GABRIELA LENA FRANK

Conquest Requiem

ANTONIO ESTÉVEZ

Cantata Criolla

Jessica Rivera, Soprano • Aquiles Machado, Tenor

Andrew Garland, Juan Tomás Martínez Yépez, Baritone

Nashville Symphony Chorus and Orchestra

Giancarlo Guerrero

Gabriela Lena Frank (b. 1972)
Conquest Requiem (2017) **35:13**

Text: Latin Mass for the Dead 1–7, Nilo Cruz (b. 1960) 1 3 5 7,
attrib. Nezahualcoyotl (b. 1402), trans. Gabriela Lena Frank 1 3 7

1	I. Introit: Cuicatl de Malinche ('Song of Malinche')	7:09
2	II. Judex ergo cum sedebit –	4:52
3	III. Dies Irae: Cuicatl de Martín ('Song of Martín')	6:44
4	IV. Recordare, Jesu pie –	4:24
5	V. Rex Tremendae: El aullido de Malinche ('The Howl of Malinche')	5:20
6	VI. Confutatis maledictis –	2:37
7	VII. In Paradisum: Benedicion de Malinche y Martín	4:07

Antonio Estévez (1916–1988)
**Cantata Criolla 'Florentino, et que cantó con el Diablo'
('Florentino, who sang with the Devil')** (1947–54) **33:59**

Text: Alberto Arvelo Torrealba (1905–1971)

8	Part I – El Reto ('The Challenge'): Lento e cadencioso	17:09
9	Part II – La Porfia ('The Duel'): Lento, tenebroso – Allegro vivo	16:50

Jessica Rivera, Soprano 1 4 5 7
Aquiles Machado (as Florentino), Tenor 8 9
Andrew Garland 2 3 6 7,
Juan Tomás Martínez Yépez (as El Diablo) 8 9, Baritone
Daniel Binelli, Bandoneon 9
Alcides Rodriguez, Maracas 8 9

Nashville Symphony Chorus
(Tucker Biddlecombe, Chorus Master)

Nashville Symphony
Giancarlo Guerrero

Gabriela Lena Frank (b. 1972): **Conquest Requiem**
Antonio Estévez (1916–1988): **Cantata Criolla**

Gabriela Lena Frank: Conquest Requiem

Much has been written of the violent meeting of the Old and New Worlds that produced the Americas – North, Central, and South – known to the world today. Over the centuries since, key figures have emerged – conquistadores Cristoforo Colombo, Hernán Cortés and Francisco Pizarro; chroniclers Bernal Díaz del Castillo, the native Garcilaso de la Vega and the Dominican friar Bartolomé de las Casas – as especially emblematic of the cataclysm that was the Conquest. These men and countless others bore witness and, oftentimes, great responsibility for the death and destruction of entire societies while simultaneously having a hand in the birth of new *mestizo* (mixed-race) civilizations.

Against such grand historical strokes, the stories of ordinary people are easily swept away but for the efforts of creative imagination, employed here in the *Conquest Requiem*. This piece is inspired by the true story of Malinche, a Nahua woman from the Gulf Coast of Mexico who was given to the Spaniards as a young slave. Malinche's ever-evolving prowess as an interpreter of her native Nahuatl, various Mayan dialects, and Spanish elevated her position such that she would convert to Christianity and become mistress to Cortés during his war against the Aztecs. She would later give birth to their son Martín, one of the first *mestizos* of the New World.

While Malinche has been conflated with Aztec legends, she has been variously viewed as feminist hero who saved countless lives, treacherous villain who facilitated genocide, conflicted victim of forces beyond her control, or as symbolic mother of the new *mestizo* people.

In the *Conquest Requiem*, Malinche's story is the linchpin for the juxtaposition of traditional liturgical verses from the Latin Mass for the Dead against Nahua poetry as chronicled from the mouths of fallen indigenous princes (notably Nezahualcoyotl). Newly composed Spanish words from playwright/poet Nilo Cruz round out the text.

Gabriela Lena Frank

Gabriela Lena Frank's *Conquest Requiem* is a profound and ambitious work that explores the violent clashes and perpetual confrontations between the Old and New Worlds. Frank brings to life the complexities of colonisation, identity and survival through a fusion of Western liturgical traditions, indigenous Nahua poetry and Latin influences.

Known for her compelling storytelling and cultural narratives, Frank composed *Conquest Requiem* during her tenure as composer-in-residence with the Houston Symphony under music director Andrés Orozco-Estrada. The work reflects her signature approach – blending historical themes with a vibrant musical language that embraces operatic and symphonic traditions while challenging conventional boundaries.

'Against such grand historical strokes, the stories of ordinary people are easily swept away but for the efforts of creative imagination, employed here in *Conquest Requiem*,' says Frank. This imaginative effort takes shape in the form of Malinche (sung by soprano Jessica Rivera), the Nahua woman at the centre of the work, which is based on a true story. Given to the Spanish as a young slave, Malinche became an interpreter, advisor and ultimately mistress to Hernán Cortés during his conquest of the Aztec Empire. Malinche's role in history remains deeply contested – was she a victim, a villain, a survivor, or the symbolic mother of a new *mestizo* (mixed-race) people?

