



# Argentine Indigenous Orchestra in Concert in Singapore

AIO is being presented in Singapore, jointly by the Republic Polytechnic ([www.rp.sg](http://www.rp.sg)) and Sonic Asia ([www.sonicasia.com](http://www.sonicasia.com))



This orchestra is the brainchild of Maestro Alejandro Iglesias Rossi, from the National University at Tres de Febrero (Argentina). He is also the President of the Argentine National Music Council (UNESCO/IMC). The orchestra stems from a lifetime of study and application based on the fundamental belief that the native instruments of the Américas should be treated with the same *ontological dignity* as those inherited from the European tradition and current digital technology. Maestro Rossi developed a deep conceptual framework for this orchestra based on *hypostasis* (the continual quest for each one's uniqueness), *orchestration* (that all sounds can and have to be accounted in the spectrum of the orchestra), *rituality* (where performance is seen as a ritual that all share in – performers, production and audience) and *creativity* (where generative power is musical composition).

AIO began as *Fronteras del Silencio* in 2000 made up of composers and performers studying or working with Prof. Rossi. In 2004, Prof Rossi and the legendary Argentinean musicologist, Isabel Aretz, founded the *Institute for Ethnomusicology and Creation in Traditional and Avant-Garde Arts*. Under this Institute, the AIO became the *Orchestra of Indigenous Instruments and New Technologies*, which is the orchestra's working name even today. The members include the following: Pablo Anglade, Luciano Borrillo, Luciano Caligaris, José D'Angelo, Anabella Enrique, Susana Ferreres Andrés Fortunato, Santiago García, Nahuel Giunta, Maestro Alejandro Iglesias Rossi, Daniel Judkovski, Juan Krymkiewicz, Federico Martínez, Lucas Mattioni, Juan Pablo Nicoletti, Maritza Pacheco, María Vanesa Ruffa.

The orchestra consists of a vast array of musical instruments that span the Pre-Columbia era (Mesoamerican and Andean civilizations) as well as the Spanish and Modern eras. Two of its members, Luciano Borrillo and Luciano Caligaris are luthiers, and have built many of these instruments: Antara, Bajún, Bells, Berimbau, Berrante, Bombo, Bongó, Bird callers, Bullroarers, Buzina Gavião-Parkatejê, Cabasa, Caja, Cajón peruano, Colombian Gaita, Chajchas, Charango, Chekeré, Chord Loom, Chullu chullus, Clave, Cuban Corneta China, Cuica, Erke, Furruco, Indigenous and afroamerican Drums, Habas, Jacha Sikus, Jaws, Kaskawilla, Kultrun, Látigo, Lawato, Manguaré, Maracas, Marimacho, Marimba, Marimbula, Mymbí, Miorí, Mohocheño, Mouth Bows, N'Vike, Nose whistle, Ñollkín, Ocarina, Pezuñas, Pifilka, Pilolai, Pututu, Kena, Kenacho, Quicuztli, Quijadas, Rainstick, Riquina, Rondador, Ronroco, Seashell, Sereré, Sikus, Ayoreo Whistle, Pumpkin and nuts rattle, Salliva, Saluma, Steel Drum, Takuapú, Tarka, Teponaztli, Tiple, Toyo, Tree Branch, Trutruca, Tulé Clarinet, Tumbadora, Turtle shell, Turú, Wakrapuku, Wankhara, Water drum, Whistler, Yaku'i, Ensemble of a 100 crystal glasses and Live electronics.

AIO has recorded and performed, in their short history, with the following: BBC Radio, Radio France, Deutschland Radio-Berlin, RAI 3, Polish National Radio, Australian Broadcasting Corporation, NHK-Tokyo, Société Radio Canada-CBC, Danmarks National Radio, New Zealand Radio, Radio Beethoven de Chile, Radio Nacional de Argentina, Festival AD LIBITUM in Warsaw (Poland 2006), International Festival IS ARTI of Kaunas (Lithuania,



Alegre



Stone Orchestra



Wankhara



Bajun



Cajon  
Peruano



Caracolas



Quena\_Marimacho\_Pinkull...

