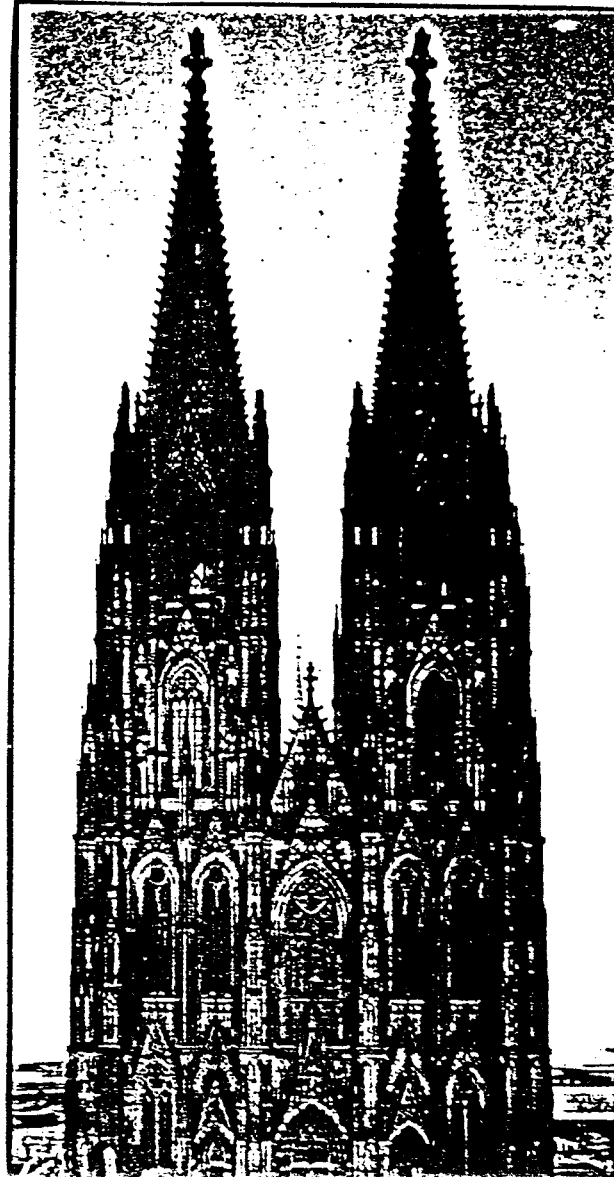


ALICIA TERZIAN

Cuaderno de imágenes

Organo



EDICIONES ENCUENTROS
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born in Cordoba, Argentina, 1 July 1934. Argentine composer, musicologist and conductor, of Armenian parentage. She studied composition with Alberto Ginastera at the Buenos Aires National Conservatory, where she graduated in 1958 and won the gold medal in 1959. She also studied Armenian sacred music with Father Leoncio Dayan in 1962 at the Mekhitarist Monastery in St. Lazarus, Armenia. Later she followed studies in conducting with Luciano Drago. Terzian has received the Argentine Composers Award (1971), the Chevalier de l'Ordre des Palmes Académiques given by the French government (1979), and the St. Sahak and St. Mesrop Medal from Catholicos Vazken I of Armenia (1992).

Terzian was awarded First Prize for "Movimientos contrastantes" from the Municipality of Buenos Aires (1964), as well as for her "Violin Concerto" from the Argentine National Arts Fund (1970), and for "Voces" First National Music Award (Ministry of Culture, 1982). Her commissions include those from the Gulbenkian Foundation of Lisbon ("Atmosferas"), the London Laces Festival ("Visual Symphony"), the Festival of Zagreb ("Voces"), and Aspekte Salzburg Festival ("Buenos Aires me vas a matar").

In 1978 Terzian founded the ENCUENTROS GROUP for Contemporary Music to introduce international audiences to Latin American, and specifically Argentine, avant-garde music. Under her direction, the group has participated in over 150 festivals (from 1979 till now) introducing 60 new works including 40 commissioned scores by Argentine composers. The group has toured in Europe, Russia, China and the three Americas.

Terzian is Director of the Society for the Promotion of New Music in the three Americas, as well as Executive Secretary of the Latin American and the Caribbean Divisions of the International Music Council of UNESCO, Vice President of the International Music Council and President of the Argentine Tribune of Composers. She has been professor of composition at the National Conservatory and has guest-lectured through the world on contemporary music.

