspired this work, those of its first performance, those of its reception by its contemporaries and its duration through the five decades following its creation. Finally, I will have a look on other musical works by Jaegerhuber to observe the way of this identity system works in his chamber music, in his voodoo opera *Naisa*.

Haiti's Hidden Archive and Accidental Archivists: The Private Collections and Individuals at the Heart of Safeguarding the Nation's Classical Music Heritage

Rebecca Dirksen, Indiana University

Private archives play a critical role in the safeguarding of Haitian cultural heritage, even as they are often precariously held collections. In this presentation, I take a closer look at the vulnerability of these documents as unique remnants of history that are often located exclusively in personal collections. Although this paper specifically addresses tangible records of Haitian *mizik klasik* (European-style art music)—musical scores, for example—the considerations and arguments advanced herein may extend to heritage documents, tangible culture, and patrimony in more general terms. With this study, which is based on long-term ethnographic and archival work, I aim (1) to demonstrate, through a few key examples, the critical importance of private archives for maintaining the history of Haitian *mizik klasik*; (2) to document losses, and near-losses, of musical texts from the nation's most heralded composers—among them, Occide Jeanty, Werner Jaegerhuber, Édmond Saintonge, Justin Élie, and Lina Mathon Blanchet—in order to support future scholarship on Haitian *mizik klasik*; (3) to highlight a range of issues and obstacles that routinely affect archives and impede the safeguarding of cultural materials in Haiti; and (4) to draw attention to broader dialogues that accompany local conceptions of cultural heritage, and therefore impact decisions about whether any of this material is worth saving for future generations, and, if so, how to go about accomplishing that task.

The piano music of Haiti

Robert Grenier, South Carolina State University

I have recently completed editing nine volumes (1616 pages) of piano music based on the collection of scores contained in the archive of the *Société de recherche et de diffusion de la musique haïtienne* (SRDMH) and conserved at the *Laboratoire de recherche sur les musiques du monde* (LRMN) of the University de Montreal. The archive contains scores by Haitian composers for the piano dating from the late 19th to the 21st century the large majority of which are unpublished and accessible only as photo-reproductions. I propose a discussion assessing issues regarding an attempt to restore this repertoire to performing artists and the public. The issues include a challenge raised in establishing a correct performing edition given the state of the material; the uncertain formal design of some pieces; the need to renew a nearly non-existent performance practice for a repertoire that has been inaccessible; the question of what this repertoire contributes to the literature for the piano in general. Finally, what did Haitian composers achieve in this medium and where do we go from here? There are many individual voices to be heard in this repertoire, some familiar but many unknown.

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Mini Lecture Recital Works for Cello and Piano by Composers of the Haitian Diaspora

Diana Golden, independent scholar

I would like to propose a mini lecture recital of Carmen Brouard's Duo Sentimental (1986, 5') and Julio Racine's Sonate à Cynthia (2014, 15'). Both composers wrote for cello and piano after leaving Haiti, and their compositional styles reflect Haitian aspects of music, as well as influences from serialism, jazz, and references from American and Canadian culture. I will discuss musical characteristics that are seen across compositions from the Haitian diaspora, as well as Brouard and Racine's backgrounds and brief musical analyses of the works.

* Diana Golden will be accompanied by pianist Shawn Jieh Hau Chang

Concierto 3 (Concert 3): Art Music from the Caribbean III:

The Music of Dominique Le Gendre

Songs of the Islands

Natalia Gonzalez, *soprano*; Julio Betancourt, *tenor*; Charleen Andujar, *mezzo-soprano*; Carla Próspero, *soprano*
Gabrielle Timofeeva, *mezzo-soprano*; Vianca Orama, *mezzo-soprano*
Pablo Boissen, *piano*

Le Genie Humain

No desconfies

Juan Morel Campos
(Puerto Rico)
Arr. Jaime Medina

Medley de Sylvia Rexach

Arr. Mandy Vizoso
(Puerto Rico)

Cuarteto Miramar

Ponencia Magistral (Keynote Address)

Imagine... a Composer, Keynote Speaker: *Dominique Le Gendre* (Trinidad/UK)

Concierto 4 (Concert 4): Art Music from the Caribbean IV:

Camerata Caribe

Josué Casillas, *flauta*, Ivonne Pérez, *oboe*, Adam Havrilla, *fagot*, Joshua Pantoja, *trompa* y Pedro Juan Jiménez, *piano*.
Artista invitada: Zaireli Rivera Rivera, *soprano*

Tiripitá pate para flauta, oboe, trompa, fagot y piano

Alberto Guidobaldi

Mariposas para flauta sola

Roberto Sierra

Canción Callada para oboe, fagot y piano

José Rodríguez Alvira

Zuania ris para flauta y piano

Carlos Carillo

La Flute de Pan para soprano, flauta alto y piano	Alberto Guidobaldi
Contradanza para trompa y piano	Paquito D'Rivera
Divertimento Caribeño para oboe y piano	Sonia Morales
Danza Puertorriqueña, Que Tapón, para flauta, oboe, fagot, trompa y piano	Luis Rodríguez
Recreating Normality para flauta, oboe, fagot y trompa	Kristov Ramai

Camerata Caribe fue fundada en el 1982 por el entonces Decano de nuestro Conservatorio, el oboista David Bourns. Los otros fundadores fueron Peter Kern, flauta, Alan Brown, fagot, y nuestra querida profesora de clarinete Kathleen Jones, quien se jubiló del conjunto recientemente, luego de haber servido unos 35 años con gran honor y ardua dedicación. Además de estos cuatro integrantes, todos principales de la Orquesta Sinfónica de Puerto Rico, la ilustre profesora Vanessa Vasallo rendía sus dotes artísticas en el piano.

Desde su fundación, Camerata ha comisionado cientos de obras de compositores puertorriqueños, documentados en el 2009 por Kathleen Jones en su Bibliografía de Camerata Caribe. Esta gran colección ha sido donada muy generosamente a la Biblioteca del Conservatorio en honor al gran servicio de la profesora Jones.

Los actuales integrantes de Camerata Caribe son Josué Casillas, flauta, Ivonne Pérez, oboe, Adam Havrilla, fagot, Joshua Pantoja, trompa y Pedro Juan Jiménez, piano.

En el 2012, Camerata Caribe grabó el CD “Obras Puertorriqueñas Contemporáneas Vol. 1”, bajo el generoso auspicio del Copland Foundation.

Session 4:

Tradition, Identity and Influences: New Art Music in the Caribbean

There is a long history of art music from the Caribbean with local traditions often influencing and shaping musical style. In this panel discussion, five composers from or (heavily influenced by) the region, talk about their creative approaches and play recorded examples of their work.

Chair: Paul Shaw

Dominique Le Gendre Trinidad and Tobago/UK

Adam Walters UK/TT

Rudy Perrault Haiti

Carlos Carrillo Puerto Rico

Chris Justilien Bahamas

Despues de María, las 2 orillas (Documentary film) Q&A with film score's composer Bayoán Ríos-Escribano after the screeninig

Presentación del documental *Despues de María: Las 2 Orillas* de Sonia Fritz seguido por una sesión de preguntas con el compositor de la música del filme, Bayoán Rios Escribano.

