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NAXOS

El árbol de la vida

Music from Mexico

Moncayo • Vázquez • Castro • Revueltas • Iannarelli

Orquesta Juvenil Universitaria Eduardo Mata

Gustavo Rivero Weber

Pablo Garibay, Guitar

EL ÁRBOL DE LA VIDA

Music from Mexico

- José Pablo Moncayo** (1912–1958)
- ① **Huapango** (1941) **8:22**
- Hebert Vázquez** (b. 1963)
- ② **El árbol de la vida** for amplified guitar and orchestra (2015)
Dedicated to Pablo Garibay **18:51**
- Ricardo Castro** (1864–1907)
- ③ **Minuetto, Op. 23** (1904) **4:46**
- Silvestre Revueltas** (1899–1940)
- La noche de los mayas** (ed. José Yves Limantour) (1939) **28:46**
- ④ **I. Noche de los mayas: Molto sostenuto** 6:40
- ⑤ **II. Noche de jaranas: Scherzo** 5:20
- ⑥ **III. Noches de Yucatán: Andante espressivo** 6:32
- ⑦ **IV. Noches de encantamiento: Tema y variaciones** 10:12
- Simone Iannarelli** (b. 1970)
- ⑧ **El último café juntos**
(version for guitar and string orchestra of
Italian Coffee No. 5: L'ultimo caffè insieme) (2007) **4:40**
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El árbol de la vida

Music from Mexico

Mexico gained its tradition of art music slowly, though European music had naturally been present there from the time of the appearance of the Spaniards on Mexican shores. The gradual move away from dependence on European models was given impetus by the Mexican Revolution (which lasted for ten years from 1910), following the 35-year-long regime of Porfirio Díaz. Amongst composers who began to investigate more authentically Mexican inspiration were Manuel Ponce (1882–1948) and Candelario Huízar (1883–1970). Huízar in particular began to use indigenous melodies in his work, thus initiating a new and highly original wave of composition.

One of the composers whom Huízar influenced was José Pablo Moncayo. His life was tragically short: born in Guadalajara in 1912, he died in 1958 in Mexico City. He studied at the National Conservatory and privately, and worked as a jazz pianist to earn money. His brief but infectiously joyful *Huapango*, one of the most celebrated of Mexican compositions, was written in 1941, and dedicated to the state of Veracruz. The material for the work came from a visit Moncayo made with fellow composer Blas Galindo to Alvarado, in order to collect folk music; *huapango* is a dance belonging to the *son huasteco* style, and there are a number of variations of it, for variously sized groups of musicians from a trio up to a mariachi band.

It proved very difficult for Moncayo and Galindo to transcribe what they heard, however, since the music was never performed the same way twice. Moncayo sought the advice of Candelario Huízar, who suggested that he set the material out initially as he had heard it, and then develop it according to his own wishes, which is precisely what he did. While Moncayo was one of a number of Mexican nationalist composers (including Galindo), and while he is one of the 'trinity' of internationally recognised Mexican composers, together with Silvestre Revueltas and Carlos Chávez, it can be said that *Huapango* has a very specifically national character, using as it does,

genuine folk themes (including *El Gavilán*, *Siqui Sirí* and *Balajú*), and its particular treatment of trumpet and trombone and unpitched percussion is clearly inspired by the sound of Mexican popular bands.

The interest in linking Mexican folk music with more classical techniques has continued to the present day. *El árbol de la vida* ('The Tree of Life') by Hebert Vázquez (born in 1963) is a fine example. Scored for amplified guitar and orchestra, its inspiration is of a mythological nature, and more specifically, it springs from the writing of Elisabeth Haich (1897–1994), graphically suggesting (notably in the intricate writing for winds and harp at the beginning) the manifold branches of a tree whose roots extend deep into the ground. The piece is dedicated to the guitarist on this recording, Pablo Garibay.

Part way into the work there is a quotation from a vivacious *son*, a particular folk style from Veracruz, entitled *El cascabel* ('The Bell'). The composer notes that 'it portrays the irresistible force of life', and its entirely organic irruption into this initially dark, brooding work certainly suggests that; the *son* is later combined with the work's opening music to represent the positive and negative aspects of the tree of life intertwined, also affording the composer an opportunity to display his outstanding orchestral skills. The rhythm of the *son* in fact takes the piece over, and the end is as enigmatic as the beginning.

Ricardo Castro (Rafael de la Santísima Trinidad Castro Herrera) was born just under a century before Vázquez, and died in 1907. He studied at the National Conservatory of Music in Mexico City, where he proved to be so talented that he finished his studies in half the usual time, graduating in 1883, having already begun his career as a pianist and composer. His *Symphony No. 1 in C minor* was completed in that same year. His style is very definitely European Romantic – Germanic, in fact – and very colourful. He was the author of the first Latin American piano concerto, and the first Mexican cello concerto.

Castro's *Minuetto* is every inch an elegant salon piece in the European style; its inclusion on this recording makes the point that without music built on this debt to composers of the Old World, the technical basis for composers who came later and built a genuinely national Mexican style (the "indigenists") would not have existed.

