

VENEZUELAN CHORAL COMPOSERS OF THE 20TH AND 21ST CENTURIES: *A CATALOGUE*

MARÍA GUINAND

The eighteenth century was a prolific time of composition in Venezuela with the presence of composers grouped under the name School of Chacao (1770-1820). Once Venezuela was liberated from Spanish rule in 1821, it was impossible to rescue the tradition of composition at the School of Chacao due to the profound changes in Venezuelan culture. The only light in choral composition was José Angel Montero, who composed religious music and was the Chapel Master of the Cathedral of Caracas. After the death of Montero in 1881, and until 1920, Venezuelan choral activity remained submerged in an unfortunate period of obscurity and neglect.¹

The nineteenth and early twentieth centuries were periods of great musical poverty. In 1920 initial steps toward a renewal of compositional and performance activity occurred with the creation of arts societies and organizations that brought new artistic trends to Venezuela from Europe. The *Círculo de Bellas Artes* was a group of painters and writers who studied the most recent European artistic trends.

Monseñor Ricardo Bartolini was one of the patrons and promoters of the arts who helped to boost the young generation of musicians. In 1887 the National Academy of Beaux Arts was created. It was renamed in 1915 as the School of Music and Declamation and again in 1945 as the Superior School of Music. Due to its location near an old church—the Holy Chapel—the Superior School of Music became known as the School of the Holy Chapel.

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VENEZUELAN CHORAL COMPOSERS OF THE

Over the past one hundred years, there have been many Venezuelan composers offering significant contributions to choral music. As we continue to move into the twenty-first century, our desire is that we will continue to stimulate young composers and choral ensembles to be creative and innovative for years to come.

Following is a catalogue of the most relevant and influential Venezuelan composers, listed in order of birth, starting with the earliest and moving to present day.

SCHOOL OF THE HOLY CHAPEL: FIRST GENERATION

In 1929 the *Orfeón Lamas* was founded: the first mixed-voice and established choir since the colonial days. This ensemble inspired all composers from the first half of the twentieth century to write new madrigals and choral songs based on Hispanic poetry. They integrated contrapuntal Italian techniques and incorporated musical elements derived from popular traditions, becoming the so-called Nationalists.

This group of composers also created sacred music with new harmonic and melodic languages, following the traditions that they inherited from the eighteenth century. They also copied and arranged hundreds of popular songs and folk tunes, thus preserving and recreating the musical traditions in Venezuela. However, their musical style was not homogeneous. There were marked stylistic differences, which reflected their contrasting personalities and approaches to composition.

Vicente Emilio Sojo (1887-1974)

Born in the town of Guatire, Miranda State, Sojo began his musical life singing contralto in the church choir. He learned several instruments such as the guitar, flute, violin, and trombone and

was also a great lover of painting and literature. He was self-taught until he was twenty-three years old, when he became a student at the School of Music and Declamation.

In 1921, Sojo became professor of Music Theory, and in 1936 he was appointed director and created the Chair of Composition. In 1930 he founded both the *Orfeón Lamas* (mixed choir) and the Venezuelan Symphony Orchestra. Sojo wrote a large amount of sacred and secular choral music, and instrumental music. His musical style can be considered classical from a formal and harmonic point of view, and he was unquestionably influential on the composers that are discussed below. Influenced by Debussy, he explored chromaticism, an expanded harmonic language, and the use of exotic scales.²

Masses

- Misa Coral* (1915)
- Misa Cromática* (1922–23)
- Misa a Santa Eduvigis* (1925)
- Requiem in Memoriam Patris Patriae* (1929–1930)
- Misa Breve* (1934)
- Misa a cappella en honor a Santa Efigenia* (1935)
- Misa en honor de Santa Cecilia* (1954)

Sacred Music—

Choral-Orchestral

- Domine ad adjuvandum me festina* (1914–18)
- Letanías Lauretanas* (1914–18)
- Christus factus est* (1920)
- Venite Adoremus; Ave María* (1922)
- Ecce Panis* (1923)
- Te Deum Laudamus; Tota pulchra es Maria; Bone Pastor* (1923)
- Palabras de Cristo en el calvario* (1925)
- Tres Motetes para la Festividad del 3 de Mayo; Cantata de Navidad Hodie super nos fulgebit lux* (1935)
- Tres Motetes para la Festividad de Santa Cecilia* (1953–1954)

Sacred Music

- Regina Caeli Laetare* (1914–18)
- Dominus Iesus* (1920)
- Ave María; Alma Redemptoris Mater*
- Ave Regina Caelorum* (1920)
- Sub tuum praesidium* (1920)
- Ave, Verum Corpus* (1926–27)
- O Sacrum Convivium* (1926–27)
- Recordare Virgo Mater* (1926–27)
- Tantum ergo* (1926–27)
- Tantum ergo y Genitori* (1926–27)
- Tres fabordones (Confitebor, Laudate Dominum Omnes gentes, Miserere mei Deus)* (1926–27)
- Maitines de Navidad (Christus natus est nobis, Iesu Redemptor Omnium)* (1935)
- Christus Factus est*
- Uxor tua*
- Villancico—Una inmensa alegría*
tamborilera
- Laudate Dominum*

Madrigals and Choral Songs—

- Lin, Lin, Lin; Diez Canciones de Ronda* (1927)
- Romance del Tirano Aguirre* (1934)
- La Carreta del Malojero* (1935)
- Cuatro Canciones Corales sobre poesías de Jacinto Blanco Fombona (Fresco; La Canción de las mañanas; Al nacimiento de Cristo Nuestro Señor; La Canción de Ayer)* (1942);
- Hay luces entre los árboles; Solo de Marimba; Margarita, girasoles; Canción de cuna; Laetitia; Zapatitos de Lluvia; Hacia Cíteres; Epitalamium* (1954)
- Epitalamio; Balada de los Tres ríos; Cántico; Introito Profano; Lay; Rondó* (1957)
- Other: *Cantilena; El Amo; Canción Otoñal; Paisaje; El Dragón; Bordoneo; Pifanos y Cobres; Amanecer; El Bailón; Rosal; El Jilguero; Al Parque Niña; Villancico; El Portal; Por la Cabra Rubia; Postludio; El Cambao; En Alta Mar; Serenata*

Juan Bautista Plaza (1898–1965)

Plaza began his musical education in 1915 under the guidance of the com-

20TH AND 21ST CENTURIES: A CATALOGUE

poser and pianist Jesus Maria Suárez at the School of Music and Declamation. In 1920 he continued his musical studies at the Pontifical Institute of Sacred Music in Rome. He returned to Venezuela in 1923 and assumed the posts of organist and choirmaster at the Cathedral of Caracas. There he composed a large body of works for male voices following the guidelines for sacred music instructed by the papal encyclical *Motu Proprio* (1903).

