



Joaquín Orellana: creation and musical vanguard

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Joaquín Orellana, Guatemalan musician, composer and writer has been received little attention despite his meaningful achievements in the music creation field which seems to appeal more attention in the foreign than in the country. This work is just an approach, the reader will verify the dimension of his work and, consequently, the need on the approach to be treated more extensively. I appreciate to my students Nazario Rucal Xunic, Magdalena Ixquiapta, Jorge Abdul Pérez and Félix Guzmán for their involvement on the seminar that will be conducting on Orellana in the Art Department of the University of San Carlos de Guatemala (USAC) Faculty of Humanities. In that sense, this work only approaches until 1994, when the work of this master continued with real intensity (something that happens to this day). The main source is a series of interviews with the master, besides programs and press releases. This reflection belongs to a greater effort.

THE EARLY YEARS: VOCATION AND TRAINING.

The musical history of the Orellana dates back to Mr. Manuel Samayoa (paternal great-uncle of Joaquín) who were known for his musical tendency. He played the guitar and sang at family meetings; in those distant times when music was played in phonograph. Likewise, Joaquín Orellana Samayoa's father was an amateur of paint and plastic arts, displaying in addition a great aptitude for music, which, by chance he could not to develop. Joaquín Orellana came from a family with sensitivity for the arts, something for which he showed an inclination from a very young age. You should keep in mind that his main interest was to imitate all that he hears with his own language, the "vocal gesture": a musical sound arrangement to the singing of birds, to the impact of the wind against a three and so on. He had a tendency to handle musically the verbal. He would get into invent, which is the case of a song that he made for three ducks he called: "Tú" (in a satirical tone, he referred to people who at that time were treated each other as "tú" [treatment on familiar terms]), "Di" and to the



In Spanish, "**Tú**" is a pronoun equivalent to "you" in English but in a familiar term; "**tu**" without an accent represents a possessive adjective. In this passage, the author presents "Tú" as the name of one of the characters. On the other hand, "**Di**" represents the imperative form of the verb "to say", but in this passage, it serves also as the name of the second duck. **Colilla** is the third duck because it moves its tails rapidly and has a similarity with the sound of "tu" without accent. Therefore, this is a creative wordplay using the similar sounds of some words in Spanish to name the characters and also provide "instructions" to the ducks/characters for calling each other using the same sound words.

last one “Colilla” because it moved quite fast the tail. The mess was when he said to “*Tú*”: “*Tú*” di “*Di*” y “*Di*” di “*Tú*”, “*Tú*” di “*Colilla a Tú*...”* the song that he repeated persistently for his home. His mother wondered herself: “This child be sane as a judge?” even for him all seems really normal.

Later he encouraged his cousins to change all that he talked about, to make confusing words, always manifesting the tendency to accompany them with a rhythm, either with the foot or with the hand, in an almost obsessive way. Also, he would get into invents a language with a kind of code that formed words, at the same time, he invents a sign that served to communicate with his cousins in that “dialect” he had invented. As a result, in the parade of September 15th, he could see different musical instruments of which, the transverse flute, was the most striking for him. The one he found easy to imitate, encouraging to fabricate a transverse reed flute. His beginnings as luthier another of his aptitudes. At the “San Sebastián” School he had his first musical instruction with the Master José Arce who taught the music theory course.

Since the beginning, he displayed his great musicality, which allowed him to obtain a position in the band of that establishment, directed by the Master Reynols. He joined interpreting an instrument of high-pitched instrument but regretting because he wanted to play melodies on trumpet, an instrument that he also played. The kind of music played in the Band were marching, double march, and so on. And for the concerts of the school they played, sometimes, Italian music, for

instance a fragment of the Opera “Nebuchadnezzar” by Verdi.

Also, he attracted literature and painting, being fortunate to have a library that his grandfather inherited to his father, who facilitated his development in the field of arts. His first verses and paintings were creating during his time as a student. For five or six years, during vacation season, he traveled to Tecpan to visit an aunt, and its here, in the middle of this healthy climate, where together with his cousins, he began to have contact with the indigenous people, their family situations, their voices and their cries. Later, and always in alternate periods, he traveled to Acuatán (Huehuetenango) where he heard Aguacateco, and Chinautla; where he learned the central Pokoman. The experiences lived since he was a child in the interior of the Republic led him to be aware of the social reality of the country, which focused him on the musical creation from his first works.

At San Sebastián School he realized his primary and secondary studies and here is where he had his first formal education on music, due in that school, in addition to the teachers, there was a band and a choir.

While he still in high school, he decides to join the National Conservatory of Music, which creates a conflict with his school’s schedules. This created him a difficulty, and supported by the fact of his frustration because of some professors, he leaves school in 1949 and dedicates himself fully to music at the conservatory. As a result, he had problems at home because his whole family was opposed to him leaving secondary school. From this time, he tells us the following:

It was a hard time, in the middle of adolescence, which in itself is hard and with those proposals and problems that I imposed on myself, I dealt alone with my problems. There was still not much population in zone 6, there were fences, scrublands of Izote flower, and all that; I sat down over there with my music notebook and anything that impressed me, I tried to hit on the key melody that would represent that quite speculative by the way, but I entered into that language only for myself, then I realized that I was running after an illusion because neither the most pragmatic nor descriptive music really succeeds in giving a concrete thought unless it is true or specifically the concrete music of coherent musical structures, like a composition but which has the reference of the origin of those sounds, suppose, as a parenthesis: a hubbub of a rally or a market or whatever, when recording it, this couple with its range of an incredible timbre and rhythmic richness, but when one having it already recorded, just by printing a dynamic and playing the rally, the sound of the hubbub, playing it from the softest to the loudest and in the loudest part culminating with a scream and the scream disappearing, it already has a dynamic form that in itself makes it valid as music.

What happens is that, in this case, the musical degrees are substituted by the sounds of the environment, that means that if in the violins there was a tremolo in crescendo, ending with the hit of a cymbal due there it has a dynamic, something that grows, culminates and decreases, but in the case of working on that same musical level within of that dynamic but with sounds of the environment, then what occurs is that in

addition to the existence of music, there is the reference of the place and what those sounds of the environment mean concretely. In that case we could say that if music can express concrete thoughts or clearer images, outline an image more clearly, but every time it about, for instance, making the sea in orchestra, it is always a translation to make really the sea we would have to record the sound of the sea and work it musically, which also escapes already a little bit out of the question due translation is more valid (I say so) because if we take as an example the storm in the “Grand Canyon Suite” that is an onomatopoeia of the tempest even with the chromatics of the descending strings and the sound of the wind, whereas in Beethoven for expel the tempest of the “Pastoral” is rather an epopee of the tempest, that means that the translation sometimes is more valid for a musical poetic reason, while in onomatopoeia is sometimes better because it is much more faithful to the original sound, it is distancing itself from the fact of being music, that is to say that it is that dialectic.