Bayoán Rios Escribano is a Puerto Rican-Mexican film composer, multi-instrumentalist, producer, folklorist, arranger, orchestrator, concert composer, and educator. Bayoán received the 2017 Grammy Award for Best Latin Rock, Urban or Alternative Album with singer-songwriter iLe, and was nominated at the 2005 Latin Grammy Awards for Best Folkloric Album with Tepeu, a Latin-American music group founded in 1973. He has recorded guitar, zampona (pan flute), charango and bombo legüero (drum from the Andes) with renowned artists such as Eduardo Cabra (Visitante/Trending Tropics), Jorge Drexler, Kany García, Chambao and Vicente García. He has written and performed music scores for films such as “*I Am a Director*”, “*Il Viaggio*”, “*15 Lighthouses of Puerto Rico*”, “*After María: The Two Shores*”, “*¿Quién eres tú?*” and “*Councilwoman*”. Bayoán also works as an orchestra conductor, teacher and mentor for “*Programa Música 100x35*” and “*Despertar Musical*” at the Conservatory of Music of Puerto Rico.

Session 5:

Dialogos entre la Musica Urbana, el Folklore y la Academia, *Noel Allende, moderador*

Analizando a Son del Batey: Un acercamiento académico-musical a composiciones y arreglos de reciente creación en la bomba puertorriqueña

José Peña Aguayo, academico independiente

En el presente estudio se profundiza en los aspectos propiamente musicales de la presión evolutiva a la que ha estado sujeta la bomba puertorriqueña desde la década de 1990 hasta años recientes, concentrándose en las sofisticaciones de la obra de uno de los grupos más influyentes de su generación. El concepto de la evolución de este género resulta una difícil definición, así como lo es la aceptación de su legitimidad estilística y de su lugar entre los causantes del auge de su diseminación y popularidad durante las últimas décadas. El análisis de esta progresión evolutiva –en el presente escrito, en lo que respecta al transcurso musical– pone a disposición del público las propiedades abstractamente musicales de la bomba, así como aportar a un debate informado sobre la autenticidad y los beneficios sociales de otorgar espacio y autoridad a la creatividad en los marcos tradicionales de este género folklórico.

El inicio del trabajo tratará sobre los precedentes, las influencias y el marco de inicio de las innovaciones de la agrupación. A éste le sigue un análisis musical exhaustivo de los elementos constitutivos y procedimientos universales e idiosincrásicos del género bombero en las composiciones y los arreglos de este grupo. Asimismo, se estudia del trabajo musical de otras agrupaciones en el que se manifiesta la apreciación de la actividad de Son del Batey. Dicho análisis se efectúa mediante transcripciones de grabaciones aportando a la apertura de los espacios de la notación y el análisis musical en la música autóctona de Puerto Rico.

Metal Caribeño: Puya y Tendencia como síntesis de dos estéticas musicales

Ramon Rosario, Univerisdad de Puerto Rico, Río Piedras

Las composiciones en la música Metal y en las músicas Caribeñas se han desarrollado por separado, aún en el Metal del Caribe. Por un lado, el Metal Caribeño suele ser fiel al canon anglosajón y no incorpora elementos rítmicos ni organológicos Afrocaribeños. Por el otro, las músicas Afrocaribeñas se distancian de la instrumentación y la tímbrica del Metal.

Pero en algunas Antillas ha surgido una vertiente del Metal que incorpora ritmos e instrumentación típicos de algunas músicas Afrocaribeñas. Este Metal Afrocaribeño se origina en 1992 en Puerto Rico, con la banda Puya. La banda cubana Tendencia, fundada en 1994, desarrolla esa estética a partir de asumir conscientemente la innovación de Puya.

Esta ponencia inicia reconociendo dos precursores del Metal Caribeño: el “Rock Latino” de Carlos Santana y la fusión de Metal con Funk y Rap de Rage Against the Machine. Siguiendo la nueva musicología desarrollada a partir de la década de los años 80 por autores como Robert Walser y Susan McClary, expondremos un análisis musical de algunas composiciones de las bandas Puya y Tendencia. Sobre Puya evidenciaremos la presencia de ritmos de Bomba, Son y Plena; también el uso de organología típica de las músicas Afrocaribeñas, como la timba y las trompetas. De Tendencia mostraremos la presencia de la cultura musical Yoruba mediante la utilización de ritmos y tambores propios de los toques Batá. Complementamos este análisis reflexionando sobre los procesos psicosociales que llevaron a esta síntesis y sobre la significancia sociopolítica de la fusión de Metal y Caribeñidad.

Antonio Cabán Vale: su poesía musicalizada y su contribución al abanico musical de la Nueva Canción,

Luis Pabón, Conservatorio de Música de Puerto Rico

Antonio Cabán Vale, ‘El Topo’, poeta y músico mocano cuyas canciones han contribuido a la concepción de la identidad musical nacional puertorriqueña. La propuesta aquí presentada estudia las relaciones entre la música, la poesía y el significado en las obras de Cabán Vale dentro del marco de la Nueva canción como proyecto socio-musical.

Cabán Vale presenta su discurso y construye la estructura retórica de sus canciones en torno a seis temas principales: la nación/patria, el amor, la preservación de la memoria histórica, la naturaleza/tierra, la existencia humana y el concepto de

“canción”. Simultáneamente, y de diferentes maneras, el tema de la lucha por la independencia ata estos temas entre sí. A lo largo de este trabajo, estaré discutiendo acerca de la relación entre la obra de El Topo, las circunstancias socio-políticas de las décadas del 60 y 70 en Puerto Rico, y la música popular de Puerto Rico y la región caribeña que pretendía (re)incorporar y (re)interpretar. Además, examinamos la manera en que Cabán Vale, como trovador caribeño, correlaciona su poesía con la música que compone e interpreta, que incluye diversos géneros y estilos musicales panamericanos que dialogan entre sí.

Concierto 5 (Concert 5) Art Music from the Caribbean V:

C Force (The Bahamas)

Christine Gangelhoff, flute; Paul Jones, piano; Christian Justilien, flugelbone

En Mis Islas Vírgenes	Raymond LaMotta (US Virgin Islands)
Merengue para eufonio y piano	Jonatan Pina Duluc (Dominican Republic)
Leaf in the Wind	Peter Ashbourne (Jamaica)
Antillean Waltzes <i>E Yobida Di Ayera</i> <i>Waltz, Op. 5, No. 3</i>	Wim Statius Muller (Curaçao)
Sonata for Christine <i>Allegro</i> <i>Lento</i> <i>Allegro</i>	Julio Racine (Haiti)
Bahama Island Suite	Christian Justilien (Bahamas)

San Salvador – The New World
Grand Bahama – Pinder's Point
Eleuthera – Da Bight
Ragged Island – Deep South
Bimini – Blue Marlin

With poetry by Bahamian poet Marion Bethel, read by Ian Bethell-Bennett

**C Force also thanks the Charitable Arts Foundation of The Bahamas for their generous support.*

Hailed by Jamaican pianist Paul Shaw as “Sheer magic!” University of The Bahamas faculty trio, *C Force*, has the unique instrumentation flute, euphonium, and piano. Members share a passion for Caribbean music and music education. Since 2008, *C Force* has performed in Trinidad & Tobago, Dominican Republic, Jamaica, US Virgin Islands, and America, showcasing Caribbean composers. Recordings with pianist Christy Lee include *Tchaka Mizik* and *Deep Blue*—manifesting elements of Bahamian folk culture; and *Tour de Force*, featuring music from seven Caribbean nations.

Nassau Music Society Artistic Director, Christine Gangelhoff, previously taught at Memorial and St. Thomas (MN) universities and holds degrees from Yale, University of Minnesota, and University of North Texas. Published in *Dictionary of Caribbean and Afro-Latin American Biography* (OUP), she also co-authored *Art Music by Caribbean Composers*, a comprehensive bibliography on the topic.

Canadian performer, professor, and church musician Paul Jones, holds piano and choral graduate degrees from Indiana University. He has accompanied seven Metropolitan Opera stars and members of eight major American orchestras. With

200 compositions, two books, and 10 recordings to his credit, Jones serves as Head of Visual & Performing Arts at UB and directs its Concert Choir.