Terzian's composer style displays a continuous evolution through three periods: the first—from 1954 to 1964—with many orchestral, chamber and choral works is situated in the polytonalism and utilization of the rhythm and orchestration of a high technical level; probably her influences are the postimpressionist nationalism and specifically Stravinsky: "Movimientos Concertantes", which was awarded the Municipal Prize in 1964 and premiered by the Symphony Orchestra of Palermo, Italy, under the conducting of José Rodríguez Fauré in the same year. In her "Three pieces" for string quartet written in 1954 when she was in the first year of the career of composition, she uses the quart of tone with a very personal melodic and harmonic criteria.

ALICIA TERZIAN

From "GROVES" Dictionary 1994

The "Violin Concerto" (1955), scored for large orchestra, is virtuosic and lyrical with an elegiac slow movement based on an Armenian folksong. The brilliant technical display of the solo instrument is supported by a classical design that shows great vitality. The second period is called by Alicia Terzian "cosmic stage", technically joined to the free postserialism, atonalism, and a marked utilization of the microtone, which would be her constant characteristic since 1965 up to now. This period is vividly impressed by the landing of man on the moon in 1969, and finishes in 1979. "Cuaderno de Imágenes" for organ (1964) is a study in timbral possibilities. It features stationary


and shifting toneclusters, which through the unconventional use of a traditional organ stops make for striking effects. The score incorporates a *Tiento*, composed by a XVIIth century organist of the cathedral of Lima, Peru.


"Carmen criaturalis" for horn, string orchestra, vibraphone, and cymbals (1969-1971) exhibits an elemental grandeur, in which a horn soliloquy takes shape within a framework of amorphous and grotesque sonorities. "Voces" for mezzosoprano, ensemble and tape (various poets, 1979) exploits the interrelationship of verbal sound and musical tones, expressed within a dramatic context.


Terzian's music is distinguished by a bold imaginative drive and a solid inner logic. It often attains a fusion of tone color that is construed as an element of musical form. Many of her large compositions and piano pieces are recorded, including the "Violin Concerto", "Atmosferas", "Shantiniketan", "Voces", "Carmen criaturalis", "Cuaderno de Imágenes".


Since 1980, her work has been technically based on atonalism with great rhythm and timbral richness and a very personal melodic microtonal criteria. This period embraces also the "space music" that she makes with sound transformation in real time - the sound produced by chamber instruments or orchestra and their expansion in the concert hall by means of loudspeakers that surround the hall as a sonorous dome. The sound transformation by means of a SPX 1000 Yamaha and digital delay—among many other technical elements—allows to enrich the original sound and, through an 8-channel deck, play with the sound in space. We can name the following works: "Yagua-ya Yuca" (percussion), "Off the edge" (baritone and orchestra), "Canto a mi misma" (for string orchestra, tam-tam, digital delay, digital transposition in real time and sonorous system in the concert hall). This work unfolds a musical thought based on a free evolutive form that uses not only the string instruments in the traditional form but also microtonal sounds and the concrete sound of the instrumentalists' voices, reciting poems of various poets, which move as a concrete sonorous mass in space. This work of sound transformation in an orchestra was used for the first time in the world with "Canto a mi misma".


INDICACIONES


 pedal crescendo

 clusters

 altura aproximada de cada sonido

 clusters en teclas negras

 clusters en teclas blancas

 acordes con sonidos de altura aproximada a la ubicación de la X

Nº I II manual Bordon 8'

I manual Bordon 8' y 16'

Pedal Bordon 16'

Nº II III manual Flautas 8' y 4'

II manual Flautas 8' y Cymbal

I manual Principal 8' y 4' Flautas 8' y 4' mixtura

Pedal Bordon 8' y 4'

Nº III III Pedal 4' y 2 2/3

II Pedal 8' 4' 2' y Terzia

I Pedal Principal 8' y 4' Mixtura trompeta

Pedal Principal 16' y 8'

Nº IV Forte

Nº V Tutti

Nº VI III, II y I Fondos

Nº VII Pedal crescendo

Nº VIII II Manual Flautas 8' y 4'

I Manual Principal 8' y 4'

Pedal Principal 16' y 8'

Nº IX III Pedal Salicional 8'

II Pedal Bordon 8' Flauta 4'

I Pedal Principal 8', 4' Mixtura lengüetas

Pedal Bordon 16' 8'

Nº X III Pedal 2 2/3 1 3/5 1'

II Pedal Bordon 8' Cymbal

I Pedal Principal 8' 4' lengüetas

Pedal Principal 16' 8'

Nº X (1) Pedal Principal 16' 8' y acople

I Principal 3' Mixtura

III Diap. 3'

Pleinjeu

I

Lento misterioso

II
 III
 I
 P
 V
 V
 (cluster)
 (cluster)
 ppp
 ppp
 ppp
 fff
 fff
 fff
 Ped. cresc.