In *Conquest Requiem*, Frank juxtaposes the traditional Requiem Mass with indigenous Nahuatl texts, chronicled from the voices of fallen indigenous princes. This combination of ancient and modern sources follows the tradition of Benjamin Britten's *War Requiem*, which similarly contrasts historical texts to amplify the universal dimensions of conflict.

Frank portrays Malinche as a figure of ever-evolving prowess, a woman who, through her mastery of multiple languages – Nahuatl, various Mayan dialects, and Spanish – gained extraordinary influence in an era dominated by men and war. However, her survival came at a cost.

'While Malinche has been conflated with Aztec legends, she has been variously viewed as a feminist hero who saved countless lives, a treacherous villain who facilitated genocide, a conflicted victim of forces beyond her control, or as the symbolic mother of the new *mestizo* people,' says Frank.

In *Conquest Requiem*, Malinche's story is intertwined with that of her son, Martín (sung by baritone Andrew Garland), one of the first *mestizos* of the New World. Their voices reflect the pain and lasting repercussions of colonisation. Through lyrical and dramatic passages, Frank explores Malinche's psychological turmoil, the weight of her choices and the echoes of her legacy across generations.

The chorus, omnipresent throughout the work, functions as a Greek chorus – commenting on the unfolding drama and underscoring the inevitability of history's course.

Conquest Requiem is structured in seven movements, aligning with traditional Requiem Mass sections while introducing unconventional elements. It begins with *Introit*, a prayer for 'eternal rest' (the genesis of the term 'Requiem'), setting a reverent tone. The *Dies Irae*, spanning movements two through six, is a series of prayers involving the Last Judgment. The work concludes with *In Paradisum*, a striking departure from conventional resolutions.

Frank's orchestration is vivid storytelling. The unusual instrumental colours, extreme registers and unexpected textures musically mirror the awe and terror of the New World as the indigenous peoples and the Spanish conquistadors encountered it.

Frank collaborated with Pulitzer Prize-winning playwright and poet Nilo Cruz to craft a story from the perspective of the conquered. Their writing and poetry are inherently dramatic, often operatic, incorporating passages of recitative and soaring arias. The orchestra plays an essential storytelling role, sometimes heightening tension and offering meditative reflection.

At its core, *Conquest Requiem* poses a fundamental question: How do we reconcile this legacy, then and now, as historical violence continues to shape modern issues?

Gabriela Lena Frank has long been fascinated by identity and cultural intersection themes. In *Conquest Requiem*, she pushes these themes to their most dramatic and poignant extremes, creating a powerful work that resonates beyond history and underscores contemporary themes.

In addition to the solo soprano, solo baritone, and mixed chorus, the *Conquest Requiem* is scored for three flutes, three oboes, three clarinets, three bassoons, two horns, two trumpets, two trombones, tuba, timpani, three percussionists, piano, harp and strings.

Sherry Gibbs

Antonio Estévez: Cantata Criolla

Cantata Criolla has long been a wildly popular work in Venezuela, where Nashville Symphony music director Giancarlo Guerrero launched his career. 'We normally think of choral music as church music, particularly in connection with Europe,' he says. But *Cantata Criolla*, which Antonio Estévez wrote for the secular concert hall, counts as 'one of the greatest choral pieces of the 20th century in Latin America'. The live recording Guerrero and Nashville Symphony have released from these performances marks its first professional recording since the classic account on disc by the Simón Bolívar Symphony Orchestra of Venezuela, which Eduardo Mata recorded in 1992.

Estévez's reputation in his native Venezuela is analogous to that of Copland in the United States as the pioneer of a national musical voice. While Copland absorbed formative inspirations from his travels south of the border, Estévez spent the years 1945 to 1949 studying at Columbia University and Tanglewood, where both Copland and Leonard Bernstein (two years younger than Estévez) were influential teachers. Estévez grew up playing saxophone in a village band and had become an oboist in the Venezuela Symphony Orchestra.

Not long after he returned to Venezuela – then in the grip of a military dictatorship – he completed *Cantata Criolla*. Its premiere at the first Latin American music festival held in Caracas in 1954 for an audience some 8,000 strong (among them Copland) gave the 38-year-old Estévez the greatest triumph of his career. Along with winning the Ministry of Culture's National Music Award, it established a tradition of its own of regular performances among Venezuelan youth orchestras and choruses.

Cantata Criolla – whose subtitle is *Florentino, who sang with the Devil* – sets a text that was initially published in 1940 by the influential, Caracas-based folklorist, poet and diplomat Alberto Arvelo Torrealba (1905–1971). His poem, itself a Venezuelan cultural icon that has been frequently adapted to various media, depicts the *llanero* Florentino, comparable to the Argentine gaucho or American cowboy. One of the best-known customs of the *llaneros* was the practice of poetic duels (*contrapunteos*), in which the participants (*copleros*) would combat with words rather than weapons (though it could come to the latter) by improvising verses. The rule is that the contestants must carry on by taking up the last line offered by their opponent and use it to make their point.

Florentino engages in just such a war of words with an ominous horseman who approaches him in the desolate, dust-filled solitude of the plains, where farmers labour under adverse conditions. Proud of his skill, Florentino is obliged to take up the stranger's challenge to compete. The stakes of the troubadour's singing contest become downright Faustian when the mysterious interloper is revealed to be none other than the Devil, 'silver-tongued with his song'. But when Florentino invokes the name of the Holy Virgin, he forces the Devil to cede and prevails.