Christian Justilien directs UB's Concert and Pop bands and leads Colours Junkanoo Organization, which has appeared in California, New York, Puerto Rico, Italy, Jamaica, Trinidad & Tobago, and Harborfest (Norfolk, VA). He has produced multiple recordings for both Roots Junkanoo Group and Colours. His compositions are featured in Bahamian plays and films, and he earned degrees from Berklee and VanderCook.

Session 6

Voces del exilio: Musica, poesía y resistencia, *Jaime O. Bofill Calero, Moderador*

Conflicts and Contrasts in Isaac Albéniz's "Córdoba"

Marcos Acevedo, Conservatorio de Música de Puerto Rico

Isaac Albéniz's "Córdoba" is at its core a piece centered around conflicts and contrasts, the same ones that live within the titular city. The fourth of five pieces from the composer's piano suite, "Cantos de España", Op. 232, "Córdoba" features two contrasting styles, a four-voice chorale and a dance. This paper examines and analyzes how Albéniz uses contrasts within the piece to weave a musical narrative representing the contrasts inherent to the city of Córdoba, located in Andalucía, Spain. The interactions between the two styles are interpreted as an expression of the conflicts between Spain's Catholicism and the Moorish culture of Andalucía, and the contrast between the piano, the instrument the work is written for, and the guitar, the instrument the work wishes to emulate, serve to underscore the conflict.

Like much music of the Spanish nationalist school, "Córdoba" is rife with references to the guitar. These references in "Córdoba" go beyond mere figurations, however. The music features specific traits found in the accompaniment and harmony that suggest guitar accompaniments of Baroque dances. This instrumental identity crisis gives way to the stylistic identity crisis in which the chorale with which Albéniz begins the piece and the dance style that encompasses much of the piece form a dialogue. Specific interactions, such as the introduction of the dance theme resolving the opening chorale's tonal ambiguity, the specific quotation of the chorale within the dance theme, or the intervention of church bells, create a narrative of conflict between the two styles that runs parallel to the contrasts between Córdoba's Catholic tradition and the culture of the Moors.

Where the Light Enters You"—Nature, Culture and the Ghazal in the Greater Caribbean

Priya Parrotta, Music and the Earth International

Poetry is one of the languages by which we, as human beings and as people of the Caribbean, articulate our relationship to the environment(s) which surround us. Many encounters with the natural world, from hurricanes to tropical rains to sweet sunsets over the sea, are perhaps most easily expressed through lyric, through meter and, ultimately, through song. Music that expresses humanity's poetic connections to the environment is universal in one sense yet at the same time, such music is frequently marginalized, as we all too often decide that nature is a less suitable subject for music than our own, distinctly human concerns. But for us to truly be aware of the environments which surround us, it is important that we compose music which somehow includes them. In this presentation, I would like to cast light on this challenge by offering the historical example of a style of composition known as the ghazal. The ghazal is a literary form, often set to music, which is part of the Sufi tradition—the tolerant, mystical, and essentially musical branch of Islam. Originating in the Arabian Peninsula, the ghazal traveled to medieval Spain (where it was written in Arabic and Hebrew), to Persia, to Turkey, to India, and even to West Africa. We have good reason to believe that it also arrived, in some form, to the shores of the Caribbean. The ghazal has adapted to each of the cultural contexts of which it has become a part; that said, its compositions share some important characteristics, many of which are of great interest to environmentalists. In this presentation, I wish to create a dialogue between key features of the ghazal, and the cultural task of supporting environmentalism in the Caribbean.

El Caribe en la distancia: identidad, nostalgia y renovación en la música de la puertorriqueña Angélica Negrón y el trinitense-americano Kendall K. Williams

Noraliz Ruiz, académica independiente

En esta ponencia se examinarán obras recientes de los compositores de música contemporánea Angélica Negrón y Kendall Williams. Ambos compositores radicados en Estados Unidos se destacan en la escena del “new music,” particularmente en la zona triestatal de Nueva York. Partiendo de la experiencia de Negrón y Williams como compositores basados en Estados Unidos, esta presentación reflexiona acerca de la inclusión y renovación de elementos caribeños en su música. En las composiciones de Negrón y Williams el Caribe se hace presente y resuena dentro de una escena cultural predominantemente blanca y masculina; planteando nuevos espacios de creación y representación del Caribe dentro del llamado new music.

La pieza “Turistas” de Angélica Negrón, comisionada por el conjunto de Bang on a Can All-Stars, muestra el acercamiento de la compositora a temas como la economía del turismo en el Caribe y la trivialización de ritmos caribeños. Negrón se inspira en un zine de la ilustradora puertorriqueña Mariela Pabón, y desde el humor explora y transforma aspectos de su identidad caribeña.

La música de Kendall Williams se caracteriza por la inclusión del tambor de acero (steel pan) y demuestra la versatilidad del instrumento, tanto en conjuntos tradicionales como en nuevas configuraciones instrumentales. La pieza “ Ah Goin’ an Party Tonight ,” que presenta una adaptación del conjunto tradicional a forma clásica, da muestra de sus destrezas como arreglista en la tradición del steel band . Sus obras de percusión compuestas para el SO Percussion Summer Institute, evidencian el tratamiento melódico que le otorga a los tambores. Desde la escena del new music en Nueva York estos jóvenes compositores reconfiguran sus ideas sobre un legado musical caribeño y proponen nuevas formas de acercarse a la música de sus islas.

Sonata para Flauta y Piano de Awilda Villarini: Guía de Interpretación

Ana M. Hernández, Conservatorio de Música de Puerto Rico

La compositora y pianista puertorriqueña Awilda Villarini (n.1940) combina en su música elementos de la tradición europea y puertorriqueña. Su catálogo incluye obras para orquesta, conjuntos de cámara, piano, música para teatro, piezas para instrumentos solistas, música vocal, música electrónica y popular. Ha sido comisionada por el National Endowment for the Arts, Louis Vogenstein Foundation y el Instituto de Cultura Puertorriqueña. Su música se ha interpretado en importantes salas incluyendo Carnegie Hall en Nueva York, Salle Gaveau en París y la Brahms Saal en Vienna.

La Sonata para Flauta y Piano fue escrita en 1987 como parte de una colaboración entre profesores de la Greenwich House of Music en Nueva York. Consta de tres movimientos ininterrumpidos. El primer movimiento es un dúo entre ambos instrumentos incluyendo la accentuación y rítmica sincopada de la danza puertorriqueña. En el segundo movimiento, la compositora demuestra su capacidad expresiva integrando elementos del estilo impresionista francés. La pieza culmina con un movimiento que alterna episodios rápidos y acentuados con una sección de marcha terminando con un agitado que requiere gran virtuosismo.

Durante esta breve presentación utilizaremos ejemplos musicales para proveer una guía de interpretación de esta importante sonata que a nuestro parecer debe ser parte del repertorio flautístico establecido.

Concierto 6 (Concert 6) Art Music from the Caribbean VI:

Flambo Combo (St.Thomas), Calvin Jones, director and Jam Session

The Bertha C. Boschulte Middle School **Flambo Combo** “cultural ensemble” is the third generation of cultural ensembles formed at BCB. The Flambo Combo formed in August 2010 as an action research project.

The Flambo Combo was specifically created to foster improved school culture by teaching the student body the cultural history of music of the Caribbean. Members of the Flambo Combo not only learned the music of the Caribbean but they created stories and songs which provided a transition so that students could have a real grasp as to the cultural

richness of Virgin Islands history. Given the band's short account, they have performed as guests at cultural fairs, in the Adult's Carnival Village in St. Thomas, received numerous awards and appeared at countless school functions and programs.