In 1924, Plaza became professor of harmony at the School of Music and Declamation and in 1931 established the History of Music Chair and the Aesthetics of Music Chair. Between 1933 and 1944, Plaza's passion for history led him to assume the important task of classifying and restoring all the manuscripts of the Venezuelan colonial music files that were in the archives of the School of Music.

Plaza's catalogue consists of over three hundred titles, including choral, chamber, symphonic, and choral-orchestral works. Many of his compositions contain strong nationalist features, while others use traditional western harmonic and melodic language. Juan Bautista Plaza harmonized the official version of the National Anthem of Venezuela.³

Masses—Male Voices, organ

Misa de Requiem (1923)
Misa a 3 voces (1936)
Misa Popule meus (1937)
Misa en Fa (1937)
Misa en honor de San Juan de la Cruz
(1947)
Misa Litúrgica de la Esperanza (1962)

Easter Responsories—Male Voices

Responsorios de las Tinieblas (1924)
Miserere (1924)
Miserere a 4 voces (1924)
Benedictus (Cántico de Zacarías) (1924)
Responsorios para el Oficio de Tinieblas del Jueves y Viernes Santo (1924)
Attende Domine (1924)

Turbas de la Pasión según San Mateo
(1925)
Christus factus est (1925)
Benedictus Dominus (1926)
Responsorios, en fabordón, para el Oficio de Tinieblas del Miércoles, Jueves y Viernes Santo (1926)
Dextera Domini (1929)
Nos autem gloriari (1929)
Dextera Domini (1931)
Dominus Jesus (1931)
Ubi caritas (entre 1920 y 1935)
In Monte Oliveti (1937)
Vexilla Regis (1937)
Terra tremuit (1937)
Benedictus (1940)
Responsorios para el Oficio de Tinieblas del Miércoles, Jueves y Viernes Santo
(1940)
Turbas de la Pasión según San Mateo
(1941)

Motets and other religious works

Mixed Choir—sacred

Sex (Sic) Motetta in Honorem S.S. Sacramenti (Roma, 1921)

Tantum ergo (1921)
Pange lingua corporis (1921)
O salutaris (1922)
Beata viscera Mariae (1922)
Flores apparuerunt (1923)
Vox in Rama audita est (1923)
Deus Israel (1928)
Ave María (1929)
O sacrum convivium (1936)

Mixed Choir—organ/strings

Iste confesor (1921)
Nisi Dominus (1923)
Ave María (1924)
Cantata de la Epifanía (1950)

Male Voices—organ

Tantum ergo N° 7 (1926)
Illuminare Jerusalem (1927)
Tantum ergo N° 8 (1928)
Peccatam me quotidie (1930)
Domine, secundum actum meum
(1930)
Ave verum (1931)
Jam non dicam (1936)
Tantum ergo N° 15 (1948)
Tantum ergo N° 16 (1961)

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Male voices—organ/orchestra

Tantum ergo (1920)
Ave verum (1921)
Te Deum (1923)
Reges Tharsis (1923)
Dilectus meus (1925)
Veni de Libano (1925)
Magnificat anima mea (1925)
Ego sum panis vivus (1925)
Stabat Mater speciosa (1925)
Ave Maria (1927)
Himno a Nuestra Señora de Coromoto (1938)
Tantum ergo N° 11 (1942)
Dolorosa et lacrimabilis (1942)
Tota pulchra es Maria (1943)
Himno del Primer Congreso Catequístico Nacional (1943)
Te Deum (1947)
Himno a 3 voces oscuras y orquesta; Ave María (1959)
Regina Coeli laetare (1959)
Salve Regina (1959)

Mixed Choir—secular

La lloviznita (1927)
A Venezuela (1928)
Primavera (1928)
Ríe que ríe (1928)
El garrapatero (1928)
Canto a Bolívar (1928)
Tres canciones de amor (1928)
El reposo (1928)
Nocturno de la laguna (1928)
Cogeremos Flores (1928)
Sonetillo (1928)
Geórgica (1930)
Rosas Frescas (1930)
Columpio (1930)
Suspiros (1930)
Eras a la luna (1930)
Noche de Tormenta (1931)
La Mariposa (1932)
Vespe (1932)
Soneto a San Juan de la Cruz (1932)
Presagio (1932)
Todo el día fue nuestro (1933)
La tristeza del Angelus (1933)
Crepuscular (1933)

Para que mi amor pasara (1933)
Ruinas (1934)
Playas Caribes (1941)
Salta con la ondinás de las ondas (1944)
Un aire de arpas flota (1946)
En la Ascensión (1948)
Rosa de melancolía (1949)
Preguntas (1951)
Me voy (1951)
Atardecer (1951)
Noches Ideales (1952)
Cestillo de Cristal (1952)
Los Lagartos (1957)
Dafne (1958)
Agua a dónde vas? (1960)
Vitrales (1963)

Villancicos

En la mañanita (1931)
Gloria a Dios (1931)
Venid a Belén (1931)