In 1949, he joined the National Conservatory of Music. His professors were: on music theory: Master Pinillos; Violin: Master Carlos Ciudad Real; Piano: Masters Cuellar and Rodrigo Rouanet; Harmony, Counterpoint and Orchestrating: Masters Ricardo Castillo and Franz Ippich Ardenoise. In the class of the Master Ardenoise he composed his first Quartet. At those years he made his first formal debut as a composer with: “*Exorcismo*”, “*Scherzante para piano*” (premiered by Luis Alberto Quezada around 1954 – 1957), based on an ostinato on ternary and binary that was martyring.

The young Orellana participates at that time in the campaign for the change of

the conductor, Master Alberto Mendoza because his management at the head of the institution left a lot to be desired. As a consequence of this movement, they achieved in getting Master Mendoza (called *Sulfato*) to leave his position, which was occupied by Master José Castañeda, who also taught the course: Philosophy of Art and Music. With Master José Castañeda he had his first approximation to the non-tonal system.

In 1959, he was under the tutelage of Master Ardenoise and, after winning the opposition competition for a place in the second violins, he joined the National Symphony Orchestra of Guatemala. By self/taught, he received practical-auditory classes of orchestration of the great Master of music, as he was performing a piece and listen to some passage, or some chord he noticed what it was and after rehearsal he goes and check the score to analyze the orchestration of that fragment.

He wrote his works (25) of traditionalist style during this period, using clear neo-Romantic and neoclassical tendencies, especially in the genre of chamber music. Quartet for Chords Number 1;¹ trio for chords, violin, viola and cello;² the *Ballet Constraste*, a Strange Character (symphonic poem), *Violante en el Claustro* (oratory for choir, orchestra and declamators) and *Adaggio Scherzo* (for orchestra).

STUDY ABROAD

In 1964 an Argentine conductor, Espinoza, visited Guatemala and in talking with the Master Salvador Ley, that at that time was the director of the National Conservatory of Music, mentioned to him the Torcuato Di Tella Institute. The Master Ley

encouraged to Orellana (who, thanks to some works created in the early 1960 due he had some recognition as a composer) to avoid any work to opt for a grant at the institution mentioned, but until the end of 1965 was sent by a reiterated request from the Master Ley, the “*Ballet Contrastes; tema y variaciones*”, (composed in 1964). The judges who evaluated the works and awarded the grant to the Master Orellana were integrated by the professors Francisco Kropfl, Alberto Ginastera and Gerardo Gandini, among others.

Thus, in 1967 he traveled to the Latin American Center of High Musical Studies “Torcuato Di Tella” in Buenos Aires, Argentina. The Master, Orellana, expressed for an interview (2.12.93) that winning the grant meant, on the one hand, the satisfaction to see that his work had awakened an interest and especially because it was an opportunity to enter a place that deals with high musical studies. This is the beginning of a closer relationship with the avant-garde trends in musical composition field, which will be with him until to this day. Regarding Torcuato Di Tella he recalls that in that place his studies were of great benefit because it was not a



¹ It was presented in Washington by the Guatemalan Quartet.

² It was commissioned by the Pan American Union (premiered by members of the Claremont Quartet at the III Inter-American Music Festival in Washington in 1965, a work that received praises, comments, and critics from the Washington Post and Irving Lowenness of the Evening Star. Likewise, it was also performed in the Festival de Música de América y España in Madrid, 1967).

place to modern madness, but it was an academy at the avant-garde. (Orellana, interview 8.10.93)

In that place they have as professor to Francisco Kropfl, Argentinian composer and head of the Department of Advanced Studies and Research in Contemporary Music, also a member of the Research Center in Mass Communication Research, Art and Technology of Buenos Aires, (CICMAT), and pioneer of electroacoustics music in his country. This connotated Master teaches the course on musical textures of the 20th century. Orellana recalls about Kropfl: he was a man who also studied thoroughly into the psychology of the student, he taught me particular lessons by his own choice, he made me come on Saturdays and Sundays to the Institute. He was a passionate man about teaching. (Orellana, interview, 8.10.93)

Finally, he testifies that due to the German descent of Kropfl, he was a disciplined person, and that realizing the special requirements of Orellana, he gave them to him. Without doubt, Kropfl knew the dimension of this Guatemalan composer because he was one of the members of judges that evaluated the work that won him the grant.

METEORA: A NEW DIMENSION IN ORELLANA'S CREATIVE WORK

It is electronic music in an 80% because the whole sound material is part of the resonances of the piano that were used in its vocal and choir quality. This circumstance allowed the evocation of "unreal" voices that adapted to the extramusical: the mystic city of Meteora with its ancient monasteries built on top of rocky and vertical mountains. Formally,

"Meteora" is a well-structured electronic piece and evidences signs of an ornamental stripping that would result in the austere and pathetic "*Humafonía I.*" (In Reencuentro de Una Labor: 1983:36).

"*Meteora*" was composed during his stay in Buenos Aires, in 1968, in the electronic music laboratory of Torcuato Di Tella. Coriun Aharonian says in relation to "Meteora," some options have already been proposed: a search for formal cleaning, stripping, and disinterest in innovative decorativism. (Aharonian, in Revista Ficciones, de Montevideo, cited in Reencuentro de una Labor: 1983:8) Orellana remarks on the analysis of Kropfl relating to "Meteora" and says the following: It was proof that I had not been absorbed by the environment, that I had integrated myself without ceasing to be myself. (Orellana, interview 8/10/93)

His leaving abroad produced a crisis that he emphasizes that he was a composer formed in the traditional way; however, it allowed him to confirm what he had already been told by institutions. He points out that in spite of escaping from the tonal centers, he did not break them (the posterior revaluation of his work proves us the opposite). He is confronted with music that goes burther than the tonal, floating music in terms of rhythms and pitch. He realized that what he wanted to do in his beginnings because he considered it innovative was already done since 1915. Let us recall that Schoenberg since "Pierrot Lunaire" (1912, Opus 21), a work for singing voice and five instruments: piano, violin (alternating with viola), flute-flautink, clarinet (and bass clarinet), and violoncello had already established and organized the

dodecaphonism. Orellana recognizes that about 1947 to 1950 he was realizing his works without the knowledge of these results realized by Schoenberg. But as he points out, certainly that (my work) keeps being special, relating to the personality but not to the system.