Under the directorship of veteran musician, Mr. Calvin Jones, with the support of school principal, Mr. Carver Farrow, this young group has grown tremendously musically and culturally. From their appearance in *The Journal of Bahamian Studies* to the weekend workshops with Stanley and the Ten Sleepless Knights, The Lashing Dogs, BVI Fungi Fest, and The Revival of Quadrille on St Croix, their exposure to the cultural music and history of the Caribbean will promote the "fire" needed to launch a much needed "cultural education program" in our schools.

Calvin Jones received a M.S. in Education Media Design and Technology from Full Sail University, a Diploma in Instrument Repair from Southeast Technical College, and a B.A. in Music Education from the University of the Virgin Islands. With this diverse training, he has established a unique career integrating many aspects of music. He is currently Chairman of the Music Department of the Bertha C. Boschulte Middle School where he also serves as Technical Director of the Performance Arts Center. Employed at this school since 1988, Jones has received numerous awards for his excellence in teaching.

As an instrument repair technician, Jones is in demand throughout the Caribbean, from St. Lucia to Anguilla. With over twenty years of audio experience, he is well versed in audio installation as well as live production. Combining unique skills in education and technology, Jones offers a new approach to education, drawing from these diverse disciplines.



BIOGRAFÍAS (BIOGRAPHIES)

Por orden de aparición (in order of appearance)

Noel Allende-Goitia, recibió su BM en voz del Conservatorio de Música de Puerto Rico y su MA en Historia en la Universidad de Puerto Rico. En el verano de 1992, hace estudios de postgrado en el Centro de Investigación y Desarrollo de la Música Cubana, en la Habana, Cuba, con la profesora Zoila Gómez. Recibe su Ph. D. en Música (composición musical, con una sub-especialización en estudios etnomusicológicos) de la Universidad del Estado de Michigan (Michigan State University).

En la actualidad es Catedrático Asociado de Música en la Universidad Interamericana de Puerto Rico, Recinto Metropolitano, y funge como coordinador del Centro de Estudios e Investigación de la Música Puertorriqueña, en dicha institución. Ha publicado artículos y libros de historia social de la música, la Diáspora Africana y debates de identidad.

El profesor Allende ha presentado sus trabajos sobre historia social de la música en conferencias en Puerto Rico, la República Dominicana, Brasil, Uruguay, Ecuador, Jamaica, en varios estados de los Estados Unidos, Islas Vírgenes (USA), España, México y Ghana.

Jaime O. Bofill Calero received his Ph.D. in Ethnomusicology and Music Theory from the University of Arizona. Bofill Calero currently serves as Assistant Professor at the Conservatorio de Música de Puerto Rico, where he also directs the Instituto de Investigación Musical de Puerto Rico y del Caribe (IMPCA) and the academic journal *Musiké*. In 2014 he was awarded the Otto Mayer Serra Award for his article, “Bomba, danza calipso y merengue: creación del espacio social en las Fiestas de Santiago Apostól de Loiza” (*Latin American Music Review*). The short film “Sounds of the Street Vendors, Havana Cuba” published in (2015) a short documentary film received various distinctions in film festivals Worldwide. Bofill is currently working on another film project “Bajando por la montaña: Ecology of Gaita Music”. His interdisciplinary research is now focused on creating awareness about the relationships between music, sound and the environment. In April 2018, he organized “Conscious Soundscapes: Music, Art & Climate Change after Hurricane María”, a symposium which brought together scholars, artists, and environmentalists from different parts of the globe to discuss the pressing issues surrounding climate change. Recent articles “Ramito ¿Patriota Ecologista?: Música, Migración y Medio Ambiente” and “Sounds of the Street Vendors: A collaborative Ethnographic Film” (*TRANS*) are forthcoming.

Gérald Côté obtained his Ph.D. in ethnomusicology in 1997. He has published several essays including “Les 101 Blues du Quebec” and “Processus de creation et musique populaire”, as well as numerous articles and conferences given in Romania, Brazil, Mexico and Africa. He is the co-founder of an Ethnomusicological Research Center, a study center in Bamako on the traditional practice music, which led him to spend several stays in Africa. Having been a consultant for many documentaries, he has traveled to more than 40 countries. From 2004 to 2007 he worked on the adaptation of a music program for Cree at the James Bay School Board. In 2006, Côté bring a group of Crees and Inuits students from Chisasibi in Africa for a special encounter with the Malian Dogon. A year after this experience a Canadian producer release a documentary about this exceptional experience.

In 2011, he worked on the design of an international exhibition at the Musée de la civilisation in Quebec on the theme of the influence of Africa on the music of the American continents. The success of his latest book *Jazz vu de l'interieur* – (for an anthropology of African-American music), gave him a reissue in October 2011 and was the subject of lectures at the Berklee College of Music in Boston. As a visiting professor at Laval University in Quebec, he continues his research about the link between the social context and de musical aesthetic around the world in a multifactorial and holistic approach.

Finding passion in music as an art that enhances and compliments other art forms, **Kristov Ramai** has dedicated himself to being a composer of musical works for film, animation and videogames. He has rigorously learned the intricacies of

this skill and has perused academic tutelage in this regard. In 2016 he graduated with a Diploma in Music Performance from the University of Trinidad and Tobago, yet unsatisfied he then went on to pursue a Bachelors of Fine Arts at the same university. Kristov learned and mastered many of the computer software that would be required for this work, such as; Logic, FL Studio, Mixcraft and others.

He would find an early start in the industry by composing music for an animation by a small indie studio called Anirev Studios. He would then go on to work on two short films from an indie film maker and continue to improve.

Musical education is a principle he holds, as such, he has also participated in education courses at U.T.T. Valsayn. He has been teaching music privately for over five years and in February of 2017, he volunteered to teach at the Lady Hochoy Home in Cocorite. There he would also act as a choir conductor and arranger as well.

As a musician, Kristov has been a live performing artist since he was ten years old, working with various bands and chorales. His life and career may just be beginning but his drive to gain knowledge and experience in a field that many others do not take interest in makes him an important individual to the future of Trinidad and Tobago.

A distinguished pianist and composer, **Orville Hammond** began piano studies at age seven. His involvement with, and passion for, jazz emerged early on. His music reveals varied stylistic influences and an affinity for his Caribbean roots. A versatile composer, Hammond's compositions have been premiered in Martinique, the Czech Republic and New York City. His tone poem "North Coast Sojourn: (for symphonic orchestra) had its world premiere at the University of California, Irvine in June 2017. He scored the music for the documentary film "Ellis Wilson - So Much to Paint", produced by Kentucky Educational Television (KET). He is a recipient of fellowships from the National Endowment for the Arts and the Kentucky Arts Council. The Orville Hammond Trio had its New York debut in the Weill Recital Hall at Carnegie Hall.

Hailed by the Knoxville News-Sentinel as "... a pleasant surprise ..." in a review of his Knoxville performance, Mr. Hammond's multidimensional ability expresses itself at all levels of his music and his influences emerge, in part, from performing with artists across the musical spectrum. He has opened for Bill Cosby, Tony Bennett and Gary Burton, and has performed with John Blake, Jamey Aebersold, Benny Golson, Richard Davis, Branford Marsalis, Delfeayo Marsalis, Jimmy Cliff, Hermeto Pascoal and Kenny Wheeler, to name a few. Hammond's performances have been well-received throughout the Southeastern United States and internationally, in Spain, Brazil, Jamaica, Morocco, and at the Montreux and Ocho Rios jazz festivals. He has appeared as soloist with the Louisville and Knoxville Symphony Orchestras, and with the Czech Martinu Philharmonic, under the baton of Maestro Kirk Trevor. Hammond earned prestige at a young age, with diplomas from the Associated Board of the Royal Schools of Music, under the tutelage of the late Jamaican pianist, Fay Ennever-Robotham. At Oberlin College, Ohio, where he earned the Bachelor of Music, Hammond studied with pianists Frances Walker and Sanford Margolis. He holds the Master of Music in jazz performance from the Eastman School of Music, and the Doctor of Musical Arts in Composition from the College-Conservatory of Music at the University of Cincinnati. He has also studied with pianist Jim McNeely, the late Sanford Gold, at the Taubman and Golandsky Piano Institutes.