Thomas May

Conquest Requiem

1 I. Introit: Cuicatl de Malinche

Choir
Requiem aeternam dona eis, Domine.

Soprano *(Spanish)*
Tenochtitlan, mi ciudad,
¿te habré maldecido?

Soprano
De los tantos nombres
que me han dando,
solo un nombre me quedan:
La Malinche,
por traicionar a mi pueblo.

Soprano
Tenochtitlan, mi ciudad,
habré entregado tu tierra
por amar al enemigo?

Choir
Lux perpetua luceat eis.

Soprano *(Nahuatl)*
Ah ca no chichic teopoulhqui
tenahuac ye nican?

Choir
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Soprano *(Spanish)*
Lloro.

1 I. Introit: Song of Malinche

Choir
Eternal rest give unto them, O Lord.

Soprano
Tenochtitlan, my city,
have I put a curse on you?

Soprano
Of all the names
I’ve been given,
only one name remains with me.
La Malinche,
for betraying my people.

Soprano
Tenochtitlan, my city,
have I handed over your land
for loving the enemy?

Choir
Let perpetual light shine upon them.

Soprano
Will sorrow and pain be the fate of the
people of the true land?

Choir
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Soprano
I cry.

2 II. Judex ergo cum sedebit

Choir
Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.

Quis denique Martia primus
arcus volucresque sagittas
ignivit et edidit iras,
mortes stabilivit amaras.

Ingemisco tamquam reus.

Qui spicula cudit
in usus,
conflavit in incude funus.

Culpa rubet vultus meus.

Lamne tenuavit et ictus.

Ingemisco!

Solo Baritone
Supplicanti parce, Deus.

3 III. Dies Irae: Cuicatl de Martín

Choir
Dies irae,
dies illa solvet saeclum in favilla.
Quantus tremor est futurus
quando judex est venturus
cuncta stricte discussurus.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

2 II. Judex ergo cum sedebit

Choir
When therefore the Judge takes His Seat
whatever is hidden will reveal itself,
nothing will remain unavenged.

Whoever fashioned first the bow,
and flight of arrows, swift, secure,
launched anger on the air and made
the bitterness of death more sure.

I groan like a guilty man.

Who tempered spearheads
for their work,
he breathed upon the anvil death.

Guilt reddens my face.

He hammered out the slender blade.

I groan!

Solo Baritone
Spare a supplicant, O God.

3 III. Dies Irae: Cuicatl de Martín

Choir
Day of wrath,
that day will dissolve the earth in ashes.
What dread there will be
when the Judge shall come
to judge all things strictly.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

Baritone *(Nahuatl)*
Ya neli cococ ye otimalihuico
in motloc, monahuac, in Ipalnemohua

Choir
Yyao, yyahue

Baritone
Nit layocoya nicnotlamati
xochitica ihuan cuicatica
niquilnamiqui in tepilhuan
in oyaque yehuan…

Choir
Yyao, yyahue

Baritone
…Xochitecatl, Amaztecatl,
Tequantepehua, Chiltepehua!

Baritone *(Spanish)*
Poco a poco sin un horizonte,
voy conociendo el mundo.
Yo soy Martín Cortes,
el primer mestizo,
hijo de La Malinche, la traidora,
y Hernán.el impostor.
(Nahuatl) Oc ceppa nozaloloz?

Choir
Quid sum miser tunc dicturus,

Baritone
Quen quinequi noyollo,

Choir
quem patronum rogaturus,

Baritone
Ipalnemohuani?

Baritone
Anguish comes to life
Next to you, Endower of all life.

Choir
Yyao, yyahue

Baritone
I am mourning alongside
flowers, the songs
I am remembering the
nobles who have died…

Choir
Yyao, yyahue

Baritone
…Xochitecans, Amaxtecans,
Tecuantepecans, Chiltepecans!

Baritone
Bit by bit without a horizon,
I get to know the world.
I am Martín Cortes,
the first mestizo,
son of La Malinche, the traitor.
and Hernán, the deceiver.
Do I as a frieze even exist?

Choir
What then shall I say, wretch that I am,

Baritone
How is your heart known,

Choir
what advocate entreat to speak for me,

Baritone
Endower of all life?

Choir
cum vix Justus sit securus?

4 IV. Recordare, Jesu pie

Choir
Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.

5 V. Rex Tremendae: El aullido de Malinche

Soprano *(Spanish)*
¡Si solo pudiera cegar mis ojos!
Yo, la Malinche,
he sido testigo del rapto,
del robo de mi tierra.
¡Tenochtitlan, mi ciudad!

¡Si solo pudiera retraer mis pasos!
En barcos, se llevan el oro,
y dejan atras un remolino…

Choir
Rex tremendae…

Soprano
…de humo…

Choir
…majestatis,…

Soprano
…y ceniza.

Choir
…qui salvandos salva gratis,
Salva me, fons pietatis.

Soprano *(Spanish)*
¡Venid a escuchar el silencio!
¿Cómo pueden mirar a su Díos

Choir
when even the just may hardly be sure?