COURSES AND INTERNATIONAL FESTIVALS

In 1972 he received an invitation from the “Uruguayan Society of Contemporary Music” to participate in the course that would be held that year due the suggestion of Corión Ahaharonián, a member of the mentioned society. Due problems derivated to the lack of gubernamental support, the Master could not attend, but in Exchange, he sent a record of the work “Humanofonía 7”, composed in 1971. This work was listened during the course and received favorable comments. Several copies of this work were sent to other countries in South America and Europe. As a result of the repercussion of this work, the Master was invited in January 1975 as a professor and exponent of his Works in Cerro del Toro, Piriapolis, Uruguay, where was realized the “Fourth Latin American Course on Contemporary Music which allows to renew the previously acquired contacts and where he occupies a prominent role as an exponent because his work was already known, such in the case of “Humanofonía 1”³ which the critic Carlos PelLegrino expressed excellent comments in spite of the rigorousness for which he was known as a critic. He even proposed the creation of a music school based in *Humanofonía*. Another factor that distinguished him was the avant-garde of his presentations in terms of a new contemporary language in music. It is not fortuitous that the mentioned course is closed

for a work commissioned by him for the event twelve (12) hours before.

This work, which he called “Diver-intento”, was requested in this course by Coriun Aharonian and María Teresa Sande who were teaching the course on new graphical symbols. The fact that the late invitation to the creation of the work in question undoubtedly reflects the capacity and creative potential that colleagues saw in Orellana. Invitation or challenge, the work was accepted, and the results were satisfactory. Orellana recall: “Coriun Aharonian and María Teresa Sande told me that if I agreed to compose a piece for guitar, flute and double bass to play it the next day in the evening, when I saw that they came to suggest this to me, I said, could they think that I cannot do it? If they are thinking that I can do it, I am going to agree... it was a madness in itself, of course I resorted to random procedures because a traditional work, impossible, not even Mr. Mozart, I think, would have succeeded... I remember we went to the house of the flute player Santiago Bosco, who was the first flute of the Montevideo Symphony... we asked him if he wanted to play a piece for the closing of the course and he, smiling, accepted, and asked “where was the work?” and we replay to him that the piece was not written... he asked, “when is it due?” and we said, for tomorrow night. He became serious and said, “but are you crazy?” (Interview to Joaquín Orellana, 8/10/93)



³ It was recorded in the collection of discs “*Música Nueva Latinoamericana Número 2.*”

Really, the anecdote of this fact is more extensive and richer than what is presented here, so we will highlight some situations that can help us to reconstruct what happened. First his roommate, the Paraguayan-Brazilian Eladio Pérez González, collaborates with him by leaving to let him work in complete freedom; the Argentine Amilcar Rodríguez Inda, who would play the role of the guitar in the presentation, was quite nervous and repeatedly sought him to know the progress made in the creative process. Undoubtedly, his visits were key, as he indicated a whole series regarding the attack of the instrument. Finally, he opted to elaborate a sonorous palette of possible procedures and interspersed some themes. This work was satisfactorily carried out, and the next day, at eleven (11) in the morning, they were already rehearsing. Orellana refers to the following characteristics about the work: The double bass (the same one that he played) should be played lying down with displacements, pizzicatos, harmonics, and some attachments to make glissandos; he also highlights the use of tubes and a glass of water for the wet sounds in the guitar; he points out that as an important part of this work, a falsetto together with a harmonic fluctuating in the double bass with a chief role in flute and some displacing sounds of the guitar; this job ended blowing in one of the openings of the sound box of the double bass and the guitar made a last staccato with a bar between the strings.

The moment of the performance of the work finally arrived, but not without the Master Orellana and the performers really nervous. Orellana arrived even to suggest removing the piece from the closing of the

event so that it would go unnoticed, but this was not accepted. Undoubtedly tension was stronger when we noticed the attendance of some experts on contemporary music, such as Christian Clozier (director and founder of the Center of Experimental Music of Bourges, France), Francoise Barriere, and the German Dieter Shomba. This work was developed with apotheosis success; it even reminds us a fortuitous final swinging of the double bass, which combines very well with the sense of the work, which Master appreciated. The success obtained forced to the performers to a second performance, which undoubtedly confirmed the audience's liking for the work in question, although Orellana remarks, what kind of bird is this? And the German, also with a little of suspicion, but what could they do with all those people applauding? That night all the course attendants, with the exception of Orellana due to fatigue, celebrated with great euphoria. He reminds one of the students that insistently repeats: I am not going to bed because I don't feel like it. Tonight, we celebrate Orellana's premiere.

Then came his participation as a professor and active composer for the Federal University of Minas Gerais, to elaborate in the ninth winter festival in Oruro Preto, Brazil, where he composed and premiered his primitive large for mixed choir and special instruments, having again caused great impact. The ethnomusicologist Christina de Miranda expressed: this work has had a bridge between past and future.

The best proof of the impact that this work caused is that he was invited to Belo Horizonte, where he taught, during a week, a course on contemporary music in conjunction with the Argentine composer Eduardo

Bértola. In the local Institute of Education, Orellana performs again, and with great success, his work “Primitiva Grande.”

Due to this success and the diffusion of his work, he was hired by the Secretariat of Culture to give, in the Federal University of São Paulo, seminars on contemporary music. It was in Ribeirão Preto, a place in the interior of the State of São Paulo, where the work “Primitiva Grande” was performed for the last time, with the participation of the university choir. He gave the last seminar in Brazil, in the Faculty of Music “Mozarteum” of São Paulo.

In 1985, the University of San Diego, organized the Pacific Ring Festival, the Music Contemporaneous, and invited him through the composer Gordon Mumma, who is a professor of Music in Santa Cruz City. This American has been a great encourager of his work and thinks that the musical work of Orellana elevates Latin American values. Thanks to Mumma, which is recognized in this university, the pieces “Primitiva I” and “Humanofonía.” In the said festival, in which, at the beginning, he only participated with some cassette records and slides of his instruments, finally he arrived with almost all the elaborated sound tools, due to the interest in his work in this house of studies. His presence transcended more than expected, and his work was applauded, and he presented “Híbrido a presión” and “Primitiva I.” Colong Nancarrow, who was among the audience, referred with amazement to the instruments, their sounds, and the quality of the work. Morton Subotnick, who have heard in Bourges: *“Imágenes de una historia en Redondo,”* which did not like, probably because its music is not imbued with social

circumstances, while Orellana’s creation is so situated: I’m, let’s say, a political musician, not so much because I am interested in leading or lecturing, but because I take my works from the social sound. (Interview with Orellana by Berganza) However, for Subotnik, the work was wonderful; he gave his opinion, and that was enough to realize that his work was going well. The Georges Pompidou National Art and Cultural Centre, through Mark Betierstt also, expressed his amazement for the quality of this work, and they were interested for this noted Guatemalan creator to attend this place for 6 months in order to take advantage of the technology he has at their disposal for their creative process.