2006), Porta World Music Festival of Riga (Latvia 2006), Eesti Concert Season of Tallinn (Estonia 2006), Series of the Municipal Theater *Alberto Saavedra Pérez* of La Paz (Bolivia 2005), Australasian Computer Music Association Festival in Wellington (New Zealand 2004), International Festivals of the *Net for Musical Research and Creation of the Américas* (Santiago de Chile 2004; Island of the Sun of the Titicaca Lake 2005; Buenos Aires 2006), International Festival EIMC at the National Museum of Fine Arts (Buenos Aires, 2002, 2003), XIIth Chilean Festival of Contemporary Music (Catholic University of Chile and Valparaiso University 2002), Meeting of the Music Council of the Three Americas of the UNESCO (Buenos Aires 2001) and the Teatro Colón (Buenos Aires Opera House) in Argentina.

AIO will perform one concert on **Friday 23 November at 7.30pm at The Republic Cultural Centre (TRCC)**. They will also give **three parallel workshops the day before, Thursday 22 November, at 7.30pm at various venues at TRCC**. Tickets are at a flat rate of \$21.00 (inclusive of Gatecrash charges) and are available online at [www.GATECRASH.com.sg](http://www.GATECRASH.com.sg), Via GATECRASH Hotline: 6222 5595 (10am to 8pm) Mon to Fri, (12pm to 6pm) Sat, Sun & Public Holiday. Tickets are also available at The Substation, all SingPost branches and S.A.M. kiosks.

The tickets also entitles all patrons to the workshop series. In addition, patrons who fill out the Audience Survey will receive an MPEG-4 recording of the concert in the post. Visually impaired patrons can request for a timeline commentary service (in English) – limited to the first 55 patrons who send email to: [info@sonicasia.com](mailto:info@sonicasia.com).

## CONCERT PROGRAMME

AIO will be performing a large number of world premieres in their concert in Singapore

There will be screen annotations in English during the performance to guide patrons through the music

### **Council of the Seven Fires**

For Voice and Precolumbian flutes and Birdcallers (2007)  
By Susana Ferreres (1960)  
Text: Crow Sioux Chief  
*Solo Voice: Susana Ferreres*

### **Ritual (el Aliento y el Trueno)**

For Orchestra (2004)  
By Federico Martínez (1968)

### **Temazcal**

for Maracas solo and tape  
By Javier Alvarez (1956)  
Maracas solo: Alejandro Iglesias Rossi

### **De las Fases de la Inmovilidad en el Vuelo (1. Del Viaje de la Sangre en el Orden del Aire)**

For Orchestra (2004)  
By Alejandro Iglesias Rossi (1960)

### **Antara**

For Orchestra (1999)  
By Carlos Zamora (1968)

### **Danzantes del Viento**

For Bullroares ensemble (2007)  
By Maritza Pacheco Blanco (1980)

### **Siete Brazos**

For Orchestra (2007)  
By María Vanesa Ruffa (1979)

### **Dado**

For Berimbaos Ensemble (2007)  
By Naná Vasconcelos (1944)

### **Génesis y Transfiguración**

For large ensemble (2006)  
By Daniel Judkovski (1971)

### **Alaxpachankiri**

For Tarkas ensemble and tape (2004)  
Jose María D'Angelo (1962)

### **Lonquén**

For voice and Percussions (1979)  
By Sergio Ortega (1938-2003)  
*Soloist voice: Susana Ferreres*

## WORKSHOP SERIES

(Thursday 22 November, 7.30pm at various venues at TRCC at Republic Polytechnic. All workshops run parallel. Patrons will have to show the concert ticket for entry).

### **Work Shop 1: AIO Orchestration for Experts**

(learn how maestro Rossi created a deep and viable orchestral formula for merging Pre-Columbian Musical Culture with Argentinean Spanish heritage and the musical phenomenon of our modern globalized era).