4 IV. Recordare, Jesu pie

Choir
Remember, blessed Jesus,
that I am the cause of Thy pilgrimage.
Do not forsake me on that day.

5 V. Rex Tremendae: The Howl of Malinche

Soprano
If only I could blind my eyes!
I, La Malinche,
have witnessed the rape,
the theft of my land.
Tenochtitlan, my city!

If only I could retract my steps!
In vessels, the bandits take the gold
and leave behind a whirlwind…

Choir
King of awful…

Soprano
…of smoke…

Choir
…majesty,…

Soprano
…and ash.

Choir
…who freely savest the redeemed,
save me, O fount of goodness.

Soprano
Come hear the silence!
Who can gaze at their God

despues de ver esta tierra
arada por la traición?

6 VI. Confutatis maledictis

Choir
Confutatis maledictis
flammis acribus addictis,
voca me cum benedictis.

Baritone
Oro supplex et acclinis.

7 VII. In Paradisum: Benedicion de Malinche y Martín

Baritone, Soprano *(Spanish)*
Sagrados son los que vienen
a ver sus muertos.

Choir
In paradisum deducant
te angeli.

Soprano
Vienen con la lluvia,
con los labios heridos
por el nombre del enemigo.

Baritone *(Nahuatl)*
Tel ca chalchihuitl no xamani,
no teocuitlatl in tlapani.

Choir
Requiescant in pace.

All
Amen.

Liturgical Mass Texts
Spanish texts by Nilo Cruz (b. 1960)
Nahuatl texts attributed to Nezahualcoyotl (b. 1402), translated by Gabriela Lena Frank with additional pronunciation guidance from Cuauhtemoc Quintero Lule

after seeing this land
plowed by treason?

6 VI. Confutatis maledictis

Choir
When the accursed have been thwarted
and given over to the bitter flames,
call me with the blessed.

Baritone
I pray in supplication on my knees.

7 VII. In Paradisum: Benedicion de Malinche y Martín

Baritone, Soprano
Blessed are those who come
to see their dead.

Choir
May the angels lead thee
into paradise.

Soprano
They arrive with the rain,
with their lips wounded
by the name of the enemy.

Baritone
Even jade splits,
and gold breaks.

Choir
Rest in peace.

All
Amen.

English translations of Spanish texts by Nilo Cruz
English translations of Nahuatl and Latin texts by Gabriela Lena Frank

Cantata Criolla
‘Florentino, et que cantó con el Diablo’

8 Part I – El Reto: Lento e cadencioso

El coplero Florentino
por el ancho terraplén
caminos del Desamparo
desanda a golpe de seis.

El coplero Florentino…

Puntero en la soledad
que enlutan llamas de ayer,
macolla de tierra errante
le nace bajo el corcel.
Ojo ciego el lagunazo
sin garza, junco ni grey,
dura cuenca enterronada
donde el casco de traspié.
Los escuálidos espinos
desnudan su amarillez,
las chicharras atolondran
el cenizo anochecer.

Parece que para el mundo
la palma sin un vaivén.

El coplero solitario
vive su grave altivez
de ir caminando el erial
como quien pisa vergel.
En el caño de Las Animas
se para muerto de sed
y en las patas del castaño
ve lo claro del jagüey.

El cacho de beber tira,
en agua lo oye caer;
cuando lo va levantando
se le salpican los pies
pero del cuemo vacío

Cantata Criolla
‘Florentino, who sang with the Devil’

8 Part I – The Challenge: Lento e cadencioso

The singer-poet Florentino
by the wide terraplein
towards El Desamparo
travels round about six.

The singer-poet Florentino…

Riding in the loneliness
blackened by yesterday’s flames,
clusters of flying dust
rise under the horse.
Like a blind eye the pond
without stork, rush or flock,
hard lumped basin
where the hoof stumbles.
The squalid cactus
bares its yellowness,
the harvest fly rattles
the ashy sunset.

It seems to stop the world
the palm tree without its sway.

The lonely poet-singer
carries his deep pride
of walking on unplowed land
as if it were a flower garden.
In the Las Animas ditch
he stops dying of thirst
and by the trunk of the chestnut tree
he sees the glitter of a pond.

He throws the water bottle
and on water he hears it fall;
as he lifts it back towards him
water wets his feet
but from the empty bottle

ni gota pudo beber.
Vuelve a tirarlo y salpica
el agua clara otra vez,
mas sólo arena sus ojos
en el turbio fondo ven.

Soplo de quema el suspiro,
paso llano el palafrén,
mirada y rumbo el coplero
pone para su caney,
cuando con trote sombrío
oye un jinete tras él.

Negra se le ve la manta,
negro el caballo también;
bajo el negro pelo-e-guama
la cara no se le ve.
Pasa cantando una copla
sin la mirada volver:

—Amigo, por si se atreve,
aguárdeme en Santa Inés,
que yo lo voy a buscar
para cantar con usté.

Mala sombra del espanto
cruza por el terraplén.
Vaqueros de lejanía
la acompañan en tropel;
la encobijan y la borran
pajas del anochecer.

Florentino taciturno
coge el banco de través.
Puntero en la soledad
que enlutan llamas de ayer
parece que va soñando

con la sabana en la sien.
En un verso largo y hondo
se le estira el tono fiel:

not one drop could he drink.
He throws it again and splashes
the clear water again,
but only sand his eyes
in the turbid bottom can see.