Male Voices

Pico, Pico, Zolorico (1927)
La ronda de la Navidad (1927)
Carnaval (1928)
Los piratas (1928)
Cantilena Pastoril (1928)
El Curruchá (1928)
Canción China (1928)
La Picazón (La Pulga) (1928)
Una, dona, tena, catona (1928)
El desvelado (1928)
Espinito, pura Espina (1934)
Recuerdos (1938)
Golpe (1946)
Cancioncilla romántica venezolana (1946)

Female Voices

El cuento (1927)
La Noche (1931)
Sendas de la tarde (1931)
El ratón Pérez;
El reloj de los gorriones (1951)
Horas Muertas (1958)

José Antonio Calcaño (1900–1978)

Calcaño began his musical training at an early age. Along with his cousin Miguel Angel Calcaño and Vicente Emilio Sojo, Calcaño is one of the pioneers of the art movement called *renovación musical* (musical renewal), which meant a new trend of music making in the country. He was a renowned writer and music critic and a professor of music appreciation and conductor of informative musical programs on television. Calcaño was also founder of the *Orfeón Lamas* and the Venezuela Symphony Orchestra. In addition to his music career, he was active in diplomatic service and held various important positions in foreign delegations, including the United Nations.

Calcaño founded the *Conservatorio Teresa Carreño* in 1951, the *Coral Cróele* (workers from the Creole Petroleum Corporation) in 1953, and the *Madrigalistas*. He composed many choral works and arrangements. He also authored a book about the musical life of the city of Caracas, *Crónica Musical De Caracas* (The City and Its Music), which has been the main reference for musical research.

Choral-Orchestral

De Profundis (Motet)
Canto triunfal (Cantata)

Madrigals

Evohé
Cara bonita

Moisés Moleiro (1904–1979)

At the School of Music and Declamation in Caracas, Moleiro studied piano with Salvador Llamozas and graduated in 1927. Along with Vicente Emilio Sojo, he was a founder of the *Orfeón Lamas* and wrote several works for this ensemble. His main compositional interest was for the piano, and his catalogue for

20TH AND 21ST CENTURIES: A CATALOGUE

this instrument is extensive. Much of his music is based on popular rhythms, but his harmonic and melodic languages are reflective of his individual style.

Mixed Choirs—secular

Endecha
Compae Facundo
Vigilia
Vuelas al fin
Campanas
Pastorela

Male Voices—secular

El Perro
Sol Amarill
Rataplán
Ed Gobernación del Estado Aragua,
Casa de la Cultura (1973)

Angel Sauce (1908–1995)

Sauce was born in Caracas and studied music at the School of Music and Declamation. After graduating in 1944, Sauce traveled to New York on a scholarship for the graduate program in composition, choral, and orchestral conducting at Columbia University. He was a member and later conductor of the Venezuela Symphony Orchestra and also a member of the *Orfeón Lamas*. He founded the *Coral Juan Manuel Olivares*, later named *Coral Venezuela*, in 1943, which became one of the most important groups of its kind. He founded other choirs in the “Electricidad de Caracas,” Universidad Católica Andrés Bello, among others. The repertoires of his ensembles were constituted by works of his contemporaries and Venezuelan folk music arrangements, but he pioneered in programming many choral symphonic works.

Mixed Choir—secular

Justicia de Rey (1939)
La morena va a la fuente (1939)

Cantemos alegres con este pastor (1939)

Niño divino (1939)
Vamos pastorcillos (1939)
Nació, Nació (1939)
Canción de la niebla (1941)
San José Bendito (1941)
Tantum Ergo (1941)
Credo (1942)
Cancioncilla Sevillana (1956)
Canta (1965)
Gavilán Cuá (1965)
Padre Nuestro (1974)
Tarde del Trópico; Abri; Invocación; Retablillo de Navidad (1974)

Choral-Orchestral Works

Jehová Reina (1945–48)
A la gloria de Andrés Bell (1951)
Cecilia Mujica (1957)
Canto de libertad (1983)

Evencio Castellanos (1915–1984)

Castellanos was born in Cúa, Miranda State, and was a pianist, composer, and conductor of choirs and orchestras. Pablo Castellanos, an organist and choir-master, was his father and his first music teacher. He graduated from the School of Music and Declamation in 1944 and was a member of the Venezuela Symphony Orchestra and the *Orfeón Lamas*. Between 1947 and 1949 he lived in New York City, where he began developing his brilliant career as a concert pianist. He was also choirmaster, organist, and choir member in the Caracas Cathedral.

Masses

Misa Ave Maris Stella
Misa Jesu Corona Virginum

Madrigals and Choral songs

Mixed Choirs—secular

El Bambú
Tota Pulchra es Maria
Miserere

Letanias Lauretanas

Choral-Orchestral

El Tirano Aguirre

Antonio Estévez (1916–1988)

Estévez was born in Calabozo, Guárico State. Estévez studied composition, oboe, and clarinet at the School of Music and Declamation, where he later became a professor of counterpoint. He was a member of the Caracas Military Band, Venezuela Symphony Orchestra, and *Orfeón Lamas*. In 1944, Estévez graduated and earned a scholarship to continue his training in the United States and Europe. He founded the choir *Orfeón Universitario* at the Central University of Venezuela in 1943. In 1971 he created the Phonology Music Institute.

Estévez is considered one of the most important representatives of Venezuelan musical nationalism. His extraordinary work *La Cantata Criolla* has become a paradigm of nationalism and a significant Venezuelan composition of the twentieth century. Later in the 1960s, after time spent in Europe and his meeting with kinetic artists such as Jesus Soto, Estévez ventured into electronic music.