Currently, he is the department head of Performance Studies at the Edna Manley College of the Visual and Performing Arts, in Kingston, (EMCVPA) where he also coordinates the jazz studies program, is the artistic director of EMCVPA's annual celebration of International Jazz Day, and conducts the college's community orchestra.

Caitlyn Kamminga currently holds the position of Assistant Professor of Double Bass and Project Leader of Searchlight@Schools at the University of Trinidad and Tobago, the Academy for the Performing Arts. After graduating cum laude, with both a BM and MM from the University of Southern California in 1992, she joined the Louisiana Philharmonic Orchestra, where she held the position of Principal Double Bass until 1995. Subsequent positions include section member of the Hong Kong Philharmonic Orchestra and Assistant Principal Double Bass in the BBC National Orchestra of Wales. After six years in the BBC NOW, Kamminga moved to London to freelance, where she worked and toured world wide with the London Philharmonic Orchestra, Philharmonia and the London Mozart Players. She has recorded the symphonic repertoire with major symphony orchestras extensively and has several independent recordings of new chamber works for double bass.

Ms. Kamminga has been the recipient of major grants from the United States Embassy to Trinidad and Tobago and the Vincent Wilkinson Foundation for the creation of new works, including *Jab Molassie* and *River of Freedom*, which received an American premiere in 2018 at the Chautauqua Institution, where Kamminga performs annually with the Chautauqua

Symphony Orchestra. *River of Freedom* will be performed at the African American Museum in Philadelphia in March 2019. Currently in development, *Basses Are Loaded*, Kamminga's latest play, received a staged reading by the Friends of the Chautauqua Theatre Company in 2015 and will be workshopped at the American Dream Theatre in Norfolk, VA in 2020.

Christian Quiñones (n.1996) es un compositor puertorriqueño ganador de la competencia de composición de PROARTE 2015. Fue compositor en residencia del MIFA Festival y su música ha sido interpretada por el guitarrista virtuoso René Izquierdo, talentos emergentes de Puerto Rico como Daniela Santos Colón y John Rivera Pico. En 2018 fue comisionado por el conjunto Victory Players, dirigido por Tian Ng Hui, y su música ha sido descrita como “rítmica, con toques sutiles... colorida e imaginativa” (El Nuevo Día, L. Juliá). Christian ha realizado trabajos multimedia, componiendo para cortometrajes y animaciones y en 2017 fue compositor para Fox and Hound Studios una pequeña compañía enfocada en hacer proyectos multimedia a través de plataformas digitales.

A parte de sus trabajos como compositor Christian Quiñones ha realizado investigaciones sobre las comisiones de Ballets de San Juan a compositores puertorriqueños, y un análisis sobre La sostenibilidad de la música independiente en Puerto Rico, en un momento de crisis. En 2015 escribió dos capítulos para el libro “Memorias de Compositores Puertorriqueños” realizando entrevistas a Armando Ramírez y el compositor ganador de múltiples premios Grammy Eduardo Cabra. También como parte de su trabajo académico ha realizado ponencias en foros como el “4to Simposio de Investigación Musical” y presentaciones sobre el uso del “video mapping” en la ópera contemporánea. Christian actualmente está en su 4to año de bachillerato en composición con el compositor y pianista puertorriqueño Alfonso Fuentes.

Luis Fernando Ruiz-Pacheco es un compositor de origen peruano, criado y educado en la ciudad de Arequipa. Empezó su formación como compositor de manera autodidacta a los 11 años de edad. Posteriormente cursó los estudios de Formación Básica y de Formación Superior en la Escuela Superior de Música Luis Duncker Lavalle (ahora Conservatorio Regional de Música), de la cual es ahora egresado en la especialidad de Artista Profesional con mención en Dirección Musical y en el que se ha desempeñado como docente en algunas ocasiones. En forma paralela a los estudios musicales, estudió la carrera de Derecho en la Universidad Católica San Pablo, obteniendo el grado académico de bachiller y el título profesional de abogado. Por otro lado, está adscrito al Círculo de Compositores del Perú (CIRCOMPER) y es miembro co-fundador del Círculo de Compositores Opus XXI-Arequipa.

Sus composiciones se abarcan desde las piezas de corta duración hasta las obras orquestales y sinfónico-corales. Ha estrenado con la Orquesta Filarmónica de la Universidad Católica San Pablo, en la cual también fue violinista, las siguientes obras: Segunda Sinfonía "Pequeña Fantasía" (2009), Suite "Dante en el Infierno" (2011), "Pater Noster" (2012), “Misa en Do mayor” (2015) y “Vals rapsódico” (2017), todas bajo la dirección y apoyo del maestro Augusto Vera Béjar.

Actualmente se encuentra estudiando el Bachillerato en Composición en el Conservatorio de Música de Puerto Rico con el Prof. Alfonso Fuentes y además se desempeña como violinista en la Orquesta Sinfónica Juvenil de Puerto Rico.

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer **Armando Bayolo** began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers.

Mr. Bayolo's music, which the Washington Post hailed as radiant and ethereal, “full of lush ideas and a kind of fierce grandeur (which unfold) with subtle, driving power” and which the Charlotte Observer says “deserves to be played many more times and in many more places” encompasses a wide variety of genres including works for solo instruments, voices, chamber and orchestral music. His music has been commissioned by the Aspen Music Festival, the National Gallery of Art, the Syracuse Society for New Music, the Western Piedmont Symphony Orchestra, the South Jutland Symphony Orchestra, the Euclid and Degas Quartets, Duo 46, The Percussion Plus Project, the Puerto Rico Symphony Orchestra and others and has received a number of performances at important venues such as the Aspen Music Festival, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts, Galapagos Art Space and Symphony Space, and, in 2011-12, Barge Music and Weill Hall at Carnegie Hall.

Mr. Bayolo has been featured on Public Radio International's Studio 360 broadcast out of WNYC in New York and on the NPR program Fresh Ink broadcast out of WCNY in Syracuse, the Washington Post and the New York Times Opinionator Blog and contributed to New Music Box and Sequenza21, where he is a contributing editor. He has served on the faculties

of Reed College and Hamilton College where he served as a Consortium for a Strong Minority Presence Fellow from 2006-2008 as well as the music theory faculty of the Peabody Conservatory of Johns Hopkins University. Mr. Bayolo is the recipient 2008 Brandon Fradd fellowship in music from the Cintas Foundation and has received grants and awards from the states of Iowa and North Carolina, Hamilton College, the Minnesota Orchestra Composers Institute and the American Composers Forum.

Musicologist and ethnomusicologist, theorist and historian of musical pedagogies, **Claude Dauphin** is an associate professor at the Université du Québec à Montréal. His research is particularly concerned with the conditions for the appearance and evolution of stylistic archetypes in music. In some twelve books and nearly a hundred scientific papers, he seeks to circumscribe the reasons for the evolution of the styles of the 18th century European music and to report on their expansion in the Americas. After participating in ethnomusicology surveys in French-Creole fields on Coolies ceremonies in Martinique, funeral vigils in Saint Lucia, he looked specifically at the Haitian voodoo and published a book on modelling and typologies of the melodies and rhythms and their role in ritual trances. But the synthetic work that analyzes the elaboration of identity markers in Haitian Art Music remains his *History of the musical style of Haiti* published in French in 2014.