♩ = 52
 II
 III
 III
 I
 I
 III
 I
 III
 p
 p
 ff
 ff
 p
 p
 cresc. - - -

III
 p
 ff
 fff
 ff
 II
 s baja -
 ff
 fff
 decresc. - - - fino

III

II *mp*

III

al

mp

$\text{♩} = 84$

8

III

pp

II *mp*

mp

I

f

mf

f

mf

f

f

⊙ = Sonidos de altura aproximada a la que señala la x

8

First system of a musical score. It consists of three staves: a treble staff with a wavy line and a fermata, a middle treble staff with a melodic line, and a bass staff with a bass line. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. Dynamics include *mf* and *f*. There are sixteenth-note figures and slurs. A fermata is placed over the first measure of the top staff.

Second system of the musical score. It consists of three staves. The top staff has a melodic line with slurs and a fermata. The middle staff has a melodic line with slurs. The bottom staff has a bass line with slurs. Dynamics include *mp* and *sf p*. There are sixteenth-note figures and slurs. A fermata is placed over the last measure of the top staff.

Third system of the musical score. It consists of three staves. The top staff has a wavy line and a fermata. The middle staff has a melodic line with slurs. The bottom staff has a bass line with slurs. Dynamics include *mf* and *ppp*. There are sixteenth-note figures and slurs. A fermata is placed over the last measure of the top staff.

gliss. muy lento
 decresc. en clusters *ppp*
 de semitono deslizando
 suavemente la palma de la mano

III

♩ = 66

IV

ff *ff* *ff*

ff (deslizando el pie)

I

II

ff *ff* *ff* *ff*

Prestissimo

repetir dim. y rit. desde *fff* y sonoro hasta *ppp* rumboso.

Pedalera hasta el final *fff*

ff *ff* *ff* *ff*

Súbito V

V

ca. 7^{ma}

I

II

fff (con antebrazos)

fff *fff* *fff*

3^o 2^o

La doble barra repetir desde rapidísimo y *fff* hasta muy lento y *ppp* ad libitum las veces necesarias.

VI

♩ = 70

p

p misterioso

pp

cresc. - - - poco a poco ed stringendo - - - fino - - - al - - - *ff* - - -

attaca súbito

VII

circa 12" circa 7"

ppp *fff* antebrazo

ppp *fff*

fff

La doble barra repetir decresc. desde *ff* hasta *ppp* y de rápido a muy lento.

Coral ♩ = 60

II *mp espress.*

*poco rall. - - - I **

mf cantabile

f II

como campanas

* cambio de registro

♩ = 60

IX

III *mp* II *mf* I *f* *ff* *fff* II *p* *pp* *ppp*

rit. -----

Piu Presto Possibile

X.

mf *leggero*

I *f* II *mf* I *f* II *mf* *mf*

breve breve

I *f* II *mf*

mf

This system consists of three staves. The top staff is in bass clef and contains two measures of chords marked 'breve'. The second measure is followed by a fermata. The third and fourth measures contain chords marked 'I f' and 'II mf' respectively. The bottom two staves are in bass clef and contain a series of chords. The final measure of the bottom staff is marked 'mf'.

mf I *f* II *mf* I *f* II *mf*

3 3 3 3 6 6

This system consists of three staves. The top staff is in treble clef and contains two measures of chords marked 'I f' and 'II mf'. The third measure is marked 'I f' and the fourth 'II mf'. The fifth measure is marked 'I f' and the sixth 'II mf'. The bottom two staves are in bass clef and contain a series of chords. The first measure is marked '3', the second '3', the third '3', the fourth '3', the fifth '6', and the sixth '6'. The final measure of the bottom staff is marked '6'.

6 6 6 6 6 6

This system consists of three staves. The top staff is in treble clef and contains two measures of chords marked '6'. The third measure is marked '6', the fourth '6', the fifth '6', and the sixth '6'. The bottom two staves are in bass clef and contain a series of chords. The first measure is marked '6', the second '6', the third '6', the fourth '6', the fifth '6', and the sixth '6'.

Pesante V C Lento Pomposo

Ⓢ Ver registraci3n en 2ª p3gina

El Lento Pomposo es un tema original tomado de un Tiento de Estacio de La Cerna, organista espa1ol que estuvo en la Catedral de Lima entre 1612 y 1616. Se supone que compuso obras en territorio americano. Este ejemplo fue tomado del Libro de Tientos y Discursos de musica pr3ctica y teorica de organo "Facultad Org3nica" de C. de Arauxo (Alcala 1626).

Presto inicial

Pesante

Largo

Largo

II *mf*

I *f*

ff

I *f*

ff

gliss. lento en cluster ed
decrec. . . fino . . . al *pp*
(con las palmas)

ff

(gliss. cluster
con los dos pies)