

Montgomery Philharmonic 2018 - 2019 Our 13th Season : They Changed The World

Concert 1, Sunday, October 7, 2018: They are Immigrants

Stravinsky | Milhaud | Vali | Amaya

About Amaya –

American composer and conductor Efraín Amaya was born in Venezuela, where he began his musical training. Continuing his studies in the United States, he earned two Bachelor of music degrees in composition and piano from Indiana University, and a Master's degree in conducting from Rice University.

Amaya's compositions have been selected for performance at such major international festivals as the Seattle Symphony's Viva la Música Festival; the American Composers Orchestra Festival of Venezuelan Music at Weill Recital Hall in New York; the II Congreso Puertorriqueño de Creación Musical in San Juan; the XVII Foro Internacional de Música Nueva Manuel Enríquez in Mexico City; the Festival Latinoamericano de Música in Caracas, Venezuela for 5 years; the Annual National Flute Association Conventions for 5 years; the Gala Concert of the Jeanne Baxtresser International Master Classes at Carnegie Mellon University and the Juilliard School in New York, and the Modern Orchestra Project recital series in Boston.

In 2004, Amaya received a Fellowship from the Pennsylvania Council on the Arts. He was also a Meet the Composer Composer-in-Residence with Gateway to the Arts, WQED-FM, Renaissance City Wind Music Society, and Shaler School District from 2001 to 2004. His music has been performed internationally by numerous orchestras, quartets, and ensembles. Amaya's work has also been included in the Sewickley BACHfest, the Shadyside Concert Series, and the Renaissance City Winds concert series. His opera Clepsydra premiered as part of the First Night celebrations in Pittsburgh as a collaborative multimedia performance for tape, live performers, and edited video projection.

Amaya's debut CD, A Sense of Time, was released in 2001 by Élan Recordings. In 2004, Albany Records released the two-cello version of Silent Conversations in a CD entitled Zoo of Dreams, featuring the Amici Chamber Players. His two chamber operas, Clepsydra: An Operatic Installation with 13 Performers and Phantasmagorilla? No! Phantasmagoria, were also released by Albany Records in 2009.

Amaya's cello concerto Un Camino, commissioned by cellist Kim Cook, premiered in 2013 with the State College Summer Orchestra in State College, Pennsylvania. In 2010, he was selected as one of the seven composers to be part of American Composers' Forum "New Voices" with International Opera Theater, resulting in the collaborative opera The Decameron, which premiered that same year. Recent works include Chocolat for solo bassoon, commissioned and premiered by R. James Whipple in 2011; his duo for flute and cello Present, commissioned and premiered by Gerald Carey and Tanya Carey in 2010; Marahuaka (2009), a concerto for three marimbas and Wind Symphony Orchestra and Epona's Portal, a concerto for bassoon and Wind Symphony Orchestra, both commissioned by Robert Boudreau and the American Wind Symphony Orchestra in 2010. His opera La Bisbetica, commissioned and performed by International Opera Theater was premiered in 2010 in Italy and later invited to participate in the Bergamo International Festival of 2011 in Bergamo, Italy. In 2013, Amaya was one of the national adjudicators for the National YoungArts Foundation in Miami, for their national competition selection of finalists. He is the founder and Music Director of the Point Chamber Orchestra, which made its debut performance in 2006 with a tour of seven concerts in Italy, performing in venues such as the Fenice Theater in Venice, the Basilica of St. Francis of Assisi, and the Parco della Musica in Rome.

- **Born:** 1959, Caracas, Venezuela
- **Wife:** Susana Amundaraín, a painter and mixed media artist
- **Compositions:** 16 works for orchestra, 5 works for wind ensemble, 35 chamber works, 3 operas, 3 works for choir, 4 song cycles, 4 works for piano

Angelica for Strings (2000) – Efraín Amaya (b. 1959)

Angelica came about a year after he had written *Malagigi the Sorcerer* (for flute and piano). It is a little bit of a sequel. *Malagigi the Sorcerer* was written for flutist Alberto Almarza with the intention of exploring the colors and traditions of the flute, and it was based on a short story from the legends of Charlemagne. *Angelica* was motivated by an enthusiastic request from violinist Sarah O'Boyle, Alberto's wife at the time. She was to lead the premiere as concertmaster of the Sewickley BACHfest, who commissioned the work in 2000, so it made sense to dwell on and be inspired by a continuation of the same theme.

The story is about love displaced in time. Angelica and Rinaldo (nephew and appointed knight of Charlemagne) meet amidst a celebration and a jousting tournament. She arrives with her brother and without good intentions. Her extraordinary beauty captivates everyone. Rinaldo falls in love but she pays no attention. In a chase through the Arden forest, however, their affections get reversed.

"Now in this forest there were two fountains, the one constructed by the sage Merlin, who designed it for Tristram and the fair Isoude:* for such was the virtue of this fountain, that a draught of its waters produced an oblivion of the love which the drinker might feel, and even produced aversion for the object formerly beloved. The other fountain was endowed with exactly opposite qualities, and a draught of it inspired love for the first living object that was seen after tasting it."(1)

Exhausted from the chase, Rinaldo drinks from the first-mentioned fountain and falls asleep. Angelica comes across the other fountain and drinks from it. She then encounters the sleeping Rinaldo and falls instantly in love. So, the story goes and of course the chase is now reversed. Angelica will try anything to win the affection of Rinaldo, who keeps running away from her.

Angelica has four main sections: A-B-C-A'. The A section depicts the jousting and the festivities through the syncopations and hemiolas of Latin American music and the characteristic rhythms of dance forms such as salsa. The B section is a fugato, inspired by the use of counterpoint in Venezuelan folk music. It describes the chase for love through the forest. The C section is a slow and more introverted passage. A simple melody presented by the violins is then repeated with the cellos playing it canonically. The violins and cellos represent Angelica and Rinaldo in their out-of-sync love for each other. The last section is very much like the first one, but every time it repeats, a layer of complexity is added to it. As in love, it completes a cycle and expands into higher levels of intricacy.

Instrumentation: Violin 1, violin 2, viola, cello, double bass

Artifacts –

Efraín Amaya is the Music Director of the Minot Symphony Orchestra

[Efraín Amaya's website](#)


A Sense of Time: Music of Efraín Amaya
Phantasmagorilla? No! Phantasmagoria
Syzygy

YouTube.com Links –

<https://www.youtube.com/watch?v=y-YhhtPIQuk>

<https://www.youtube.com/watch?v=dy7RNmMSxZE>

<https://www.youtube.com/watch?v=nS11VcVQ004>