ORIGIN AND REASON WHY OF THE EARLY PRODUCTIONS THAT SCAPE IN TONE CENTERS.

Joaquín Orellana.

He remarks: As far as I can remember, my impulses to make music came almost all from extra musical images. I felt the imperative desire to represent with sound, even the least representable, and the most unbelievable was pretending to realize that performances, only with the melodic execution, striving to find the key design, the fortunate configuration of pieces that “express” so far where would be possible, which was necessary to express. One thing was evident: whether the impression of a landscape at a certain time, for instance, was to be channeled, translated or transfigured into the very required characteristics of a musical piece, he was ceasing to paint or draw that landscape, or writing poems or some prose; he was reviving those impressions (more emotional than visuals) in the abstract field (the musical part), proof that he took into account the nature of

these sensations and emotions, which were very subjective.

Later, with the harmonic procedures resource, the representation of the extramusical thing had a great richness route. But, because of the content of those extramusical elements, they were mostly referred to as things of magic, mystery, esoteric, demonic-religious, fantastic, and so on; the harmonic progressions of strict diatonicism seemed for me a little appropriated. Then I found myself searching and experimenting on the keyboard of the piano (without knowledge of it), with other kinds of chords and harmonic displacements that not only zigzagged between different tonal centers, but almost never had a cadential resolution, and the same was true of the rhythmic invoices, which tended to deviate from the metrical and what was established. That situation, in a beginner state and with known resources already discarded, striving to translate or evoke with sounds, a whole range of depths more subjective, produced on me a state of unease, and at the same time it made me feel guilty for looking for “weird” things instead of making normal pieces and starting with simple and easy things, as it corresponded to a good beginner. Therefore, my works at that time were “*Exorcismo*” (*Scherzante para piano*), presented by Luis Alberto Quezada about 1954-1957, in which he did put the dark forces and mystical transparencies before. Other titles that evidenced the singularity of those beginnings were: “*Paisajes desolados*” (for strings, flute, and clarinet), “*La vía de los sepulcros*”, “*Ronda Sabática*” (coven), and so on. (Interview, October 8th 1993, Friday).

JOAQUÍN ORELLANA AS A PROFESSOR:

During the time that he was a professor of Harmony at the National

Conservatory of Music, he tried to implement new forms of musical education in order that the development and knowledge of the new musical currents could be assimilated and interpreted in our environment, unfortunately, because of the retrograde thinking of some professors and students, Joaquín Orellana could not perform his work as a professor at the level he pretended to give his classes.

A group of students formed a small association to fight for the professor. Orellana had the opportunity to transmit all his knowledge as he pretended and without limitations, but the professor saw the confrontation that was taking place within the Conservatory; he resigned as professor, and the students who were interested in acquiring that knowledge were left with the frustration of not being able to study with Master Orellana.

Once out of the Conservatory, he dedicated himself to seeking support from different state and private entities to create the Center for the Study of Contemporary and Electroacoustic Music, but unfortunately, after 22 years of struggle, it has not been able to be formed.

JOAQUÍN ORELLANA'S WORKS.

The following are some of the pieces created by the Master, Joaquín Orellana.

“*Ante-Par III*” (choir, chamber orchestra and female soloist).

It means, in contradiction: Before Paradise, Before Freedom, or simply in Pursuit of Freedom. It is guided by the retrospective way: its own themes evoke the past and are outlined in the mystical and sober design of Gregorian chant, which in subtle

transformations, it gradually gains other expressive forces during the development of the work.

Taking into account the Gregorian chant as the constant in some series of Orellana's works, in the case of "Ante-Par III" a maximum condensation in its own characteristics reflects more about its pure state in contrast to other productions in which it is used as a "leit motiv" or as the opposition to other sound sources: *Cantata Dialéctica*, *Humanofonía*, *Malebolge*, suggesting a sound landscape element or as the presentation of the constant religious spirit of a place. (Programa del Concierto de la Temporada de Verano 1984, de la Orquesta Sinfónica Nacional en homenaje a Charles Ives. 23 de febrero de 1984)

Ballet Contrastes (theme and variations). It consists of a theme (introduction), ten variants (among these: "Per Danza", "Interludio", "Transposiciones" and "Escena"), and a finale. Musically, Orellana defines it as "*Contrastes*," a past language, insinuations-waltzes, lyrical, expressive, noisy work that provokes applause.

Designed by the choreographer Roberto Castañeda through the "Dirección General de Cultura y Bellas Artes," it was destined to Ballet of Guatemala. The first sketches of the work date back to 1962, but it was formally composed in 1964. A year later, it was premiered by the National Symphony Orchestra, under the direction of the Master Humberto Ayestas, who accompanied the dance group.

This work is music based on musical contrasts, made to be defined by

choreographic contrasts. The musical form employed made it easier to achieve the unity in the contrasts, thus achieving that the same character (theme) can be dressed in both the old and modern styles. Here, the classical is "stylization and remembrance," and the modern is presented as refined.

A solid orchestration delimits the work, touching the particular pathos in its lyrical or dramatic parts, as well as the rhythmic and overwhelming strength of its wild parts. (Programa del III Concierto de la XXXII Temporada oficial de la Orquesta Sinfónica Nacional. 2 de julio de 1976)

"CANTATA DIALÉCTICA"

It is a work of a humanofonal character of large dimensions (fifty minutes) that includes the use of magnetic tape.

The indeterminate chant in it, the musical inflexions of the moan, the "weepers," the anguish and terror, the conversative sonority and declamation (in which the invented words do not have any signification but are used only because of their sonorous quality, separating sound from meaning or sense), it contrasts, in some parts, with the presence of Gregorian chant. In its major dimensions, the choir approaches all textual choral procedures in aleatoric organizations. There are sonorous situations in which a "scream" from the female choir, which goes in crescendo, culminates in a soprano solo, which has an indeterminate sonority, a mixture of moaning, laughter, and weeping, which gradually "normalizes" until it reaches a Gregorian chant, which then begins to become indeterminate and culminates in the chorus, emitting a series of complex sonorities produced inside of resonance tubes.