### **Workshop 2: AIO Music Making for the Adventurous Musicians**

(come with your musical instruments and have an informal music session with some of the AIO musicians and composers – you may have a chance to perform with them in their concert on 23 November).

### **Workshop 3: AIO Music Explained for Concert Goers**

(get behind some of the novel processes that you will hear in the actual concert and hear it directly from the experts and creators)

### **Workshop 4: Musical Instrument Making**

(Two master luthiers from AIO will explain what instrument making is all about and some easy ways to make simple instruments).

## VISUALLY IMPAIRED CAN ATTEND THIS CONCERT

Sonic Asia will facilitate the enjoyment and understanding of this performance for the visually impaired through a descriptive timeline commentary for 55 allotted seats. Visually impaired patrons have to send email to

**info@sonicasia.com** to secure their seat after booking it. Sonic Asia is committed to expanding this facility if there is demand. Research is also being done to facilitate the hearing impaired too in future productions. These studies are part of a programme within the Guided Music Listening pedagogy under Sonic Asia. More information is available at **www.sonicasia.com**

## THE COMPOSERS

### **Maestro ALEJANDRO IGLESIAS ROSSI** (b. 1960)

He serves as President of the Argentine National Music Council (UNESCO/IMC) and is the Head of the Master Degree in Musical Creation, New Technologies and Traditional Arts at the National University at Tres de Febrero (Argentina). He created, along with the late Isabel Aretz (Latinamerica's foremost musicologist) the Institut for Ethnomusicology and Creation in Traditional and Avant Garde Arts to which belongs the 30 members Orchestra of Indigenous Instruments and New Technologies devoted to contemporary music. He received First Prizes of the International Rostrum of Composers (Paris, 1985) and the International Rostrum of Electroacoustic Music (Amsterdam, 1996), both Rostra were organized by UNESCO's International Music Council. He was a member of the Jury at the UNESCO's Prize of Honour for Music (Paris, 1991) and the World Music Days (Warsaw, 1992). His works have been performed around the world, including such venues as Centre Georges Pompidou, Carnegie Hall, Amsterdam Concertgebouw, Queen Elizabeth Hall, and Oslo Opera House, and Festivals such as Berlin Biennale, Festival d'Orleans, Warsaw Autumn, World Music Days, etc.

His works have been performed around the world at Concert Halls (Carnegie Hall, Centre Georges Pompidou, Concertgebouw-Amsterdam, Lincoln Center, Oslo Konserthus, Queen Elizabeth Hall) as well as Festivals (Berlin Biennale, Warsaw Autumn, Festival d'Orleans, Steirischer Herbst, World Music Days, Foro de Música Nueva-Mexico, Festival *Présences* de Radio France, etc).

He received, among other distinctions: the First Prize of the International Rostrum of Composers (Paris 85) for his work *Ancestral Rites of a Forgotten Culture* (on ancient Quechua texts) to be considered by the International Music Council a "masterwork of the XXth Century" as well as the First Prize of the International Rostrum of Electroacoustic Music (Amsterdam 96) for his work *Angelus*. He has been a member of the Jury at the UNESCO's Prize of Honor for Music (Paris 91) and the World Music Days (Warsaw 92).

He is the Director of the Institut for Ethnomusicology and Creation in Traditional and Avant-Garde Arts *Isabel Aretz* as well as the Director of the Master Degree in Musical Creation, New Technologies and Traditional Arts of the National University at Tres de Febrero. Since May 2005, he serves as President of the Argentine National Music Council (IMC/UNESCO).

### **SUSANA FERRERES** (b. 1960)

As a musician, she studied violoncello in Argentina, USA and France (where she played broadly as soloist and chamber orchestra member) and Composition under the lead of Sergio Ortega at the Ecole Nationale de Musique de Pantin and received her Degrees in Musicology (as well as Psychology) at the Paris University .

She studied Liturgical singing in France and Argentina and became the Conductor of the Choir at the Orthodox Church of Argentina (1996-2001).