Rebecca Dirksen is Assistant Professor in the Department of Folklore and Ethnomusicology at IU and was a 2016-17 Radcliffe Fellow at Harvard University. Working across the spectrum of musical genres in Haiti and its diaspora, her research concerns cultural approaches to development, crisis, and disaster; sustainability and diverse environmentalisms; intangible cultural heritage; and applied/ engaged/ activist scholarship. Her scholarship has been published in *Ethnomusicology*, *MUSICultures*, *Latin American Music Review*, *Yearbook for Traditional Music*, *Ethnomusicology Review*, *Ethnomusicology: A Contemporary Reader*, *Conjonction*, the *Bulletin du Bureau d'Ethnologie de la République d'Haiti*, and elsewhere. Her first book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* is forthcoming from Oxford University Press. Dirksen served as Senior Editor for the six-volume *Dictionary of Caribbean and Afro-Latin American Biography*, curating entries on Haitian and Francophone Caribbean cultural figures. She is a founding member of the Diverse Environmentalisms Research Team (DERT), a collaborative, interdisciplinary, and cross-institutional initiative based in the Department of Folklore and Ethnomusicology at IU.

Robert Grenier is Associate Professor in the Department of Visual and Performing Arts at South Carolina State University. Upon completion of his undergraduate degree in Honors Music History at the University of Western Ontario, he enrolled in the Opera School at the University of Toronto. While completing his diploma in operatic performance he appeared as a soloist with the Canadian Opera Company, Opera in Concert and with the Toronto Symphony. He was invited to the *École d'art lyrique* at the *Opéra Comique* in Paris where after a year's study he was offered a contract to sing at the Paris Opera.

For four years he sang at the Opéra working with the great artists such as Hildegard Behrens, Luciano Pavarotti, John Vickers, Seiji Ozawa and Ken Nagano. A highlight from this period was collaborating with Olivier Messiaen on his opera, *Saint François d'Assise*, in the role of Frère Bernard.

Robert Grenier earned his DMA (Doctor of Musical Arts) from the Eastman School of Music and began his teaching career at Florida International University. In Miami he came into contact with the Haitian community. FIU provided the Dr. Grenier with a grant to teach at the *École Saint Trinité* in Port-au-Prince giving him the first sustained contact with the culture. Groves Dictionary of Music and Musicians commissioned him to write the article on Haiti's art music. Oxford University Press has commissioned several biographical entries for their forthcoming *Dictionary of Caribbean and Afro-Latin American Biography*.

Diana Golden's recent projects have included performances at the United Nations, the Colburn School of Music and Montreal's Conservatoire de musique et d'art dramatique du Québec, followed by recording the album *Tanbou Kache* of Haitian cello and piano music with pianist Shawn Chang in June 2018 (forthcoming). Her article "Staging the Nation Through Art Music of the Haitian Diaspora" was published in the *Journal of Haitian Studies*, Vol. 24, No. 2. Diana became interested in Haitian music and culture while teaching at the Haitian music center Open Access to Music Education for Children in Boston 2011-12, as well as while teaching at the *École de Musique Dessaix-Baptiste* in Jacmel in the summer of 2012.

Diana holds a Doctorate of Musical Arts in Cello Performance from Rutgers University, where she completed her doctoral research on Haitian art music. She also holds a Master of Arts in Cello Performance with Distinction from the Royal Academy of Music in London, a Bachelor of Arts in English from Cornell University, and a Bachelor of Music in Cello Performance from San Francisco Conservatory of Music.

Performing in Carnegie Hall, David Geffen Hall of Lincoln Center, National Sawdust, NYU's Skirball Center, Davies Symphony Hall, St. David's Hall and other renowned venues, Dr. Golden has performed throughout New England, the Mid-Atlantic, California, and the United Kingdom. Diana performs regularly with the Red Door Chamber Players and the Golden Williams Duo, and was the founder and Artistic Director of the Firebrand Concert Series from 2011–14.

Born and educated in Trinidad and Tobago, **Dominique Le Gendre** began learning classical guitar from the age of nine quickly progressing to accompany her local church choir. She trained as a classical guitarist in Paris, France with Ramon de Herrera, studied harmony and music analysis with Yvonne Desportes and Christian Accaoui and Piano with Michèle Scharapan. As a composer she is largely self-taught.

Based in London for over 30 years, Dominique has composed extensively for theatre, dance, film, television and radio drama for BBC Radio 3 and 4. She composed and produced music for all 38 Shakespeare plays recorded for the audio collection, *The Complete Arkangel Shakespeare* directed by Clive Brill.

In 2004 she was invited to become an Associate Artist of the Royal Opera House, Covent Garden, who commissioned her full-length opera *Bird Of Night*, directed by Irina Brown and premiered in October 2006 at the ROH Linbury Theatre.

Her chamber works and operas have been commissioned and performed by the Royal Opera House Soloists, Philharmonia Orchestra, Manning Camerata, Lontano Orchestra, Tete-a-tete Opera, The Ibis Ensemble, Ensemble du Monde, Calabash Foundation for the Arts, Brolly Productions, The Maltings Berwick, clarinettist Jože Kotar and pianist Luca Ferrini and singers Natalia Dopwell, Nicole Jordan and Maegan Pollonais among others.

With a career of pianist, collaborator, and composer, Canadian musician **Shawn Jieh Hau Chang** has created an international career of distinction. His original compositions have been premiered by the Chromatic Voice Exchange, the Novello String Ensemble, the aTonal Hits Duo, and the Gateshead Cello Trio, to name a few. Mr. Chang's recent piano arrangement of the Dutch folk song, "tulpen uit Amsterdam," received critical acclaim at the Prinsjesdagconcert in The Hague. As a solo pianist, he has given recitals in numerous venues in the US, Canada, and Taiwan (where he was born), including the Carnegie Weill Hall and the Taipei National Music Hall. In 2018 Mr. Chang collaborated with the Orchestra of The Bronx as a soloist in a performance of J.S. Bach's Keyboard Concerto. Recent positions as a collaborative pianist include rehearsal pianist for such opera companies as The Bronx Opera, The Garden State Opera, and OperaRox. Mr. Chang is the recipient of the 2018 Brown Loranger Fellowship at SongFest in Los Angeles. Future planned appearances include a chamber music concert at the Haitian Music Society in Montreal, Canada. Mr. Chang holds a Bachelor of Music degree from the Peabody Conservatory. His main teachers were Boris Zarankin, Ireneus Zuk, Benjamin Pasternack, Thomas Sauer, and Noam Sivan (composition).

Nacido en San Juan, Puerto Rico, el compositor **Carlos R. Carrillo** es graduado de Eastman School of Music (BM), la Universidad de Yale (MM) y la Universidad de Pennsylvania (Ph.D.). Sus maestros han incluido Tania León, Samuel Adler, Warren Benson Joseph Schwantner, Christopher Rouse, Druckman Jacob, Bresnick Martin, Roberto Sierra, George Crumb, Primosch James, Jay Reise y Steve Mackey. El Dr. Carrillo ha recibido numerosos premios incluyendo el Premio Bearns, la Beca Charles Ives de la Academia Americana de Artes y Letras, y los premios BMI y ASCAP. Ha sido comisionado por Music at The Anthology, Da Capo Chamber Players, New York Youth Symphony, Concert Artists Guild y la Asociación de Maestros de Música de Pennsylvania. En 2004 recibió un encargo de la American Composers Orchestra, el segundo trabajo como encargado de ACO por la BMI Foundation, Inc. / Fondo de Carlos Surinach.