Motets-Mixed Voices

Ave Maria (1984)

Mixed Choir

Canción de la Molinera (1943)
Rosalinda (1943)
Canciones Ancestrales (1955)
(Arrunango, Habladurías, El ordeñador)

Male Voices:

Despertar (1943)

Mixed Choir, soloists and orchestra

La rauda novia del aire (1944)
Cantata Criolla (1954)

VENEZUELAN CHORAL COMPOSERS OF THE

Antonio Lauro (1917–1986)

Lauro was born in Ciudad, Bolívar, and his family moved to Caracas in 1926. In 1931 he began to study music at the School of Music and Declamation. Beginning in 1933, he was a member of the *Orfeón Lamas*, where he excelled as a baritone. He worked in radio as a guitarist, accompanying various programs, which allowed him exposure to popular music. He formed a vocal and instrumental ensemble called *Cantores del Trópico*, for whom he wrote many of his compositions and arrangements. He actively fought against the dictatorship of Marcos Pérez Jiménez and suffered imprisonment for almost two years, where he composed some of his best works for guitar.

Sacred Music

Kyrie (1944)

Mixed Choir—secular

Occidente (1944)

Crepuscular (1944)

Allá va un encobijao (1945)

Canta (1945)

Sembrador (1948)

Canto miliciano (1951)

Endecha (1964)

Female Voices

Ave María (1943)

Kyrie (1943)

La Mañana (1943)

Viento (1944)

Choral-Orchestral

Cantaclaro (Poema Sinfónico) (1947)

Misterio de Navidad (1952)

Inocente Carreño (b. 1919)

Carreño was born in Porlamar, Nueva Esparta State, and began his musical studies with Lino Gutierrez. In 1932 he settled in Caracas and entered the

School of Music and Declamation.

In 1940, Carreño began his teaching and conducting career. He composed tirelessly for his choirs, voice, piano, and various instrumental ensembles. Carreño has extensive knowledge of his country's folklore, which has led him to make many arrangements of popular music. Besides arrangements, he incorporates folk music into his compositions in a personal and successful way with expressive lyric lines and colorful harmonies.⁴

Mixed Choirs—sacred

Ave María (1949)

Ave María (1955)

Canto a Jesucristo, tríptico coral (La señal, Cristo en el Olivar, Jesucristo) (1972)

Fuga aleluyática (1980)

Aleluya (1986)

Female Voices—sacred

Ave María (1951)

Te Deum (2000)

Mixed Choir—secular

Por entre hierbas (1941)

Niebla (1941)

Epifanía (1943)

Gota de breve rocío (1945)

Pregúntale a ese mar (1945)

El Sauce y el arroyo (1945)

Azul (1947)

Ave María (1947)

Hoy me acordé de tu nombre (1948)

Cuerpo del mar (1952)

Una canción con triste ofrecimiento (1955)

Nocturno (1956)

En el eco doliente de su llanto (1956)

El mirlo (1956)

El colibrí (1956)

El mar inquieto (1956)

Diafanidad (1961)

Canción de la sabana (1962)

Tres canciones románticas: (Novia de abril, Eternidad del canto, Tu nombre) (1970)

Espera, In memoriam,

El día de tu ausencia (1975)

Canción desvelada (1975)

Conservas de coco (1975)

Contrapunto (1975)

Mis canciones ya viejas (1986)

Era una tarde; El velero perdido; No me sueltas la vida ni la man (1986)

Octavillas de la vigilia y la melancholia (1987)

Female Voices—secular

El despertar de una isla (1955)

In Memoriam (1975)

Male Voices—secular

Cabellera nocturna (1975)

Choral-Orchestral

Misa de Requiem (1985)

SCHOOL OF THE HOLY CHAPEL: SECOND GENERATION

The three decades between 1920 and 1950 are the founding years of the musical movement that exists today in Venezuela. In the first generation of composers and musicians, all were either colleagues or students of Plaza and Sojo. They had a wide variety of personalities and were accomplished musicians who created the conditions for a musical explosion. The second generation of composers of the School of the Holy Chapel followed the footsteps of their mentors and continued to enrich the choral repertoire by incorporating new harmonic languages, vocal sounds, and effects.

Andrés Sandoval (1924–2004)

Sandoval was born in Caracas and received his early musical training from his father, Avelino Sandoval. In 1930 he entered the School of Music and Declamation. Between 1936 and 1947,

20TH AND 21ST CENTURIES: A CATALOGUE

he was a clarinetist and an invited conductor of the Caracas Military Band. He worked as a violinist in the Venezuela Symphony Orchestra and in various other orchestras and served as director of several music schools in Venezuela and also conducted university choirs. His catalogue of works includes symphonic, chamber, choral, band, choral-orchestral, and solo instruments.

Madrigals and Choral Songs

El Molinero (1954)
El Trompo (1954)
La Huella Perdida (1954)
Canto a Bello (1957)
Despedida (1958)
Besábase en su Boca (1967)
El Juego (1969)
Los Pescadores (1969)
Canción de Cumpleaños (1983)

Choral-Orchestral

San Cristóbal (1954)
Región de la Niebla (1958)
Los Andes (1972)
Réquiem N° 2 (1991)

Gonzalo Castellanos (b. 1926)

Castellanos was born in Canoabo, Carabobo State, and began his musical studies with his father, Pablo Castellanos Almenar. He graduated from the School of Music and Declamation in 1947 and became professor of music theory at the *Escuela de Música Juan Manuel Olivares* and the *Escuela Normal Miguel Antonio Caro*. In addition to being the organist and choirmaster at the church of San José de Caracas, he was also the choir director at several universities. Castellanos was a member of the Venezuela Symphony Orchestra and later became the director.

Mixed Choir—sacred

Turbas del Viernes Santo (1948)

Miserere (1948)
Misa de Requiem

Choral-Orchestral

Te Deum (1949)
Tantum ergo (1950)
Ave María (1956)

Madrigals and Choral songs

Mixed choir—secular

El amolador (1949)
Al Santo Niño de Belén (1950)
Cancioncilla de Floraligia (1950)
Al mar anochecido (1963)

Female Voices—secular

La fuente del día (1953)
Imagen de los sueños (1990)

Modesta Bor (1926–1998)


Bor was born on Margarita Island. In 1942 she traveled to Caracas to study at the *Conservatorio de Musica José Angel Lamas* (earlier the School of Music and Declamation) and graduated in 1959. Bor was appointed professor of Music Theory and director of the children's choir in the *Escuela de Música Juan Manuel Olivares* and later founded a female choral ensemble, *Arpeggio*.