The breath like a burning gust,
the palfrey at slow pace,
look and bearing the singer-poet
sets toward his cabin,
when with a sombre trot
he hears a rider behind him.

Black is his poncho,
black is also his horse;
under his black high-hat
the face cannot be seen.
Rides by singing a couplet
without turning his head:

– Friend, if you dare,
wait for me in Santa Inés,
where I will be looking for you
to sing with you.

Evil shadow of horror
crosses the terraplein.
Remote cowboys
accompany him in a bustle;
he is covered and obscured
by the grass of sunset.

Florentino taciturn
cuts across the plains.
Riding in the loneliness
blackened by yesterday’s flames
he seems to be dreaming

with the savanna at his temple.
In a long and deep verse
his faithful tune stretches:

—Sabana, sabana, tierra
que hace sudar y querer,
parada con tanto rumbo
con agua y muerta de sed,
una con mi alma en lo sola,
una con Dios en la fe;
sobre tu pecho desnudo
yo me paro a responder:
sepa el cantador sombrío
que yo cumplo con mi ley
y como canté con todos
tengo que cantar con él.

9 Part II – La Porfia: Lento, tenebroso – Allegro vivo

Noche de fiero chubasco
por la enlutada llanura,
y de encendidas chipolas
que el rancho de peón alumbran.
Adentro suena el capacho,
afuera bate la lluvia;
vena en corazón de cedro
el bordón mana ternura;
no lejos asoma el río
pecho de sabana sucia;
más allá coros errantes,
ventarrón de negra furia;
y mientras teje el joropo
bandoleras amarguras
el rayo a la palmasola
le tira señeras puntas.
Súbito un hombre en la puerta:
indio de grave postura,
ojos negros, pelo negro,
frente de cálida arruga.
Pelo de guama luciente
que con el candil relumbra.

Un golpe de viento guapo
le pone a volar la blusa,
y se le ve jeme y medio
de puñal en la cintura.

– Savanna, savanna, land
that makes you sweat and love,
a place with many routes
with water and dying of thirst,
one with my soul in its solitude,
one with God in the Faith;
over your bare chest
I stop to answer:
let the sombre singer know
that I abide by my law
and as I have sung with all
I have to sing with him.

9 Part II – The Duel: Lento, tenebroso – Allegro vivo

Night of fiery squall
all over the mourning plain,
and of aroused folk rhythms
that light up the labourer's hut.
Inside the maracas sounds,
outside the rain pours;
vein in the heart of cedar
the bass string oozes tenderness;
not far the river appears
breast of dirty savanna;
further away wandering choirs,
wind of black fury;
and while the rhythm weaves
sadness with the guitar
the lightning to the palm tree
fires solitary rays.
Suddenly a man at the door:
Indian of grave attitude,
black eyes, black hair,
forehead of fiery wrinkle.
Shiny high hat
that glitters under the oil lamp.

A gust of daring wind
blows his shirt open,
and one inch can be seen
of a knife under his belt.

Entra callado y se pone
para el lado de la música.
Oiga vale, ese es el Diablo,
—la voz por la sala cruza—

Mírelo como llegó,
con tanto barrial y lluvia,
planchada y seca la ropa
sin cobija ni montura.
Dicen que pasó temprano
como quien viene de Nutrias,
con un oscuro bonquero
por el paso Las Brujas.
Florentino está silbando
sones de añeja bravura
y su diestra echa a volar
ansias que pisa la zurda
cuando el indio pico de oro
con su canto lo saluda.

El Diablo
Catire quita pesares
contéstame esta pregunta:
¿quién es el que bebe arena
en la noche más oscura?

Florentino
En la noche más oscura
lo malo no es el lanzazo
sino quien no lo retruca.
Tiene que beber arena
el que no bebe agua nunca.

El Diablo
El que no bebe agua nunca.
Así cualquiera responde
barajando la pregunta.
¿Quién mata la sed sin agua
en jagüey de arena pura?

Comes in quietly and goes
to where the music is.
Listen friend, it is the Devil,
– the rumour spreads across the room –

See how he arrived,
with all the mud and rain,
ironed and dry his clothes
without poncho or mount.
They say he went by earlier
like someone coming from Nutrias,
with a dark boatman
by the Las Brujas pass.
Florentino is whistling
tunes of past bravery
and his right hand sets flying
longing pressed down by his left
when the Indian silver-tongued
with his song salutes him.

The Devil
You who makes others forget sorrows
answer me this question:
who is he who drinks sand
in the darkest night?

Florentino
In the darkest night
the bad thing is not the attack of the spear
but not to return it.
It must drink sand
he who never drinks water.

The Devil
He who never drinks water.
Anybody can answer
avoiding the question.
Who satiates the thirst without water
in a pond of pure sand?

Florentino
En jagüey de arena pura,
el médano solitario,
el ánima que lo cruza,
la noche que lo encobija,
el lucero que lo alumbra.
¡Qué culpa tengo señores
si me encuentra el que me busca!

El Diablo
Ya que tienes tantas artes
déjeme que se las vea.
Falta un cuarto pa la una
cuando el candil parpadea,
cuando el espanto sin rumbo
con su dolor sabanea,
cuando Florentino calla
y así perdió la pelea,
cuando canta la pavita,
cuando el gallo menudea.