This work was premiered on May 1974 with the participation of 90 people between the instrumental group and the two choirs. (Programa del XVI Concierto de la XXXII Temporada Oficial de la Orquesta Sinfónica Nacional. 8 de octubre de 1976)

“Corales I, II, and III” of the Cantata Escénica “Homenaje a Dante”

In this work are manifested the fundamental values such as the readjustment between the natural art and the cultural art, elaborated in a structural mode, recurring to the dynamic forms of “crescendos” by volume or by increase of elements “diminuendos.” Progressive densities and actions of tension and distension (which are forms and resources that have always been used in music of all periods).

In “Corales I, II, and III,” basically, the approximate pitch in different forms of attack: short and punctual values, blocks in different ways of displacement through the progressive densities, and the use of the phoneme as a minimum musical action, making it contrast as well as integrate with the long and fluctuating values. (Programa de la XXVII Temporada Oficial, X Concierto de la Orquesta Sinfónica Nacional. 27 de julio de 1973)

“DOS POEMAS PARA VIOLÍN Y GRUPOS ORQUESTALES”

In this work, Master Orellana offers a different way of placing the soloist violin and the orchestra; therefore, it is really strange due, for instance, to the fact that the Orchestra never accompanies the violin, nor does it make melodic links and dialogs with the

soloist, the rhythm is almost never breve, and it manages in an atonal system.

It can be considered a great cadence for violin, only that the Orchestra surrounds with sporadic and brief backgrounds, which evidences the features of unity of synthesis as a precise intention. In the first poem, “*Canto y Textura*,” the chant alternates with the sound texture as far as singing is possible today, and a single violin can make texture.

In the cadential passages, the violin even reaches to create mobile blocks, approaching on two strings beats by quarter-tone fluctuation; these have been intensified with the fluctuation of the bow.

In the second poem, “*Inductor*,” the violin induces the Orchestra to perform certain sonorous behaviors (the reason behind the name), slowing it down, sometimes with abrupt chords or urging it to be its echo.

“EI VIOLÍN VALSANTE DE HUIS. ARMADÉL”

This work belongs to the pieces of the series of “Homenajes” [homages]. It is defined in the Creole waltz, and it is inspired by the leading figure, Huisderio Armadel, the main character of the story called “*El Silencio del Grillo*” (contents in the literary work “*El Violín Valsante de Huis. Armadel*,” by the same author).

Huisderio Armadel is a violinist in the village of Imbervalt, and is afflicted by progressive alienation. He is dismissed from the village Small Orchestra because he wanted to play on streets (almost always at the entry of some buildings) and on some corners, but mostly at night in the fields and forests, regularly on full moon nights. His

compositions are strange and inevitably results in waltz that evoke the Creole pieces of his village. It is frequent the presence of the mournful and candidly sentimental waltz, although with different variants. After his death a memoir is discovered in which he relates his “musical adventures” under the moon, with whom he “dialogues” and refers to his “philosophies and metaphysical lucubration”, as well as his amnesia and the “abrupt uncovering of his memory” during a stormy night when he was playing “deliriously” and in which he remembered who he was.

This work includes, among others, “*Canción de Ibervalt*” (for string orchestra) and “*El Violín Valsante*” (for violin and chamber orchestra) (Programa del III Concierto de la Temporada de Verano 1985, de la Orquesta Sinfónica Nacional 28 de febrero de 1985). (Programa del Concierto Esposición en Conmemoración del CLXVII Aniversario de la Independencia Nacional y en Homenaje al maestro Joaquín Orellana. 14 de septiembre de 1988).

“ENTROPÉ (RETURN)”

This work belongs to the genre of Musique concrete. It was part of one of the music backgrounds that the Master composed for the segment “*La última profecía*” of the work “*El Nacimiento de los seres feroces*” by Guatemalan writer Manuel José Arce.

In it is expressed a kind of musical primitivism in a ritual environment, in which the human voice is the main feature used. Also, it is used for the sonorous transformation of the instruments, an effect fulfilled by the use of special attachments.

ANNEX

Distinctions awarded to Joaquín Orellana:

1957: First Place in the “*Concurso de la Canción Guatemalteca TGW.*” Piece: “*Canción Esotérica.*”

1958: First Place *Certamen Centroamericano “15 de Septiembre.”* Piece: “*El Jardín Ecantado.*”

1964: First Place *Certamen Centroamericano “15 de Septiembre.”* Piece: “*Un Extraño Personaje.*”

1969: First Place *Certamen Centroamericano “15 de Septiembre.”* Piece: “*Multífona.*”

1972: Second Place *Certamen Centroamericano “15 de Septiembre.”* Piece: “*Dos Poemas para violín y grupos orquestales.*”

1979: Honorable Mention *VII Concurso Internacional de Música Electroacústica* (Electroacoustic – Analog Music Category). Bourges, Francia. Piece: “*Rupestre en el Futuro.*”

1982: Piece: “*Poema Coral Declamatorio, La Libertad de Un Mundo (Ecos de un Teatro Inaudito).*” Selected to be part of the archive in homage to Simón Bolívar, Maracaibo, Venezuela.

1984: *Dirección General de Cultura y Bellas Artes* awarded the “*Medalla de Bellas Artes*” in recognition of his labor.

1984: Distinction Tsio-Ti awarded by the *Marimba de Conciertos, Dirección General de Cultura y Bellas Artes.*

1992: Recognition for Selection of Characteristic Work “*Híbrido a Presión*”, for

two flutes and sound tools and magnetic tape. Musical event: “Sound Celebration II”, in Louisville, Kentucky, United States. September, 1992.

1993: Artist of the Year Plaque, by *Sociedad Dante Aliegheri*. October, 1993.

INTERVIEW WITH ANLEU DÍAZ ABOUT JOAQUÍN ORELLANA

Both composers have traveled abroad, and received some influence that after that they then applied to their new creations. These travels abroad left their mark on them a spirit of innovation. They have had great difficulties to overcome in their country, such as the lack of the experimentation laboratories, the lack of support from the competent authorities, the marginalization and the low acceptance of the musicians, as well as the reaction of the public, which was more positive than the musicians.

It is important to add that both composers have reached to be known internationally for many of their compositions. They have received prizes, awards, honorable mentions, and so on; both nationally and worldwide. They have participated in events such as *Certamen Annual de Bellas Artes*; they studied in the National Conservatory of Music of Guatemala; they are violinists, contemporary composers, and pedagogues of the already mentioned center of study.