In 1973 she chaired the composition class at the *José Lorenzo Llamozas School of Music* and worked as the head of the Department of Culture and Arts at the Central University in Caracas. Later on she moved to Mérida, where she taught composition at the School of Music at the *Universidad de Los Andes*.⁵

Mixed Choirs—secular

Canción Lejana (1950)
Balada de la luna, luna (1954)
Locerita (1954)
Arco Iris (1956)
La Cabrita (1956)
Velorio de Papá Montero (1960)

Dos canciones corales (1962)
Canto a la vida (1967)
Canto de paz (1969)
Velero Mundo (1969)
La Mañana ajena (1971)




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
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Sin vinos ni hallacas (1972)
Manchas sonoras (1975)
Basta, Basta, Basta (1981)
Prisma sonoro (1981)
Barco de la media noche (1982)
Con esta parrandita (1986)
Los tres reyes magos (1986)
Parranda margariteña;
 Por un camino arenoso (1986)
Son Venezolano (1986)
La Palabra en la calle (1990)
Mundo del hombre; Nana; Para mi
 corazón basta tu pecho (1991)
Aquí te amo (1993)
Espectro sonoro (1995)
Bajaste del cielo con luz primorosa
 (1996)
En atisbo de azules (1996)
Es la mañana llena (1996)

Female Voices—secular

Los gallos (1960)
Mariposa del aire (1960)
Tal vez mañana me vaya (1960)
A una niña (1966)
Arbol de canción; Cantar de muchacho
 de piel de noche (1982)
Coplas de cuna (1982)
Ribereñas; Si vas de prisa (1982)
La Brisa (1986)
La Perla insomne (1996)
Luna del malecón (1996)

Choral-Orchestral

Eso era cuando Castro; Cantata Hiro
 shima; Cantata-Jugando a la sombra
 de una plaza vieja (1973)
Cantata-Necesitamos la paz; El Maíz
 (1994)

Alberto Grau (b. 1937)

Grau was born in Vic, Cataluña (Spain), and arrived in Venezuela when he was eleven years old. In 1967, Grau founded the *Schola Cantorum de Caracas*. He is the composer in residence of choirs at the *Fundación Schola Cantorum de*

Venezuela and has written many works for the children and youth choirs of the program *Construir Cantando*. These works are based on Venezuelan and Latin American poets and incorporate eurythmics as an important feature.

Grau received First Prize in the 1974 Guido d'Arezzo International Competition in Italy.

His ballet *La Doncella*—for mixed choir, speaker, and chamber ensemble—was awarded first prize at the *Día Internacional del Canto Coral de 1978* competition in Barcelona, Spain. In 1999 he won the Composition and Choral Expression Prize (6th edition), granted by the government of the Canary Islands for his *Opereta Ecológica*.⁶

Mixed Choirs—sacred

Dies Irae (1983)
Pater Noster (1987)
Padre Nuestro (1995)
Doxa Patri (1996)
Stabat Mater (1998)
Confitemini Domino (2001)
Magnificat-Gloria (2007)
Fecit Potentiam (2008)
Abraham (2010)
Sicut erat in principio (2011)
Tu es Petrus (2012)

Female Voices—sacred

Dolorosa (1988)
Suscepit Israel (2009)

Children Choirs—various

Fiat Mundus lustus (1989)
Mi barquito de papel (1993)
Cruje-Silba (1993)
Junda, Junda, San Antón (1994)
San Antón Chiquitín (1994)
Ay, San Antón (1994)
El Barquito (1995)
La Cucaracha (1995)
Ciclo de El San Pedro (5 canciones)
 (1996)
Como compongo poco, yo toy loco
 (1996)

Cuatro piezas en idioma Eukerra, Anai txiki berri bat, Kirio Mirio, Tirtiriccu tarrapatari tulumpé, Elefantea nunda? (1998)

Ríete (1998)

Ciclo de Canciones sobre poemas de Jesús Rosas Marcano (1999)

Opereta Ecológica en 4 actos El Viento, El Mar, El Río, El Arbol (1999)

4 Canciones Catalanas (2000)

(El seu cor bat com el nostre, Vou veri vou, El riu l el mar, El cant del pinsa); Brujas y Hadas (2001)

Su corazón bate como el nuestro (2001)

Pata pacá (2002)

La otra orilla (2004)

La ronda que nunca se acaba (2004)

Paraguas de Navidad (2005)

Rumex Crispus (2006)

El burro flautist (2006)

Qué Barahúnda (2007)

Funda, Junda, Tunda (2007)

A un panal de rica miel (2008)

Qué barahúnda (2009)

La balada del Retorno (2009)

Once Canciones Infantiles (2012)

(Los capitanes de la comida, Arriba

Cosmonauta, Si en este momento te

duermes, Marranidad Cumpleaños,

Las cuatro tablas Marcha de la

Creatividad)

Female Voices—secular

La Flor de la miel (1983)

Ananaynany (1988)

Como tú (1989)

Fiat Mundus lustus (1989)

Ciclo Los Duendes (1993)

(Ya todo es tiniebla, Son los duendes que ya salen, Qué Batahola, Echemos el cerrojo)

Kasar mie la Gaji (1998)

Caracolitos Chicos (2002)

Pierda quien pierda (2003)

Suite Las Lamias (5 canciones) (2010)

Male Voices—secular

Fiat Mundus lustus (1989)

20TH AND 21ST CENTURIES: A CATALOGUE

Hola, Ola (2012)

Mixed Choir—secular

Duérmete apegado a mi (1965)
Canción de Cuna (1966)
Aria Triste (1967)
Niño Jesús (1976)
Niño chiquitico (1976)
Amunt, amunt (1977)
Cruz del Avila (1980)
Ananaynany (1980)
Fiat Mundus lustus (1989)
Cantad Coros del Mundo (1990)
Kasar mie la gaji (1990)
Despierta América (1991)
Que pase, que pase (1993)
Cómo sucedió (1993)
El (1993)
Bin-nam-má (1999)
Mi Patria es el mundo (2001)
Hermana Lluvia (2002)
Como busca el tierno infant (2006)
Salve al celeste sol sonoro (2008)
Tendido esté a la sombra (2012)
Nao Mais (2012)

Choral-Orchestral

La Doncella (1978)
Balada del Retorno (2009)

Francisco Rodrigo (b. 1938)

Rodrigo was born in Valtierra, Navarra, in Spain. He began his musical studies at the Conservatory of Granada and moved to Venezuela in 1964. Later, he became a professor of harmony and counterpoint at *Escuela Superior de Música José Angel Lamas*.