Florentino
Cuando el gallo menudea
la garganta se me afina
y se me aclara la idea.
Yo soy como el espinito
que en la sabana florea:
le doy aroma al que pasa
y espino al que me menea.

El Diablo
Espino al que me menea:
¡Ah caramba! yo en quedarme
y usted Catire me arrea.
Mire que estoy remolón
con esta noche tan fea.
Vaya poniéndose alante
pa'que en lo oscuro me vea.

Florentino
In a pond of pure sand,
the solitary dune,
the soul that crosses it,
the night that shelters it,
the star that lights it.
It is not my fault, gentlemen,
if he who looks for me finds me!

The Devil
Since you have so many skills
allow me to see them.
It is now quarter to one
when the oil lamp quivers,
when the ghost without direction
with its pain scours the plain,
when Florentino stops singing
and so he lost his fight,
when the pavita bird sings,
when the rooster crows.

Florentino
When the rooster crows
my throat gets in tune
and my ideas become clear.
I am like the cactus
that flowers in the plain:
I give perfume to the passer-by
and thorn to the one that shakes me.

The Devil
Thorn to the one that shakes me:
Well, then! I am wanting to stay
and you drive me on.
Can't you see I am undecided
with this ugly night.
Put yourself ahead
so you can see me in the dark.

Florentino
Pa'que en lo oscuro me vea.
Amigo no arrime tanto
que el bicho se le chacea.
Atrás y alante es lo mismo
pa'el que no carga manea:
el que va atrás ve p'alante
pa'que en lo oscuro me vea.

El Diablo
El que va alante voltea.
"Catire, usté canta mucho
pero quítese esa idea
de que me puede enseñar
como se canta un corrío."
Los perros está aullando
escúcheles los aullíos,
los gallos están cantando,
recuerde lo convenía.
"Zamuros de la barrosa
del Alcornocal del frío
albricias pido señores
que ya Florentino es mío."

Florentino
Que ya Florentino es mío.
Si usté dice que soy suyo
será que me le he vendío,
si me le vendí me paga
porue yo a nadie le fío.
Yo no soy pájaro bobo
pa'estar calentando nío.

El Diablo
Pa'estar calentando nío.
No sé si es pájaro bobo
pero va por un tendío…
Con el adiós de los gallos
yo cargo con los rendíos
en el anca e'mi caballo
que sabe un trote sombrío.
Y vuelvo a cambiarle el pie
a ver si topa atajo.

Florentino
So you can see me in the dark.
My friend don't get so close
or your beast will go out of control.
Behind and ahead is the same
if one doesn't carry a hobble:
the one behind looks ahead
and the one ahead turns his head.

The Devil
The one ahead turns his head.
'My man, you sing quite well
but forget the idea
that you can teach me
how to sing a *corrío* [a musical form].'
The dogs are howling
listen to their howls,
the roosters are crowing,
remember our deal.
'Vultures of "La Barrosa"
from "Alcornocal del frío",
congratulations I ask, gentlemen,
for already Florentino is mine.'

Florentino
For already Florentino is mine.
If you say that I am yours
it must be because I sold myself to you,
if I sold myself pay me
because I give credit to no one.
I am not a silly bird
to be warming up the nest.

The Devil
To be warming up the nest.
I don't know if you are a silly bird
but you got into a long journey...
With the farewell of the roosters
I take with me the defeated
on the back of my horse
that knows a sombre trot.
And I change again the cue
to see if you find the shortcut.

Florentino
A ver si topa atajo.
Cuando se fajan me gusta
porque yo también me fajo.
“Zamuros de la barrosa
del Alcornocal de abajo:
ahora verán señores,
al Diablo pasar trabajo.”
Déjenlo que barajuste
que yo en mi rucio lo atajo
déjenlo que pare suertes,
yo sabré si le barajo,
alante el caballo fino,
atrás el burro marrajo.
Antes que toquen la una
se lo lleva quien lo trajo.
¡Quién ha visto doro-doro
cantando con arrendajo!
Si me cambio el consonante
yo se lo puedo cambiar

El Diablo
Yo se lo puedo cambiar.
Los graves y los agudos
a mí lo mismo me dan.
¡Ay! catire Florentino
arrendajo y turupial,
qué largo y solo el camino
que nunca desandará,
con esta noche tan negra
chaparral y chaparral.
No le valió su baquía,
ni lo salvó su cantar.
“Catire quita pesares,”
arrendajo y turupial.

Florentino
Arrendajo y turupial.
Zamuros de la Barrosa
salgan del Alcornocal
pa’que miren a Mandinga
el brinco que va a pegar:

Florentino
To see if you find the shortcut.
When they get involved I like it
for I also get involved.
‘Vultures of “La Barrosa”
from “Alcornocal de abajo”:
now you will see, gentlemen,
the Devil having a hard time.’
Let him try to confuse me
I will catch him with my horse
let him try his luck,
I will see if I deal to him,
ahead the fine horse,
behind the cunning donkey.
Before the clock strikes one
he will leave as he came.
Who has seen a blackbird
singing with a mockingbird!
If he changed the cue for me
I can change it back for him.