The hugely original Silvestre Revueltas (1899–1940), born in Durango, did not study in Mexico, but in Chicago, and worked as a violinist in the United States before returning to his native country to write music in 1940. His compositional life was a short one, and he died in poverty in Mexico City in 1940. His work integrates European-derived Modernism – he was in touch with Varèse, and very much aware of what was happening in the wider world – with Mexican folk traditions (including mariachi brass bands) in an extraordinarily inventive way.

In 1939, the year before he died, Revueltas composed the score for a film, *La noche de los mayas* by Chanu Urueta. Though a version of the music, a two-movement suite, was initially made by Paul Hindemith, the symphonic suite (in effect a four-movement symphony) which is heard nowadays was made after the composer's death by José Yves Limantour (1919–1976), who conducted the first performance in 1961 in Guadalajara. The music evokes the culture of the Mayas, making use of a wide array of percussion instruments in particular: the score is coloured not only by xylophone and many kinds of drums, bongos, congas and tom-toms, but also indigenous Mexican percussion instruments such as the guiro (a gourd), and also the caracol (conch shell), the latter particularly important in the final movement.

The work is cast in four movements, the first, *Noche de los mayas*, beginning with ominous percussion blows but thereafter evoking an ominously tense but trance-like state. The second, *Noche de jaranas* is a frenzied dance, with constantly changing metres and a colourful use of brass and woodwind characteristic of Mexican bands. This is followed by a sensual, nocturnal movement, *Noche de Yucatán* the only one to employ a genuine Maya melody; Revueltas made a point of avoiding the use of indigenous materials in general. *Noche de encantamiento* the final movement, dramatically suggests a sinister magic ritual, working up a frenzied dance from initial chaos, with driving percussion and an obbligato for the conch shell, almost like the fulfillment of the promise of the first movement: it is music quite unlike any other.

Simone Iannarelli was born in Rome in 1970, and is currently professor of guitar at the Institute of Fine Arts of the University of Colima in Mexico. *El último café juntos*, or, in its original Italian, *L'ultimo caffè insieme*, is dedicated to the memory of the renowned French guitarist Roland Dyens (1955–2016), with whom Iannarelli studied in Paris. It is a lyrical and nostalgic evocation of a last coffee between master and pupil, and exists in versions both for solo guitar and guitar with string orchestra, as recorded here: this gives an opportunity for the strings to reflect upon and amplify some of the melodic gestures and harmonic movements of the soloist while retaining the music's essentially intimate character. This version is dedicated to Pablo Garibay.

Ivan Moody

Pablo Garibay



The Mexican guitarist, Pablo Garibay, has established himself as a leading force on the international classical guitar scene with a repertoire that includes the great guitar concertos, notably those by Rodrigo, Castelnuovo-Tedesco, Ponce and Villa-Lobos, and Latin American music, including the premieres of works by Hebert Vázquez, Leo Brouwer, Rodrigo Sigal, Ernesto García de León, Tomás Barreiro and Mateo Barreiro. As a concerto soloist, he made his professional debut with the Orquesta Filarmónica de la Ciudad de México and has since appeared as soloist with orchestras throughout Europe and the Americas, collaborating with renowned conductors. Garibay is winner of no fewer than 16 international prizes, including first prizes at the International Francisco Tárrega Guitar Competition, the International Julián Arcas Competition (Spain) and the JoAnn Falletta International Guitar Concerto Competition (Buffalo, US), among others. He is currently guitar professor at the UNAM (National Autonomous University of Mexico) music faculty in Mexico City. On this recording, Pablo Garibay plays a guitar made by Marco Maguolo.

www.pablogaribay.com

Orquesta Juvenil Universitaria Eduardo Mata



The Orquesta Juvenil Universitaria Eduardo Mata (OJUEM) is an artistic ensemble of young Mexican musicians selected for their great talent and musicality. The Orchestra is resident at Nezahualcóyotl Hall in Mexico City and has toured regularly in Mexico and in Italy. The OJUEM performs under the baton of Gustavo Rivero Weber, its artistic director and founder, and has performed with guest conductors including Jan Latham-Koenig (its first artistic director), Moshe Atzmon, Hansjörg Schellenberger, Bojan Sudjic, Avi Ostrowsky, Juan Carlos Lomónaco, Enrique Bâtiz and Enrique Diemecke, among others. The OJUEM has also performed with distinguished soloists including Pascal Rogé, Jorge Federico Osorio, Fernando García Torres, Wonmi Kim, Nikolai Khoziainov, Pietro di Maria, Olli Mustonen, Maria Tretyakova, Sarah Davis Buechner, Alexander Kniazev, Anna Hashimoto, Roberto Díaz and Andrea Obiso.

www.musica.unam.mx/ojuem/semblanza

Gustavo Rivero Weber



Gustavo Rivero Weber, founder of the Orquesta Juvenil Universitaria Eduardo Mata and its artistic director since 2015, has, in a short time, taken the ensemble to be one of the best orchestras in Mexico. The orchestra gained international recognition after a very successful Italian tour where they played at festivals such as the Meraner Musikwochen and the Emilia Romagna Festival, among others. He studied piano at the National Conservatory of Music in Mexico, at the Curtis Institute in Philadelphia with Jorge Bolet, at the Odessa State Conservatory in Ukraine with Ludmila Ginsburg, and with Guido Agosti at the Chigiana Academy in Siena. Weber then took conducting as his main activity and studied conducting technique with Avi Ostrowski, Jan Latham-Koenig and Alun Francis. Weber makes his debut for Naxos with this selection of music by Mexican composers.