Rodrigo's prolific compositional catalogue includes over six hundred titles, most of which are sacred. He has works for orchestra, choral-orchestral, voice and piano, piano solo, and chamber ensembles. Rodrigo's musical language is eclectic, as he uses traditional counterpoint and a classical harmonic language in the works that are performed in religious services. Other works of his in-

corporate melodies inspired by Spanish traditions and utilize audacious harmonies and effects derived from contemporary compositional techniques.

Mixed Voices—sacred

89 Masses for voices and organ (composed 1963–1992)

Mixed Voices—secular

55 Ave Marías (composed 1965–1999)

Madrigals and Choral Songs

76 choral songs unaccompanied (composed 1958–2001)

Selected titles:

Madrigal (1969)
Toledo (1970)
Casi Alegría (1970)
Rima (1970)
Pórtico (1970)
Soneto al Cristo de Velázquez (1972)
Dos melodías vascas tradicionales (1973)
¡Ay! (1979)
Tonada de la loba parda (1979)
Querellas del alma enamorada (1980)
Sagaren Usaiñe agertude (1980)
Olivos de eternidad (1981)
El Greco (1982)
Derecho a la Paz (1987)
Díptico avileño (1992)
Dos nocturnos (1996)
Díptico gerbasiano (1997)

Choral-Orchestral

Ruth y Noemí (1970)
Misa campus Stellae, in honor of Apostle Santiago (1970)
Hoy nos ha nacido un Salvador (In memoriam Mtro. Vicente Emilio Sojo on his ninetieth birthday) (1977)
Lamentación en el mar (In memoriam of the tragically disappeared Orfeón UCV) (1977)
Tres Antifonas de Santa Cecilia (1977)
Misa El Señor es mi luz (1978)
Missa Mane nobiscum, Domine (1978)

Misa de tribulatione ecclesiae (1978)
Salmo 50 (Miserere) (1978)
La Epopeya de la espiga (1979)
Himno al Santísimo Sacramento (1983)
Mi delirio sobre el Chimborazo (1983)
Salmo 150 (1989)
Te Deum laudamus-Himnus Ambrosianus (1989)
Cantiga de la Pasión (1991)
Stabat Mater (Sequentia B.M.V. Perdolentis) (1995)
La Conversión de San Agustín (1996)
Angostura, Cantata (1999)

Juan Carlos Núñez (b. 1947)

Núñez was born in Caracas and began his musical studies in the *Escuela Superior de Música José Angel Lamas*. In 1973 he traveled to Warsaw to study composition and conducting with Stanislaw Wislocki. Upon his return to Venezuela, he became one of the first young conductors of the Venezuelan Youth Orchestra movement, known today as *El Sistema*. Núñez is the *Latin American Chair of Composition* Antonio Estévez.

Mixed Choirs—unaccompanied

Suite de Lorca

Choral-Orchestral

Más música del hombre en otra historia (1978)
Réquiem a la memoria de don Simón Bolívar (1986)
Poeta en Nueva York (1991)
El árbol de Chernobyl (1992)
Música para los espacios cálidos; Misa de los trópicos (1994)

Federico Ruiz (b. 1948)

Ruiz was born in Caracas and studied composition at the *Escuela Superior de Música José Angel Lamas*. His catalogue includes symphonic, chamber, electroacoustic, lieder, choral works, two

VENEZUELAN CHORAL COMPOSERS OF THE

operas, including *Los Martirios de Colón*, and music for film, television, and theater.

Ruiz was the director of the vocal ensemble *Quinteto Cantaclaro*, for whom he produced many choral arrangements of Venezuelan and Latin American popular music. His works have received numerous awards and honors in Venezuela and have been recorded by various soloists and groups. His musical language combines twentieth-century European traditions with the national languages of Latin America and Venezuela.

Mixed Voices—sacred

Ave María, Laudate Dominum

Female Voices—sacred

Magnificat

Madrigals and Choral songs

El Santiguao

Madrigal

Que fácil es volar

Oígale la voz perdida

THE NEW GENERATIONS

The last decades of the twentieth century witnessed the creation of important choral organizations such as the *Schola Cantorum de Venezuela* (1967), music/academic programs such as the Chair of Choral Conducting (1971), the *Music Conservatory Simón Bolívar* (1980), the University of the Arts (1983), the Graduate Music Program at the *Universidad Simón Bolívar* (1996), and the vast musical/social program *El Sistema* (1976).

Composers traveled and studied abroad, bringing new ideas and techniques that influence their choral compositions into the twenty-first century and beyond.

Alfredo Rugeles Asuaje (b. 1949)

Rugeles is a well-known composer and distinguished conductor. He was the artistic director of the *Orquesta Sinfónica Simón Bolívar* of Venezuela and has devoted much of his career to the dissemination of contemporary Latin American music. Since 1991 he has been the artistic director of the Latin American Music Festival of Caracas.

Rugeles was a pupil of the *Escuela de Música Juan Manuel Olivares* in Caracas. In 1976 he entered the *Robert Schumann Hochschule* in Dusseldorf, Germany, where he obtained diplomas in Composition (1979) and Conducting (1981). He also studied conducting with Sergiu Celibidache and Franco Ferrara in Italy. His catalogue is mainly devoted to orchestral and chamber music. His musical language incorporates, in an eclectic manner, many elements from the twentieth-century compositional techniques.