The Devil
I can change it back for him.
The bass and the treble
are the same to me.
‘Ay! My Florentino’
mockingbird and troupial,
what a long and lonely road
that you will never retrace,
in this night so black
chaparral and chaparral.
Your skill didn’t help you
nor did your singing save you.
‘You who makes others forget sorrows,’
mocking-bird and troupial.

Florentino
Mocking-bird and troupial.
Vultures of ‘La Barrosa’
come out of ‘Alcornocal’
so you can see the Devil
the leap he is going to take:

Sácame de aquí con Dios
Virgen de la Soledá,
Virgen del Carmen bendita,
piadosa Virgen del Real,
tierna Virgen del Socorro,
dulce Virgen de la Paz.
Virgen de la Coromoto,
Virgen de Chiquinquirá,
piadosa Virgen del Valle,
Niño de Atocha bendito,
Santísima Trinidá,
Virgen del Carmen bendita,
Santísima Trinidá.

Alberto Arvelo Torrealba (1905–1971)

Get me out of here with God
Virgin of la Soledá,
blessed Virgin del Carmen,
pious Virgin del Real,
tender Virgin del Socorro
sweet Virgin de la Paz.
Virgin de la Coromoto,
Virgin de Chiquinquirá,
pious Virgin del Valle,
blessed Niño de Atocha,
Holy Trinity,
blessed Virgin del Carmen,
Holy Trinity.

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Jessica Rivera


Photo: Ashley Luthman

GRAMMY Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists of today. She has performed on great international concert and opera stages, collaborating with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly and Paola Prestini, and has brought her together with such esteemed conductors as Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Gustavo Dudamel, Bernard Haitink and Michael Tilson Thomas. An advocate of new music, Rivera has lent her voice to a plethora of world premieres, including Adams's opera *A Flowering Tree*, Frank's *Conquest Requiem*, Golijov's opera *Ainadamar*, Muhly's song cycle *The Adulteress* and Spano's *Hölderlin-Lieder*, a song cycle written specifically for her.

www.jessicarivera.com

Aquiles Machado

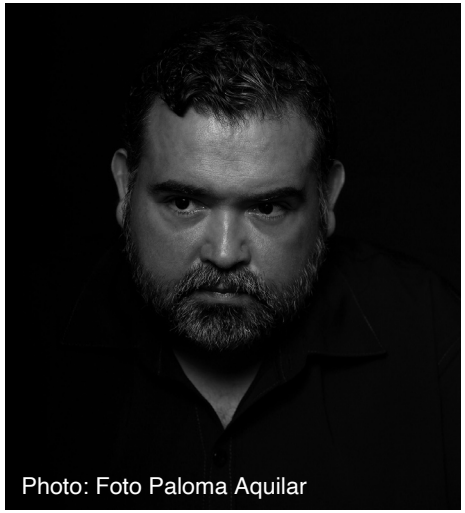
Photo: Foto Paloma Aquilar

Aquiles Machado was born in Barquisimeto, Venezuela, and studied voice in Caracas and Madrid under Alfredo Kraus. He has performed at major opera houses worldwide, including Teatro alla Scala, The Metropolitan Opera, Wiener Staatsoper, Deutsche Oper Berlin, Gran Teatre del Liceu and Teatro Real. An award-winning tenor, Machado is acclaimed for his French and Italian repertoire, and has won top honours at Operalia and BBC Cardiff Singer of the World. Recent performances include *Il trovatore*, *La forza del destino*, *La traviata*, *Tosca* and *Roméo et Juliette*.

Andrew Garland

Baritone Andrew Garland has performed recitals at Carnegie Hall, New York Festival of Song, Ravinia Festival, Cleveland Art Song Festival, Bard Music Festival, Vocal Arts DC, college campuses around North America and venues in Italy, Croatia, Greece and Turkey. He has premiered works by Jake Heggie, William Bolcom, Stephen Paulus, Steven Mark Kohn, Lee Hoiby, Tom Cipullo and Gabriela Lena Frank. Garland has performed in concert with the Boston and Atlanta Symphony Orchestras, Boston Baroque, Handel and Haydn Society, and appeared at the Kennedy Center and Lincoln Center, as well as in leading opera roles with Seattle Opera, New York City Opera, Opera Philadelphia, Cincinnati Opera and Minnesota Opera, among many others. He teaches on the voice faculty at the University of Colorado.

Juan Tomás Martínez Yépez

Baritone Juan Tomás Martínez Yépez is a Venezuelan-born instrumentalist, singer, composer and choral conductor. He holds a Master's Degree in voice performance from the University of Central Florida, and a Bachelor's Degree in voice performance from the University of Wisconsin-Madison. Martínez Yépez tours internationally, and is adjunct faculty at Valencia College in Orlando, Florida.