1. How long have you known Master Joaquín Orellana, and what kind of relationship have you had with him?

I met him when I joined the National Symphonic Orchestra; this relationship was solely for work (1964); I made my pro bono

practices; there I met to Joaquín Orellana; I only knew him as violinist. While as a member of the Orchestra, I had the need to write music, I became interested in those who wrote music. I made a painting for the piece “*El Jardín Encantado*” by Orellana. In those years of his struggle, Sarmientos, you are not aware of the value of Orellana’s work.

2. How many works of the Master Orellana did you conduct?

With the National Symphonic Orchestra: 2 works. “*Dos Poemas para Violín y Orquesta*,” and “*Suite para Orquesta*”, and with the Orchestra of the Conservatory, none.

2.1. When?

In the first season of the National Theater, then the second one.

2.2. What kind of tendency? Did you study them? Did you have support from Orellana?

Neo-Romanticism. “*Dos poemas*” (contemporary pointillism). Yes, I did study them without the support of Orellana.

2.3. What reaction had the Orchestra? What was your reaction? What was the audience reaction?

Unfortunately, the Orchestras in our country are not prepared for this kind of music. There was not an extraordinary reaction. I consider Orellana’s work of great quality, it was admirable. Audience: Mostly nothing eloquent, except for a limited group that was enthusiastic.

3. How did you find the Torcuato Di Tella Intitute in Buenos Aires, or didn’t you find it open or functioning?

It had already disappeared, I don't know the reasons, but there was a part of that institution although not with that name, and there were activities such as "laboratory."

3.1. Did they remind Orellana?

Kröpfl and other professors that worked there did remind him.

4. Did you meet Francisco Kröpfl and others? Where and how? What expression did you have of Orellana?

I met Kröpfl, I had good guidance, and I learned elements for orchestration, for my personal formation, elements of experimental music. I did remind Orellana and the work he had done there.

5. What other composers or conductors did you meet in Argentina?

There was a strong group that worked with me, such as: Tauriello, the Master who gave me the courses Hans Swarowsky and Viennese, among others; Pedro Calderón (orchestra conductor); I recognized him again. Another one who conducted one of my works here (Guatemala), I met other young orchestra conductors of Brazil, Venezuela, Argentina, and Peru.

6. Do you think that Orellana and his work are part of a historical stage of Guatemala?

They are part of a stage in the history of Music in Guatemala. Of course, they are.

7. Are you, Orellana, and Sarmientos a generation?

I could say that with little difference in age, as a convergence of musical periods. All 3 of us converged in a stage.

8. About the Master Castañeda; What did he create? What did he do? What current did he encourage?

Extremely important at many levels. He was the first one to create a group (progressive orchestra) that later became the National Symphony Orchestra. (His surname was Castañeda Medinilla, and he was like Ubico's first cousin, hence his influence).

The National Symphonic Orchestra was one of the major important labors he made; he was an encourager of contemporary music. The Master Castañeda worked a lot on dodecaphonism; he taught us about the dodecaphonism movement and about the music theory dodecaphonic. He was the Director of the Conservatory; he invented a new system of Music Notation (with his book "*Polaridades del Ritmo y el Sonido*"). He made music for "*Serpiente Emplumada*," the children's opera "*Emulo Lipolidón*," with lyrics by Miguel Angel Asturias, and also wrote the music for "*La Chalana*." He was professor of Harmony and Counterpoint, Folklore; he was director of *Bellas Artes* for *Instituto Indigenista*, he developed a great labor as an anthropologist. He has a work on Mayan mathematics regarding music. He spoke about some shamans in whom he found terrible complications.

9. What is your concept about the Music of Master Joaquín Orellana?

Joaquín Orellana's work from every point of view is aesthetically important, in which he is an innovator. One of the predecessors of the changes that were to happen in the future was Master José Castañeda, with the changes of signs, new technologies, and more communication (including the arts). Both

Sarmientos and Orellana made aesthetic changes (they were scholarship holders at the Torcuato Di Tella Institute in Buenos Aires), as did I (Anleu Díaz, who informed us that this Institute had already disappeared upon his arrival, only part of the Institute (the laboratory) and with another name. Here, Anleu Díaz also had a relationship with Kröpfl, from whom he also received academic guidance).

In Guatemala, no new music had been created of new tendencies; each one of them contributed new changes (in his field). Orellana made transformations in the aesthetic and musical fields. Among these are, some works, such as *“La Descomposición de la Marimba,”* where he proposes a new timbre and concept of the instrument. The new aesthetics are difficult to interpret with such innovations on the part of the musician and of the audience, especially with this type of conception. In this case, Guatemalan music underwent a transformation and a radical change at that moment, placing Orellana on an international level.

10. Do you believe Joaquín Orellana has contributed to the development of Music in Guatemala?

Of course, he has.

11. What is your opinion of Joaquín Orellana’s current work? I know little about what has been done currently. In the aspect I know him (contemporary tendency stage, works like *“Meteora”*), he reaches to important levels; he works in pointillism, in changes in the timbre, in the conception of sound, and in originality in his works, which takes him to particular levels (Anleu Díaz has conducted in the National Symphonic

Orchestra the works of Joaquín Orellana with this character, such as *“Poemas para Orquesta y Violín”* or his *“Suit para Orquesta de Corte Neorromántico”*). In my concept, works such as *“Dos Poemas para Violín y Orquesta”*, where there is a play of timbre and *“Meteora,”* as well as other relevant works of this period, I consider important. This kind of music had not been made in Guatemala, and the reaction of the public, as well as of the musicians is generally reserved, disliked, or only by a minority, but it is nevertheless impressive anyway.

Interview made on Thursday, November 25th, 1993. *Centro de Estudios Folklóricos* from the University of San Carlos de Guatemala by the student of the Seminar on the Work of Joaquín Orellana in the Faculty of Humanities referred to at the beginning.

