

## Choral Repertoire

The Alturas Duo often performs instrumental interludes between choral pieces with varying combinations using the guitar, charango, and viola in the classical or folkloric style(s). If requested, they can also incorporate Andean woodwinds, Western flute, and percussion. Length and style can be modified to fit the needs of any choral program.

### ***Cadera de las Islas* /a.k.a. *Océana***

by **Javier Farías** (b. 1973), Chile | approx. 26-28 minutes, Spanish text

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Commissioned by the “Peter Bagley Commission for New Works of Art” for the Voce Choir (Hartford, CT) and Alturas Duo. *Cadera de las Islas* was premiered as *Océana* in 2009. Using the poetry of Pablo Neruda for its text, the piece consists of 10 short movements and is heavily influenced by the culture, traditions, and music of Chile.

- Scored for SATB chorus, viola, several varieties of charango, and guitar

### ***Alfonsina y el mar***

by **Ariel Ramírez** (1921-2010), Argentina/arr. Javier Farías, Chile | approx. 5-6 minutes, Spanish text  
An adaptation and variation written on the legendary Ramírez song.

- Scored for SSA chorus, viola, and guitar
- Also available for SATB upon request

### ***Misa Criolla***

by **Ariel Ramírez**, Argentina | approx. 20 minutes, Spanish text

This classic composition celebrates the post Vatican II mass using the rhythms, colors and traditions of Argentina and South America using typical folkloric instruments.

- Scored for SATB chorus, quena (Andean flute), zampoña (pan flute), charango, guitar, and bombo legüero (percussion)
- Also available with string orchestra

### ***Navidad Nuestra***

by **Ariel Ramírez**, Argentina | approx. 20 minutes, Spanish text

A Christmas mass with South American folk instruments.

- Scored for SATB chorus, quena (Andean flute), zampoña (pan flute), charango, guitar, and percussion (bombo)

### ***The Games***

by **Joshua Hummel** (b.1980) United States | approx. 18-20 minutes, English text

A contemporary piece with texts from Pierre de Coubertin and Alfred Lord Tennyson. *The Games* was a finalist for the theme of the 2012 London Olympic Games. It was later rescored for the Alturas Duo.

- Scored for SATB chorus with viola and guitar

### **Hallelujah**

by **Raimundo Penaforte** (b. 1965), Brazil | approx. 8 minutes

The work's text consists of the word, *Hallelujah*, sung melismatically over differing harmonies, rhythms and sounds. Commissioned by the Empire City Men's Chorus for Alturas Duo, it was premiered in 2008. Although entirely original in its scope, this work combines the many and varied cultures that have converged in Brazil over the centuries as well as the artistry of Mr. Penaforte. This piece is dedicated to all the American servicewomen who lost their lives during the war in Iraq. Each of their names is whispered throughout the piece.

- Originally composed for guitar, viola and men's chorus.
- Also available for SATB, upon request.

### **Coral Violeta**

by **Javier Contreras** (b.1983), Chile | approx. 15-17 minutes, Spanish text

This work celebrates Chilean icon Violeta Parra (1917-1967), pioneer of the Nueva Canión Chilena and the acknowledged "Mother of Latin American folk." She was a composer, songwriter, folklorist, ethnomusicologist, and visual artist whose work has influenced millions beyond the borders of her native Chile. *Coral Violeta* (2017) is an homage written to commemorate the 100th anniversary of Parra's birth and 50th anniversary of her death.

- Scored for SATB chorus, Western flute, viola, and guitar

### **Canciones del agua**

by **Ronald Pearl** (b.1954), United States | approx. 28-30 minutes, text in Spanish and English

*Canciones del agua / Songs of the Water* was composed in 2016 for the Central Maryland Chorale and the Alturas Duo. Written with an overarching theme of water, composer Ronald Pearl anchors the piece with James Joyce's poem *She Weeps Over Ragoon* and draws upon others by Federico Garcia Lorca, Juan Ramon Jimenez, and four haiku, beautifully translated into English by Jonathan Clements. The array of texts allows for a variety of settings and moods with the representations of water: rain, snow, mist, oceans, dew, waves, streams, etc.

- Scored for SATB chorus, charango, viola, and guitar

The work can be performed in its entirety in the order given, or broken into smaller groupings according to artistic and programming needs.

1. La balada del agua del mar (SATB, charango, and guitar)
2. The pure morning dew (SATB)
3. The first snow (SATB, viola, and guitar)
4. Across the stream (charango)
5. She weeps over Ragoon (SATB, viola, and guitar)
6. Its sail dips in the sea (SATB, charango, and guitar)
7. Mares (SATB, viola, and guitar)

### ***Amanecer Borincano***

by **Enrique Bayoán Ríos-Escribano** (b.1985), Puerto Rico | approx. 5 minutes, Spanish text

A re-composition of a legendary Puerto Rican song. Includes a generous helping of syncopation, clave, and hand clapping!

- Scored for chorus, viola, and guitar

### ***The Winter Road***

by **Andrey Stolyarov** (b.1990), Russian-American | approx. 11 minutes, Russian text

A setting of the poem by Alexander Pushkin that relates the tale of a lonely traveler along a cold, moonlit path longing for the warmth of home and his beloved. In Stolyarov's soundscape, melody unfolds with borrowed bits of Russian folk music to create and compliment Pushkin's imagery of the traveler hearing faint, but familiar sounds wafting through the cold winter air.

- Scored for SATB chorus, charango, and guitar

### ***Four Musings for Viola and Guitar***

*[has not yet been premiered]*

by **Garry Antonio** (b.1955), Canada | approx. 12 minutes, English text

Written by Montréal based composer Garry Antonio, this newly composed piece swings with intricate, beautiful harmonies written in the jazz style complimented by counter melodies on the viola and guitar accompaniment.

- Scored for SATB chorus, viola, and guitar

### ***Misa Andina***

by **Jaime Soto** (b.1952), Chile | approx. 35-40 minutes, Spanish text

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A Latin American Mass composed in 1992 for the Royal Family of Spain's visit to Chile in celebration of the 500th anniversary of European arrival in the Americas. This piece combines European and Chilean classical and folk musical traditions to bring the audience an incredibly rich and rare look into South American culture.

- Scored for two quenás (Andean flute), zampona, (pan flutes), Western flute, clarinet, charango, tiple (Columbian guitar), guitar, and bombo legüero (percussion)
- Alternatively, the piece can be done with a reduced ensemble via instrumental doubling

### ***La Cantata de Santa María de Iquique***

[Listen](#)

by **Luis Advis** (1935-2004), Chile | approx. 35-40 minutes, Spanish text

This piece recounts the true story of the massacre of 3,600 Chilean miners in December 1907 as they petitioned for safer working conditions and better pay. Written in classical cantata form, but scored for traditional South American folk instruments, this choral work speaks to the ageless question of power and rights. Composed by Luis Advis, who was recognized as a Fundamental Figure of Chilean Music in 2003, the work is considered by musicologists to be one of the most important pieces of Latin American music.

- Scored for male chorus, zampoña (pan flute), Andean flute (quena), charango, guitar, and percussion (bombo)
- Also available for SATB