La música de el Dr. Carrillo ha sido interpretada en la serie Sonido de las Americas, el Festival Casals, Debut Orquestra, Sequitur, Network for New Music, Prism Quartet, Sinfonica de Puerto Rico, New York Youth Symphony, y miembros de la New Jersey Symphony Orchestra. En 2002, su obra sinfónica *Cantares* se presentó en la inauguración de "Synergy: Composer and Conductor", programa presentado por la Filarmónica de Los Angeles y American Symphony Orchestra League. En 1998 recibió uno de los primeros premios de Aaron Copland, de la Asociación del Patrimonio Copland y de 2001-2003 fue el Van Lier Emerging Composer Fellow con la American Composers Orchestra. En la primavera de 2005, el Dr. Carrillo fue invitado a la inauguración de el John Duffy Compositores Instituto como parte de la novena edición del

Festival de las Artes en Virginia. En el 2007 recibió una beca de la Fundación Civitella Ranieri en Italia. De 2007 a 2009 el Dr. Carrillo fue director musical de la Sinfónica Juvenil de Wabash Valley en Indiana y ha sido profesor de teoría y composición en DePauw University, Reed College y el Conservatorio de Música de Puerto Rico . En la actualidad es profesor en la Universidad de Illinois en Urbana-Champaign.

Christian Justilien – Musician, composer, motivational speaker, community leader, junkanoo, and educator. Assistant Professor (Band Director) at the University of The Bahamas where he's responsible for instrumental ensembles that include the UB Concert Band, and the UB Pop Ensemble. Christian is also leader of AMBASA (Jazz/ Caribbean Band), Leader of Colours Entertainment & Junkanoo Organization, a motivational speaker, and member of the C-Force Chamber Ensemble. His latest project is the start-up of a 21-piece steel band "Deep Blu Steel".

Christian received a BA in Professional Music Studies from the Berklee College of Music in Boston, where he was the founding director of the Berklee Caribbean Ensemble, and a MEd. from the VanderCook College of Music in Chicago, Illinois resulting in an educational website on "Musicians & Entertainers of The Bahamas" (<http://www.bahamasentertainers.com>).

He's actively involved in his community and projects geared towards the advancement of young people and the preservation of Bahamian culture. Christian has produced four recordings of traditional junkanoo music; three with ROOTS, and one more recently with his award-winning 2018/2019 championship Junkanoo group "Colours" that has performed all over the United States, Caribbean, and Europe.

Christian is also the composer of the University of The Bahamas alma mater, "Bahama Islands Suite" a piece written for C-Force that vividly captures the discovery, historical events, and the spirit of the islands of The Bahamas. His compositions and musical arrangements have been featured in local and international films and plays.

Adam Walters read Music at Cambridge University and at the Royal College of Music. As a French horn player he then worked with orchestras including The Royal Opera House, English National Ballet, and BBC Concert Orchestra. Adam's music has been given numerous performances in Trinidad and abroad. His *Little Red Riding Hood* (2011) was made into a book in collaboration with artist Che Lovelace. *The Old Yard: Portraits of Carnival* (2012) – poetry by Muhammad Muwakil and photography by Maria Nunes – was premiered in 2012. *The Temple in the Sea* (2013) for solo percussionist with poetry by Sandra Alcosser was premiered in 2014. Adam's score for *River of Freedom* (2015) - script by Caitlyn Kamminga - demonstrates his approach to fusing traditional Trinidadian music with Western classical styles.

From 2014 to 2018 Adam played tenor-bass steel pan with Massy All Stars Steel Orchestra in the national Panorama championships. During the course of his research for writing *River of Freedom*, he developed a particular interest in the music of Trinidad's Spiritual Baptist faith and took lessons in djembe from local players. These experiences have had a significant impact on his music.

Awarded his PhD in Composition by London University in 2018, Adam is now Visiting Fellow of Composition at the Academy for the Performing Arts, University of Trinidad and Tobago.

As Director of Orchestras at University of Minnesota, Duluth, **Rudy Perrault** coaches chamber music, conducts both the Symphony and Chamber Orchestras, teaches violin and viola, the Graduate Literature classes and the Graduate Conducting classes. He has guest conducted numerous ensembles, is a frequent panelist on national and international, instrumental and conducting competitions, and has participated in numerous music festivals. As an educator, he has conducted master classes and pedagogical workshops in many countries.

Rudy has performed with many different organizations, and his compositions are equally in demand by individuals and ensembles in all four corners of the world. Recent compositions include: "*Nostalgia*", a string trio, "*Still Around*" a setting of a poem, "*Brother Malcolm*" - for cello and piano (a fictitious conversation between Malcolm X and Martin Luther King on the inauguration of Barack Obama as 44th President of the United States), "*Exodus*" for String Quartet, *Z.O.E. for String Quartet* (the soundtrack for the documentary *Zombie, Origin and Evolution*). The past several years he has been editing and orchestrating the piano works of Haitian Classical Composers. He is founding member and president of the Kako Foundation (kakofoundation.com), a non-profit organization dedicated to bringing music to at-risk youth in the US and Haiti.

El compositor, académico y gestor cultural **José Javier Peña Aguayo** (San Juan de Puerto Rico, 1973) está formado en composición musical The Peabody Institute (B.M., 1996) y la Juilliard School (M.M., 1998), y está doctorado en la Universitat de València. Sus profesores de especialidad fueron Morris Cotel, Ronald Caltabiano, Milton Babbitt y Christopher Rouse. Sus obras musicales han sido estrenadas e interpretadas por orquestas, grupos de cámara y solistas en ciclos de conciertos y festivales en América y Europa, con encargos de la Neanderland Biennale, el Instituto Valenciano de la Música, Concorsi Val Tidone y el Festival de Residencias de Cámara de Godella, entre otros. Ha sido otorgado premios de ASCAP y BMI, así como en numerosos concursos como el “Virginia Carty de Lillo” (EE.UU.), “Gofreddo Petrassi” (Italia) y “Edigio Carella” (Italia). Sus obras están publicadas por la Sociedad Latina de Comunicación Social, Bèrben y Periferia. Ha sido profesor en los Conservatorios Superiores de Música de Castellón y Alicante, y en la Escuela TAI. Es socio fundador de la organización de eventos culturales Ars-On (arte abierto) y es Director Artístico de Sonamens Puerto Rico Encuentro Internacional de Creación Musical.

Ramón Rosario Luna tiene un doctorado en Psicología Social de la Universidad de Puerto Rico. En su bachillerato realizó una doble concentración en psicología y en música.

Trabaja como profesor en el Departamento de Sociología y Antropología de la Facultad de Ciencias Sociales del Recinto de Río Piedras de la Universidad de Puerto Rico; allí enseña los cursos “Principios de Sociología”, “Teoría Sociológica”, “Metodología de la Investigación” y “Técnicas de Investigación”. En la Facultad de Estudios Generales ofrece el curso de su creación “Heavy Metal: su Origen y Desarrollo” y en el Programa de Estudios Universitarios para Confinados enseña diversos cursos de ciencias sociales y sobre música (“Heavy Metal: su Origen y Desarrollo” y “Origen y Desarrollo de la Salsa”). Colabora con el desarrollo de la concentración en Estudios Transdisciplinarios Sobre la Música en el Programa de Bachillerato de la Facultad de Estudios Generales de UPR-Río Piedras.