www.musica.unam.mx/ojuem/director-artistico

Orquesta Juvenil Universitaria Eduardo Mata (Eduardo Mata University Youth Orchestra)

President of the National Autonomous University of Mexico: Enrique Luis Graue Wiechers
Coordinator of cultural dissemination: Jorge Volpi Escalante
General director of music: Fernando Saint Martin de Maria y Campos
Executive coordinator of the general direction of music: Blanca Ontiveros Nevares

First violin Zahil Guevara Díaz, Concertmaster Leihlani Tatzhel García Tamez, Associate concertmaster Ksenia Matelinayte Turkkan Osman Macias Héctor Velasco Pérez Ariadna Patricia Aquino Santiago José Mote Hernández José Antonio Ávila Almaraz Rubén Abraham Torres Jesús Arroyo Moreno Martín Medrano González Acela Julieta Márquez Soto David Vázquez Laudino Mariana Cervantes Martínez	Viola Mauricio Alvarado Weigend, Principal José Luis Águila Muñoz, Assistant principal Carlos Enrique Santillán Arroyo Iliana Acosta Chávez Eduardo Cabrera Pérez Rosaura Alejandra Aguilar Márquez Felipe Cruz Contreras Marjose Ruiz Villaseñor*	Piccolo Gessael García Picazo*	Tuba Bulmaro Bazán Lazo
Second violin Jesús Antonio López Pérez, Principal second violin Karla García Velázquez, Associate principal second violin René González Ramírez Manahem Jedidías Fuentes Solana Wilfredo José Pérez Gaydós Crisanti Elisheba García Tamez Pedro Isaías Monroy Aguilar Taisha Panambi González Zavala Anna Navarro Antuna Ixchel Ruiz Xoxotla* Margie Espinales Correa*	Cello Rodolfo Jiménez Jiménez, Principal Luis Eduardo Zarate Cruz, Assistant principal Xiuhnel Valdívila Morales Mireya Hurtado Sierra Gustavo Cruz Ramírez Diego Gutiérrez Ruiz Laura Salgado Campos Konstantin Evmenkin	Oboe Vladimir Antonio Escala Sandoval, Principal Jorge Arturo García Villegas	Timpani Eduardo Torres Chavez
	Double bass José Alberto Caminos Miranda, Principal José Jonnathan Méndez Badillo, Assistant principal Fabían Eduardo Galeana Meza Guillermo Salvador Caminos López Francisco Alcocer Rodríguez	Clarinet Luis Arturo Cornejo Pérez, Principal Arnaldo Mendoza Trejo	Percussion Marco Antonio Mora Burguero Luis Fernando Cuevas Hernández Rubi Topacio Ortiz Rodríguez* Bryan Flores García* Abel Andrade Mendiola* David Moreno Messa* Andrea Villafuerte Domínguez Alejandro Martínez Garduño* Jesús Cervantes Luis* Diego Hernández Velázquez* Diego Oviedo Alvarado* Pedro Lechuga Gabino*
	Flute Luis Antonio Medel Díaz Principal Laura Elena Gracia Guzmán	Bass clarinet Citlalmína Hernández Toro*	Bassoon Jaqueline Zarate Alonso, Principal Rocio Yllescas Jacobo*
	Guest musician	French horn Orlando Segovia Aguilar, Principal Sergio Argumedo González Miguel Gonzalez González Armando Lavariega Llaguno	Harp Emmanuel Padilla Holguin
		Trumpet Rogelio Duran Fernandez, Principal Daniel Cedillo Sánchez	Piano Abd El Hadi Sabag Hillen
		Trombone Juan Carlos Chavarria Reyes Emigdio Daniel Tomas Fabian	Manager René Báez de la Mora
		Bass trombone Ángel Jiménez Vuelvas	Fellowship coordinator Eduardo Barrera Gómez
			Librarian Jesús Antonio Morales Ramírez
			Technician Samuel Romero Sánchez Luis Alberto Honorato González



The impetus of the Mexican Revolution galvanised the use of indigenous melodies in a new and original wave of musical compositions that loosened dependence on European models. José Moncayo's infectiously joyful *Huapango*, one of Mexico's best-known works is, in its distinct national character, deeply rooted in folk music. Silvestre Revueltas's *La noche de los mayas* is a symphonic suite derived from film music that employs Mexican percussion instruments in a vividly inventive way. The process of linking folk influence with classical techniques continues to the present day with Hebert Vázquez's *El árbol de la vida* which uses the folk style known as the *son*.

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EL ARBOL DE LA VIDA

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***WORLD PREMIERE RECORDING**

Pablo Garibay, Guitar [2] [8]

Orquesta Juvenil Universitaria Eduardo Mata
Gustavo Rivero Weber

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