Daniel Binelli

Photo: Peter Schaaf

Argentine bandoneon master Daniel Binelli is an internationally renowned composer, arranger and performer, widely recognised as the leading exponent of Astor Piazzolla's music. He toured globally as a member of Piazzolla's New Tango Sextet, and serves as musical director of the Tango Metropolis Company. Binelli has performed as a soloist with major orchestras across the United States and Europe, working with conductors such as Charles Dutoit, Lalo Schifrin and JoAnn Falletta. He has collaborated with pianist Polly Ferman, guitarist Eduardo Isaac and the Binelli-Ferman-Isaac Trio. As a composer and arranger, Binelli's commissions include pieces for the Buffalo Philharmonic Orchestra, Colorado Music Festival and Tango 7. Film scores include *India pravile*, *Funes, un gran amor* and *Tango, Bayle nuestro*.

www.danielbinelli.com

Nashville Symphony Chorus

Photo: Kurt Heinecke

The Nashville Symphony Chorus, under the direction of Dr Tucker Biddlecombe, is the official vocal ensemble of the GRAMMY-winning Nashville Symphony. Comprised entirely of volunteer singers, this 160-voice auditioned chorus is dedicated to performing choral-orchestral masterworks at the highest artistic level. Founded in 1963, the Nashville Symphony Chorus has contributed to the Symphony's GRAMMY-nominated recordings and has premiered several commissioned works, including Gabriela Lena Frank's *Conquest Requiem*. Committed to community engagement and education, the Chorus shares the joy of choral music with audiences of all ages.

Nashville Symphony


Photo: Chris Lee

Founded in 1946, the Nashville Symphony is integral to Music City's vibrant musical landscape. Led by music director Giancarlo Guerrero and president and CEO Alan D. Valentine, the 83-member orchestra performs more than 130 concerts annually, with a strong commitment to contemporary American orchestral music. Recognised for championing new works, the Nashville Symphony has collaborated with leading composers such as Jennifer Higdon, Terry Riley, Joan Tower, Aaron Jay Kernis, Michael Daugherty, John Harbison, Julia Wolfe and Hannibal Lokumbe. The orchestra is also known for its commissioning and recording projects with Nashville-based artists, including Edgar Meyer, Béla Fleck, Ben Folds, Victor Wooten and Kip Winger. One of the most active recording orchestras in the US, the Nashville Symphony has released over 40 recordings, earning 27 GRAMMY nominations and winning 14 GRAMMY Awards, including two for Best Orchestral Performance. Schermerhorn Symphony Center is home to the Nashville Symphony and widely regarded as one of the finest concert halls in the nation.

www.nashvillesymphony.org

Giancarlo Guerrero


Photo: Chris Lee

Giancarlo Guerrero is a six-time GRAMMY Award-winning conductor known for his imaginative programming. As music director for the Nashville Symphony for 16 seasons, he championed contemporary American music through commissions, recordings and performances. Under his leadership, the Nashville Symphony premiered 24 works by composers including Béla Fleck, Ben Folds, Jennifer Higdon, Hannibal Lokumbe, Terry Riley, Wayne Shorter and Victor Wooten. He also helped launch the Composer Lab and Workshop with Aaron Jay Kernis, supporting emerging American composers. Currently serving as music director for Sarasota Orchestra and Chicago's Grant Park Music Festival, Guerrero is also a sought-after guest conductor who has led numerous orchestras, including the Boston, Chicago, Cleveland, San Francisco, Seattle, Toronto, Sydney and Frankfurt Symphonies; The Philadelphia Orchestra; and the New York and London Philharmonics. Guerrero's significant discography includes 21 recordings with the Nashville Symphony. A passionate advocate for music education, he is particularly engaged with conducting training orchestras and has worked with the Curtis Institute of Music, Colburn School in Los Angeles, National Youth Orchestra (NYO2) and Yale Philharmonia.

www.giancarlo-guerrero.com

Gabriela Lena Frank's *Conquest Requiem* brings to life the complexities of colonisation, identity and survival through the story of Malinche, a Nahua woman from the Gulf Coast of Mexico who was given to the Spaniards as a young slave. Using a fusion of Western liturgical traditions, indigenous Nahua poetry and Latin influences, this powerful work deals with the fundamental question of how to reconcile a legacy of historical violence that continues to shape modern issues. Antonio Estévez's wildly popular *Cantata Criolla* – considered one of the greatest choral pieces of the 20th century in Latin America – is the composer's most celebrated work.

Gabriela Lena
FRANK
(b. 1972)

Antonio
ESTÉVEZ
(1916–1988)

1–7 **Gabriela Lena Frank** (b. 1972): **Conquest Requiem** (2017)* **35:13**

8–9 **Antonio Estévez** (1916–1988): **Cantata Criolla 'Florentino, et que cantó con el Diablo' ('Florentino, who sang with the Devil')** (1947–54) **33:59**

***World Premiere Recording**

Jessica Rivera, Soprano 1 4 5 7 • Aquiles Machado, Tenor 8 9
Andrew Garland 2 3 6 7, Juan Tomás Martínez Yépez 8 9, Baritone
Daniel Binelli, Bandoneon 9 • Alcides Rodriguez, Maracas 8 9

Nashville Symphony Chorus
(Tucker Biddlecombe, Chorus Master)

Nashville Symphony • Giancarlo Guerrero

A detailed track list and artists' details can be found inside the booklet • The sung texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/574267.htm
Recorded live on 17–22 November 2022 1–7 and 16–18 November 2023 8 9 at the Laura Turner Concert Hall, Schermerhorn Symphony Center, Nashville, Tennessee, USA • Producer: Tim Handley • Engineer: Trevor Wilkinson
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