Toca guitarra, tanto clásica como eléctrica. Su repertorio clásico cuenta con composiciones de John Coltrane, Thelonious Monk, Sylvia Rexach, Johann Sebastian Bach, Francisco Tárrega y de su propia autoría. Su repertorio eléctrico se concentra en sus composiciones, las que fusionan el Metal, los ritmos afrocaribeños, armonías modernas y elementos del Jazz.

Durante los años noventa realizó investigaciones sobre epistemología de los sistemas armónico-tonales modernos y del dodecafonismo serial. Su tesis de maestría se titula *Hacia una semiología de la creación musical: el episteme razón matemática como pauta que conecta la creación discursiva musical moderna*. Su disertación doctoral lleva el nombre de *Epistemología de la poietognosis del dodecafonismo serial: un estudio semiológico musical*.

Recientemente ha publicado los ensayos “Las condiciones laborales de los profesores en la universidad contemporánea” (“Kálathos”, 2014), “Música, cultura, reproducción y crítica” (“Umbral”, 2013), “Epistemología y gnoseología de la relación cultura/naturaleza en el capitalismo” (“Milenio”, 2010), “Las ciencias modernas como sistematización de la razón burguesa” (“Apuesta”, 2008). Actualmente investiga sobre estética y sociedad de la música Metal en Puerto Rico.

Fundó y editó “Apuesta: revista alternativa de política y cultura”. Fundó y dirigió el Comité de Docentes Sin Plaza de la Asociación Puertorriqueña de Profesores Universitarios. Fue consejero en un centro correccional comunitario durante nueve años.

Natural de San Juan, Puerto Rico, **Luis Sebastián Pabón Rico** está completando un Bachillerato en Educación Musical Instrumental (Violonchelo) en el Conservatorio de Música de Puerto Rico (CMPR), bajo la tutela del Dr. Luis M. Rojas. Ha tomado clases magistrales con Ovidiu Marinescu, Eric Lenz, Jorge Espinosa y el *Dalí Quartet*. Como ejecutante, ha tocado y colaborado en varios conjuntos mayores y de cámara, incluyendo el Ensemble de Chelos del CMPR, la Orquesta Sinfónica Juvenil de PR, la Orquesta Filarmónica Arturo Somohano y el Orfeón San Juan Bautista. Como educador, posee la certificación de maestro Suzuki (chelo) y se desempeña como director de banda escolar y maestro de música y baile. En 2017, trabajó en una pasantía educativa con la *Puerto Rican Arts Alliance* en Chicago, IL. También ha participado en festivales musicales regionales e internacionales como el *Clazz International Music Festival* en Italia, donde tomó clases con Adam Liu, Boris Tonkov y Uri Vardi. Como coralista, se ha presentado en conciertos con la Coral Lírica de Puerto Rico. Por otra parte, trabajó como escritor de notas al programa para el *Festival Casals de Puerto Rico 2018* y es miembro de la Junta de Directores del CMPR como representante estudiantil. En mayo de 2018 completó un Bachillerato en Estudios Hispánicos en la UPR en Río Piedras, graduándose *Summa Cum Laude*. Recientemente recibió la beca *Eileen Southern* y

asistió a la conferencia anual de la *American Musicological Society*, de la cual también es miembro. En agosto de 2019 comenzará estudios graduados en Musicología en los EE.UU.

La **Dra. Ana María Hernández Candelas** piccolista y flautista de la Orquesta Sinfónica de Puerto Rico, se ha presentado como solista en Puerto Rico, Europa, América del Sur y los Estados Unidos. Obtuvo el Doctorado en Música de la Universidad de Kansas concentrando su investigación en compositoras latinoamericanas. Se graduó del Conservatorio de Música Peabody, L'École Normale de Musique de Paris, l'École de Musique de Ville d'Avray y el Conservatorio de Música de Puerto Rico. Ha sido asistente de cátedra en la Universidad de Kansas, profesora de la Universidad de Puerto Rico, el Conservatorio de Música de Puerto Rico, Settlement Music School en Filadelfia, y la Universidad Interamericana, Recinto de San Germán.

Priya Parrotta es escritora, música y directora de Music & the Earth International (musicandtheearth.org). Music & the Earth es una iniciativa que fomenta la conciencia ambiental a través de la música mundial. Desde 2017, Priya ha iniciado una diversidad de esfuerzos musicales, activistas y educativas en San Juan-- entre ellos, un curso de asuntos ambientales "isleños," y una serie de conciertos que celebran la naturaleza en la India y en el Caribe. Priya es la autora de *The Politics of Coexistence in the Atlantic World*, un libro que investiga los retos, controversias y horizontes que definen la práctica de vivir juntos en el Caribe. Fue educada en Brown University y la Universidad de Oxford, y actualmente está estudiando cambio climático y desarrollo en el School of Oriental and African Studies en Londres.

Noraliz Ruiz Caraballo, es doctora en Etnomusicología (Kent State University), Kent, Ohio. Su área de interés en la investigación gira en torno a la continuidad y el cambio en la tradición de los córdofonos de Puerto Rico: cuatro, tiple y bordonúa. También estudia las corrientes de música alternativa en Puerto Rico y en Latinoamérica, particularmente el indie pop, la música electrónica y el 'new music.'

Ha dictado cursos a nivel graduado y sub-graduado en el programa de música popular de la Universidad Interamericana de Puerto Rico. Actualmente es integrante del grupo de indie electrónica Balún con quienes se presenta en escenarios y festivales de música locales e internacionales. Es co-fundadora del grupo de música para niños Acoplados.

Dr. Christine Gangelhoff has been a member of the music faculty of The University of The Bahamas since 2007. Previously, she served on the faculties of Memorial University of Newfoundland and St. Thomas University in St. Paul, Minnesota. She holds degrees from Yale University, the University of Minnesota, and the University of North Texas. She has performed as a soloist and with chamber ensembles and orchestras in the United States, Canada, the Caribbean, and Europe.

In addition to performing and teaching, Dr. Gangelhoff has done extensive research on art music from the Caribbean region. She was the chief organizer of the 2013 *International Symposium on Composers of African and Afro-Caribbean Descent*, which brought together musicians, composers, scholars and students to engage with the topic of Caribbean art music.

Dr. Gangelhoff has contributed several entries to the *Dictionary of Caribbean and Afro-Latin American Biography* published by Oxford University Press. She is co-author of the award-winning *Art music by Caribbean composers*, a comprehensive bibliography documenting the little-known art musical traditions of the Caribbean region. She continues to work on subsequent volumes as she seeks to promote a deeper understanding of and greater visibility for this little-known tradition. Dr. Gangelhoff is currently the Artistic Director of the Nassau Music Society, a nonprofit organization that presents world class concerts, offers free masterclasses by visiting artists, and provides scholarships to Bahamian students.

Alain Pradel (b. 1949) was born on the French island of Guadeloupe in the Caribbean sea. He grew up in a rural community called Lamentin, where he began to study piano when he was 12 years old. Serious piano lessons were not common on the island at that time, especially in small towns like his. Classical works were often considered less important than local tunes, but both found a way into Pradel's heart. Even so, he stopped taking lessons after only three years. When Pradel was 21 years old, he spent seven years in Paris away from music (1968–1975). After that, he returned to Guadeloupe and became interested in music for dance. Then, in 1982, he wrote "la cité de voile," a piano composition directly influenced by the mix of classical and local Caribbean styles he had heard and studied from the time he was a child. As a self-taught composer, he works to stay true to both the local music of his home island and the classical music tradition in which he was educated, while also unifying those styles in his compositions. His music have been described as "creole classical" and "mestizo classical," terms that refer to the mixing of racial, ethnic, and musical heritage borne out of his home Caribbean culture.

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