Mixed Choirs

La guitarra (1976)

Canto a la Paz (1976)

Choral-Orchestral

El Ocaso del Héroe (1983)

Beatriz Bilbao (b. 1951)

Bilbao is a Venezuelan composer, choral conductor, researcher, pianist, and teacher. She obtained her degree in 1976 and continued studies in conducting with Emil Simon at the *Conservatorio George Dhima* in Cluj Napoca, Romania. She completed her musical studies in 1982 at Jacob School of Music at Indiana University in Bloomington, Indiana.

Her catalog includes music for orchestra, chamber ensembles, choir; vocal, solo instruments, electroacoustics, and electronics. Between 2001 and 2008, she served as director of the *Ministry*

of Culture's Prudencio Esáa Music School. Bilbao is currently professor at the *Instituto Universitario de Estudios Musicales* in Caracas, where she founded the Contemporary Music Ensemble.

Mixed Choirs

La Lluvia (1975)

Fiesta de San Juan (1993)

Trilogía aborigen (Relato goajiro,

Aparición del Agua, Melodía del Cielo) (1993)

La Saeta (1993)

Encore un Mystère

(1994. Rev. 2008–09)

Nueva Cádiz Ancestral (2009–2013)

Cordillera de Luz (trilogía) (2011–2013)

Manchas Sonoras y Variaciones para un Tema Wahari (2013)

Josefina Punceles de Benedetti (b. 1953)

Benedetti is a Venezuelan composer who was born in the United States. She studied piano in Caracas and London; choral conducting at the University Institute of Musical Studies, *Magister Scientiarum*, in Latin America; and received a musicology degree from the *Universidad Central de Venezuela* in Caracas. She directed several school choirs and was the founder of the *Pequeños Cantores de la Schola* in 1988. She was president of *Jeunesses Musicales (Venezuela)*. Currently, Benedetti is a professor of Music Aesthetics in the *Universidad Central de Venezuela* in Caracas.

Mixed Choirs

Cantar (1988)

Palabreo (1989)

Guatopo (1993)

Requiem por un siglo (1993)

Female Voices

Ode to women (2006)

20TH AND 21ST CENTURIES:

Children Voices

La canción del pirata (1990)

Choral-Orchestral

Macuro (1998)

César Alejandro Carrillo (b. 1957)

Since 1981, Carrillo has been active as a choral conductor and composer, winning several national and international choral competitions. He has been invited as a guest conductor, clinician, speaker, and judge to participate in different choral festivals, competitions, and events in Latin America and Europe.

Carrillo was assistant director and director of the *Orfeón Universitario-Universidad Central de Venezuela* (1992–2012) and is the present director of the chamber ensembles *Cantarte* (1991), *Coral Antiphona* (2010), and the vocal ensemble *Bolanegra*. Currently he teaches choral conducting at the Conservatory of the National Youth Orchestra and at the University of the Arts.⁷

Mixed Choirs—sacred

Ave Maria (1983)
Regina Mundi (1986)
Salve Regina (1990)
Crux Fudelis (1991)
Salve Regina (1991)
Missa sine nomine (1991–1994)
O Magnum Mysterium (2000)
Magnificat (2010)
O vos omnes (2013)

Female Voices—sacred

Ave María (1999)

Mixed Choirs—secular

Camino Invisible (1979)
Canción de Cuna (1980)
Cual diminuta gota de mar (1980)
Danza (1980)
Epitafio para un caballero andante (1980)

Galope (1980)

Joropo (1980)

La Llegada de los Reyes (1980)

No quiero este silencio (1980)

Partamos a Belén (1980)

Vaqueros del viento (1980)

Vespertino (1980)

Has crecido en la tarde como la lluvia (1982)

5/8 (1984)

Cantares (*Quién es ésta que se muestra como el alba, Mi amado es blanco y rubio, Levántate, amiga mía, ven*) (1987)

Monte Avila (1991)

Aguinaldo (1992)

Elegía (1992)

De los cielos y del mar (1993)

Encuentro (1996)

Oiga Compae (1996)

Seis canciones mínimas (2006)

Albert Hernández (b. 1956)

Hernández was born in Caracas and started his musical life at an early age. His formal musical training began in 1999 when he became a pupil of Modesta Bor and later obtained a master's degree in composition in the *Universidad Simón Bolívar*. His musical style derives elements from jazz, popular, and folk music.

Mixed Choir

Bienvenida Alegría (2000)
Goza mi calips (2011)

Choral-Orchestral

Cántico de Navidad (1990)
Misa del Oriente Venezolano (1995)
Canto a la Paz (2006)

Miguel Astor (b. 1958)

Born in Caracas, Astor studied composition, choral conducting, and piano. He obtained degrees in choral



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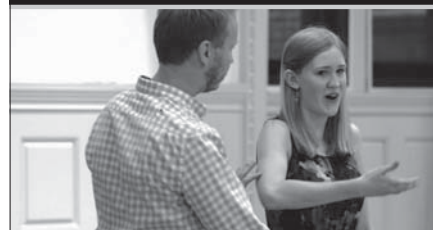
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VENEZUELAN CHORAL COMPOSERS OF THE

conducting and composition from the *Universidad Simón Bolívar* and the *Juan José Landaeta National Conservatory of Music*, respectively. Astor also obtained a degree in Latin American studies and musicology from the *Universidad Central de Venezuela in Caracas*, where he is currently a professor in the arts department and director of the *Coral Venezuela*.

Astor is a tireless and devoted composer, especially of sacred music, and his works have won national and international awards. His style shows a good command of counterpoint and a rich harmonic language.