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SOME WORKS BY JOAQUÍN ORELLANA: NOTES FOR A CATALOGUE

Year	Work	Instrumentation
1952	"Paisajes desolados" "La vía de los Sepulcro" "Ronda Sabática" (Aquelarre) "Balada trágica"	Strings, flute and clarinet. Voice and chamber orchestra.
1953	"Dos Poemas"	Violin and piano.
1954	"Exorcismo", Scherzante.	Piano.
1956	"Dos Lieder"	Voice and piano (on poems by Leonor Paz y Paz).
1957	"String Quarter no. 1", Andante Allegro. Introducción-fuga. "La vanidosa", Rondó "Canción Esotérica",	Violin and piano. Soprano, piano and string orchestra.
1958	"Preludio temperamental", "El jardín Encantado", <i>Superstición Romance infantil.</i> <i>Figuras grotescas del pueblo.</i>	Cello and piano. Orchestra: 2222-4331 CI, Bass kettledrum, percussion-string.
1960	"Violante en el claustro"	Chapel, choir, orchestra and declaimers.
1962	"Adagio y Scherzo"	Orchestra: 2222-4331, Kettledrum, percussion-string.
1963	"Ballet Contrastes", (<i>Themes and Variants</i>). "Preludio"	Orchestra: 2222-431 magnetic tape, kettledrum, percussion, strings. Abstraction, viola, and chamber orchestra.
1964	Danza Frenética, Adagio, Miniatura pastoril, Scherzo "Un Extraño personaje", symphonic poem.	Trio for violin, viola and violoncello.
1967	"String Quartet No. 2." Frater Ignotus",	

	(In one movement on a Gregorian theme). “Multífona”, (Pointillist in non-tonal system).	
1968	“Meteora”	Based on piano resonances.
1969	“Respondo”	A cappella.
1970	“Estampas de un cuento de hadas”, Fantoche, Danza de Loreto, Llegada del Bando. “Meteora”	Orchestra: 2222-4000 kettledrum, percussion, strings. Orchestra 2222-4331, magnetic vibrating tape, harp, piano, kettledrum.
1971	“Humanofonía”	
1972	“Dos poemas para violín y grupos orquestales”. “Humanofonía IT” (Malebolge) Version 1 / Version 2. “Entrope”, (Retorno) “Asediado Asediante”	Voice and inducing texture. Orchestra: 2222-4000, cell, two vibr. pianos, timb., perc- string.
1973	“Primitiva I” “Iterotzul” “Primitiva grande”.	Choir and especial instruments.
1974	“Cantata dialéctica”. (Dios está en nosotros...y el diablo también).	Mobile choir, fixed choir and orchestral ensemble.
1975	“Diver - intento”.	Flute, guitar and double bass.
1977	Music for: “Bodas de Sangre”, by Federico García Lorca	Choir and especial instruments.
1978	“Tzulumanchi”	12 actors and especial instruments.
1979	“Rupestre en el futuro” Music for: “Historia del Popol Vuh”, (told for children of the year 2000).	
1980	“Ante Par IT “Imposible a la X”, (Imágenes de una historia en redondo).	Choir, orchestra and soloist soprano. Orchestra: 2222-2000 vibr, kettledrum and perc-strings.

1981	“Santanadasantan”	singer-actress, male chorus and special instruments
1982	“Híbrido a presión” “Piezas características” Oxidorganillo y Mandolina en el recuerdo “La Libertad de un Mundo”, Declamatory choral poem (Ecos de un teatro inaudito)	Two flutes, magnetic tape and especial instruments. For string quartet (two violins, viola and cello). A cappella choir, children's choir and three declaimers
1984	Incidental and interrupted waltz. “El violín valsante de Huis. Armadel Music for: “La rueda sin fin de los Katunes”	Orchestra: soloist violin, string.
1987	“Híbrido a presión I”	Two flutes, magnetic tape and especial instruments.
1990	“La Profecía”, by Manuel Corleto “La visión”, “Tajuná”, “Canto cortesano”, Rachitenej (warrior chant), “Uyubsá”, “Danza grotesca”, “Canto Indígena” Musicalization of the Opera - Theater	
1991	“Transiciones” (stone-wood-metal)	Sound tools, magnetic tape and three dancers.
1992	“En los Cerros de Ilom” minninal overture, Justina’s chant (Requiem de Cuna), “Llamado de flautas” “Himno evangélico” “Transferamvis” (march) “Canto guerrero” “Mi luna-luna lunita” “Canto ostinatto de Asedio” “Lamento oscuro 1 y 2” “Himno de júbilo” “Son Chapín” “Fiesta en mi campo” Opera-Theater Final Ceremony	
1993	“Ramajes de una marimba imaginaria” This work is a reduction of “Evocación profunda y traslaciones de una marimba”, made for didactic purposes. “El nacimiento de Guarimba” Musical educational theater.	Marimba and magnetic tape.

For three characters: 1. Professor, b. musician, c. guitarist., 4 marimba player (possibly 4 more marimba player at the end) in scene, 1 occult pianist or magnetic tape.

"La Profecía"

CHOREOGRAPHIC AND MUSICAL THEATER
Text: Manuel Corleto Music: Joaquín Orellana

QUICHE (In order of appearance)

AHKIN	Adán Sandoval
KING QUIKAB	Cony de Fleco
PRINCE QUICHE	Gabriel Navasi
GIRL MALINCHE	Cinzia di Chiara
MALINCHE	Emira González
TEPE	Rudy Mejía
CHAVEZ	Otto Fernández
IXCOT	Enrique Vicente
SAQUIMUJ	Ricky Bámaca
TECUN UMAN	Abigail Ramírez
HUITZIL ZUNUN	Jorge Cabrera
TEPEPE	Amado Solís
CORIFE	Mayra Rossell
OLD MAN	José Anzoátegui
MUSICIANS	Joaquín Orellana
	Amami Ángel
	Julio Santos
	Félix Azundia

SPANISH

PEDRO DE ALVARADO	Manuel Corleto
CRIJOL	Arturo D'Arcy
CARRILLO	Guillermo Ramírez
DE LEON CARDONA	Joan Solo
JORGE ALVARADO	Luis Escobedo
PORTOCARRERO	Francisco Almorza
THE VIRGIN	Patricia Orantes

I, LA VISION. Scene II, LA CORTE QUICHE. Scene III, LA CORTE DE TECUN. Scene IV, TECUN EN LA CORTE QUICHE. Scene V, LOS NIÑOS. Scene VI, LOS CONQUISTADORES. Scene VII, LA EMBAJADA. Scene VIII, EL DESAFIO. Scene IX, LA BATALLA. Scene X, VIVA EL REY.