Masses

Missa Papael Joannes Paulus (1980–2000)
Misa del Sur (2000–2005)
Misa por la Paz (2001)
Misa Gótica (2001)

Motets

Tota Pulchra es (1985)
Caro Mea (1987)
Crucifixus (1992)
Ave Maria (1992)
Regina Coeli (1996)
Cuatro Piezas Sacras (1999–2005)
(*Lacrymosa, Pater Noster, Ave Maria, Gratias agimus tibi*)

Liberame Domine (2004)
In Paradisum (2004)
Confutatis (2004)
Magnificat en si (2010)
O Magnum Mysterium (2010)
O Sacrum Convivium (2010)
Dona Nobis Pacem (2010)
Lux Aeterna (2011–12)
Pacem in Terris (2011)
Pie Jesu (2013)

Mixed Choirs—secular

Los Pollitos (1977)
Día Claro (1979)
Verde Soledad (1993)
Variaciones Corales (2000)
Fuga Trágica (2005)
Tres Estudios Corales (2008)
Cancioncilla de Navidad (2009)
Dormi Jesu (2010)

Female Voices—sacred

Pequeño T Salve Regina (2009)

Choral-Orchestral

Sinfonietta de Navidad (1988)
Cántico Espiritual (1986)
La Pasión de Nuestro Señor Jesucristo según San Juan (2010–2013)

Pedro Antonio Silva (b. 1961)

Born in Caracas, Silva studied composition, choral conducting, flute, and piano. He graduated in choral conducting from the *Music Conservatory Simón Bolívar* and was a member of the *Schola Cantorum de Venezuela*.

He conducts the *Orfeón* from the *Universidad Simón Bolívar* and several other choirs. At present, he teaches in the *Escuela Superior de Música José Angel Lamas* and *Escuela de Música Juan Manuel Olivares*. His compositional style utilizes traditional harmonies that accompany inspired melodies, which in many occasions derive from popular sources.



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Masses

Misa brevis en Do Mayor
Pequeña Misa para Coro Infantil
Pequeña Misa en Fa Mayor
Misa Criolla Venezolana

Mixed Voices

Jubilate Deo
Tríptico
Ave María
Padre Nuestro

Female Voices

Puer Natus
Un aguinaldo para niños
Din, Don, Dan
El Tuqueque

Mixed voices—sacred

Calma
Canto Negro
Igual que el mar
Nocturno
Canto a la Paz
Preludio, Golpe y Fuga

With Instruments

Dios te Salve América

Diana Arismendi (b. 1962)

Arismendi is one of the most important Venezuelan composers of this generation. Her catalog already exceeds fifty works and includes orchestral music, solo concertos, an opera for children, chamber music, various solo instruments, vocal music, organ works, several works for percussion, piano and percussion, electronic music, choral music, and choral-orchestral works. She has received many commissions, and for more than twenty years her works have been performed at festivals and concert halls by leading orchestras, soloists, and chamber groups in Venezuela and abroad.

Arismendi began her music education in Caracas. She obtained a PhD in

Composition and a master's in Composition and Latin American Music from the Catholic University of America in Washington DC. She also received the "First Prize in Analysis" and the "Diplôme Supérieur de Composition" from *L'Ecole Normale de Musique in Paris*. Arismendi is currently professor of composition at the *Universidad Simón Bolívar* and is the executive director of the Latin American Music Festival of Caracas.⁸

Mixed Choir

Tríptico (1991)
Paz (2012)

Choral-Orchestral

Ejercicios espirituales (2005)

Jesús Ochoa (b. 1963)

Ochoa was a member of the *Schola Cantorum de Venezuela*. He directs several choral ensembles and possesses keen knowledge about popular music. His compositional language follows a traditional path, and he is widely recognized as an arranger. He obtained his degree at the University of the Arts in Caracas.

Mixed Voices—sacred

Ave María
Misa Brevis
Aleluia
Culto Espiritual

Choral Songs

Canto del Pilón
El Desierto Desconoce los Caminos
La Media Noche a la Claridad de la Luna
Elocuencia
La Brisa y el Mar
Canto a Venezuela
Canta, canta, canta
Mi ritmo Armonioso

Christmas songs

Sentimiento Navideño

En un lugar
Nuestras Navidades
Parrandón Tradicional

Cristian Grases (b. 1973)

Born in Caracas, Grases started his musical studies at the *Juan José Landaeta National Conservatory of Music*. He obtained his master's degree in choral conducting at the *Universidad Simón Bolívar* in 2001 and his doctor of musical arts at the University of Miami.

From 1996 to 2002, Grases conducted the Second Level Choir and Cantoría Juvenil of the project *Pequeños Cantores de la Schola*, and in 1995 founded the vocal ensemble *Cíncopa*. Grases has been involved in many international concert tours with his former youth choir, *Cantoría Juvenil of the Schola Cantorum de Caracas*, and the Iowa Youth Chorus. Grases is a guest speaker and clinician on Latin American music and serves on the Board of the International

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Federation for Choral Music. He teaches at the University of Southern California, where he conducts the USC Thornton Concert Choir.⁹

Male Voices—sacred

Misa in 4 movements
Vitrum Nostrum

Female Voices—sacred

Kyrie
Crux Fidelis
Coral Variado (based in chorus #9 of Cantata BWV 21 of J. S. Bach)

Mixed voices—secular

There is a Song
Three Women Walking
Visiones del Llano (*Fiesta, Amanecer*)

Female voices—secular

Calipso Caraqueño
Chuaó
Negrita Duerme
Oblivion
Passacaglia
Pata Pa'ca (in collaboration with Alberto Grau)
Tottoyo

Choral-Orchestral

Silako Ueya 

NOTES

¹ Ana Mercedes Asuaje de Rugeles, *Historia de Movimiento Coral y de las Orquestas Juveniles de Venezuela* (Cuadernos Lagoven) (Departamento de Relaciones Publicas de Lagoven: 1986), 23.

² <www.funves.gob.ve>

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⁷ Ed: Santa Barbara Music Publishing and earthsongs <<http://musicarrillo.wordpress.com>>

⁸ Ed: (<www.lafipublishers.com> <dianaarismendi@gmail.com> <www.dianaarismendi.com>

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