GENERAL DIRECTION
MUSICAL DIRECTION
PHYSICAL PREPARATION OF QUICHES
PHYSICAL PREPARATION OF SPANISH AND
GENERAL COMBATS
COSTUME DESIGN
SET DESIGN
LIGHTING DESIGN
COSTUME DESIGN
ASSISTANTS

SCENOGRAPHY REALIZATION
ASSISTANTS
REALIZATION OF HEADRESSES
ASSISTANTS

MANUFACTURE OF WEAPONS
SPANISH FOOTWEAR
QUICHE SANDALS
ironwork (horse and crosses)
ASSEMBLY OF LIGHTS
ASSISTANTS

MUSIC, CHANTS, COURT MUSIC, SPECIAL
SOUND TOOLS, MAGNETIC TAPE EFFECTS,
SOUND TEXTURES IN INDIAN PHONEMES
RECORDINGS
MAKEUP
ASSISTANTS

PHOTOGRAPHS
PAINTING OF BOOK COVER
ARRANGEMENT OF ESPAÑOLAE'S HAIR
EXECUTIVE MANAGEMENT
PRODUCTION ASSISTANT
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Rosita Rodríguez
Hermanos Cárdenas
Hermanos Orozco
Francisco Almorza
Saul Percolia
Enrique Vicente
Regina Gómez
José E. Tinoco
Wilfredo González
Diego Sapón
Carlos González (Hierroxx)
Carlos González
Gustavo Rabanales
Rómulo Martínez
Carlos Muñoz

Joaquín Orellana
Miguel Morales
Xavier Pacheco
Moisés González
Edgar Andaverde
Julio Miranda
Luis González
Manolo Gallardo
Manuel del Cid
Margarita Kénéfic
Luis Escobedo
Amado Solís
Equipo La Vasiya
Equipo La Profecía
Manuel Corleto
Impresos D&M
Mayra Rossell y Manuel Corleto

We are grateful for the collaboration of the Technical-Artistic Department of the Miguel Angel Asturias Cultural Center.

Eva Inés Carrillo

Soloist



She was born in Guatemala in 1944. She began her piano studies at the National Conservatory of Music in Guatemala 1959 with the Master Jorge Sarmientos. In August of that same year, she continued her studies with Augusto Ardenois.

In 1962 she participated in the *Certamen Nacional Permanente de Ciencias, Letras y Bellas Artes "15 de Septiembre"* and obtained the First Place "*Primer Premio Centroamericano de Piano 'Georgette Contoux de Castillo.'*" In October of that same year, she graduated as a pianist and continued her post graduate studies with Master Manuel Herrarte. She has performed on different opportunities as a soloist with the National Symphony Orchestra.

In 1964 she participated again in the *Certamen Nacional Permanente*, obtained for the second time the First Place "*Primer Premio Centroamericano 'Manuel Espinoza'*" in the Branch of Music, interpreting of piano.

In August 1968 she participated, in Mexico, in the piano improvement course given by musicologist José Kahan.

In 1869, she performed, under the direction of Master Eduardo Mata, "*Concierto en Sol para piano y Orquesta de Ravel.*"

Also in 1970, she obtained the First Place *Certamen Permanente Centroamericano "15 de Septiembre,"* in the category of interpretation of piano.

beginning
BRAZIL

Guatemalan JORGE SARMIENTOS proved to be a first-class conductor. His performance with the National Symphony Orchestra of Rio de Janeiro left a very pleasant memory. *O'Globo*. Rio de Janeiro, 1969.

CHILE

With the premiere of the ballet *Urbanidad*, director SARMIENTOS said goodbye to the Santiago public, who gave him a prolonged ovation when the corps de ballet invited him on stage. *Mercurio*. Santiago de Chile. 1966.

JORGE SARMIENTOS, Guatemalan conductor, in charge of the Chilean Symphony, developed a brilliant, confident and convincing work. Santiago de Chile, 1966.

continue

XIII CONCIERTO
Friday September 27th 1971
9:00 p.m.
Conservatory of Music

PROGRAM

"Tema", (Introducción) and "Final"
To Jorge Sarmiento

J. ORELLANA

Concierto No. 1 para Piano y Orquesta, Op. 10. (1911)

S. PROKOFIEFF

- a) Allegro brioso
- b) Andante assai
- c) Allegro Scherzando

Soloist:
EVA INÉS CARRILLO

INTERMEDIATE

Sinfonía No. 6, Op. 53
(for great orchestra)

D. SHOSTAKOVICH

- a) Largo
- b) Allegro
- c) Presto

Conductor
JORGE SARMIENTOS

Primera audición en Guatemala



The programs above were given only in Spanish to the audience at these events. This is only an adaptation into English for a better understanding by readers of the structure and content of them.

XXV Official Season



NATIONAL SYMPHONIC ORCHRESTRA OF GUATEMALA

MANUEL GOMEZ
Oboista

He born in Salamá, entered to the Conservatory of Music in 1930. His professors were Rafael Alvarez, Raúl Paniagua, José Espinoza and Salvador Ley.

He was co-founder of the program "*Guatemala en Marcha*" together with Miguel Angel Sandoval, having previously been director of *La Hora Nacional* and the Permanent Salon Orchestra of TGW, *La Voz Guateamla*.

In 1953 traveled to San Salvador, where he was assistant conductor of the Symphonic Orchestra of this country, musical director of the *Ballet San Salvador* and director of *La Hora Nacional*.

In 1955 he traveled to Quito, Ecuador, where, along four years he was the main oboe of the Symphony Orchestra and professor at the Conservatory of Music.

In 1959 he returned to Guatemala, where he was the main oboe of the National Symphony Orchestra.

JOAQUÍN ORELLANA
Composer and violinist, born in Guatemala City.

STUDIES IN GUATEMALA

Harmony, Counterpoint, Fugue, Composition and Orchestration with Ricardo Castillo, Franz Ippich, Augusto Ardenois and José Castañeda. Complete violin studies with Carlos Ciudad-Real. Current member of the National Symphony Orchestra.

STUDIES IN ARGENTINA

In 1967 he obtained through the *Concurso Latinoamericano* a scholarship to advanced musical studies at the Torcuato Di Tella Institute, in Buenos Aires, under the direction of Alberto Ginastera. At this Center he studied Textures of Contemporary Music, Techniques of Electronic Music, Composition and Editing in Electronic Music, Composition Seminar, Structural Linguistics and Poetic Analysis, Audiovisual Techniques and Philosophy of art, with Alberto Ginastera, Francisco Kröpfl, Gerardo Gandini, engineer Fernando von Reichembach, Luigi Nono, Cristian Halfter, Vladimir Ussachevsky and Román H. Ramati.

"Híbrido a presión"
 1 = 70 (75) (2 Fl., Instr. espec.) 1982

1
 J. Orellana M.

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