As an iconographer she was trained in the Orthodox Byzantine Tradition at the Constantinople and Russian Orthodox Patriarchates.

She is the Head of the Argentinian-French Institut of Eutonie (the body conciousness discipline created by Gerda Alexander) and has studied Martial arts for years.

She serves as Vice Director at the Institute of Ethnomusicology and Creation in Traditional and Avant Garde Arts (where she is the Head of the Centre of Sacred Arts) and has founded the Course Corporal Architecture of the Curricula of the Master Degree in Musical Creation, New Technologies and Traditional Arts, at the National University at Tres de Febrero, Argentina.

### **FEDERICO MARTÍNEZ** (b. 1968)

He began his musical studies at the Argentine Catholic University. Later on, he entered the CEAMC (Center for Advanced Studies in Contemporary Music) where he received a Master Degree in Composition under the direction of Alejandro Iglesias Rossi.

**JAVIER ÁLVAREZ** (b. 1956)

Javier Alvarez is equally active as a performer, composer and researcher. He has taught computer music technology at the Royal College of Music, the Guildhall School of Music and at Morley College. International honours include the 1987 ICEM Prize at the Bourges Competition, awarded to his Papalotl for piano and computer. He has been the recipient of a Mendelssohn Scholarship, the Lionel Robbins Award and the 1988-89 Gemini Fellowship. He received Commissions for (among others) the Dartington Summer School of Music, the New London Chamber Choir, the Group de Recherché Musicale in France as well as the Cuarteto Latinoamericano in Pittsburgh. He has been a member of Metanoia, Circle and the West Square Electronic Music Ensemble.

**CARLOS ZAMORA** (b. 1968)

He graduated with a Master of Art in Composition from the Universidad de Chile in 2000. While he has also been active as a conductor, he has composed up to about fifty works for various chamber ensembles, orchestra, chorus, as well as operatic compositions. Most of his original music has been played both in Chile and other countries and several of these compositions have been recorded on CDs.

Currently, he holds the Chairmanship of the Chilean Composers Association and he is principal teacher in the music faculty at the Universidad Tecnológica de Chile and is the Artistic Director of the Contemporary Music Festival at the Universidad *Pérez Rosales*.

**MARITZA PACHECO** (b. 1980)

Maritza Pacheco Blanco is a Colombian composer and violinist. After years studying at the National University in Bogotá, she received her Degree in Music at the National Pedagogic University of Colombia in 2005. In 2006 she moved to Buenos Aires, where she is currently enrolled at the Master in Musical Creation, New Technologies and Traditional Arts at the National University at Tres de Febrero.

**MARIA VANESA RUFFA** (b. 1979)

Italian-argentinian young composer and clarinet player. Since 2002 she studies composition privately with Alejandro Iglesias Rossi .

She is currently attending the Master in Musical Creation, New Technologies and Traditional Arts at the Tres de Febrero National University, in Argentina.

In 2004, her work *Ajayu Llumppa*, for Moxeño solo (indigenous Aymara instrument) received the First Prize at the TRIMALCA (Latin American and Caribbean Rostrum) of the UNESCO, held in Asunción, Paraguay.

**NANÁ VASCONCELOS** (b. 1944)

Nana Vasconcelos was born in Recife on the Northeast Coast of Brazil and, even after twenty years of playing throughout the world, his roots are still apparent in everything he plays. At the age of 12 he began playing in the city's marching band. Prodded by intense curiosity and an inquisitive ear that led him from the music of Brazil's greatest composer, Villa-Lobos, to Jimi Hendrix, he came to learn all the Brazilian percussion instruments and, by the early 1960's, came to specialize in the berimbau. He has taken this instrument far beyond its traditional uses and is acknowledged as its foremost player. He has composed and played in every imaginable context from symphonic orchestras to street bands in his hometown.

**DANIEL JUDKOVSKI (b. 1971)**

He studied composition with Alejandro Iglesias Rossi and Gabriel Valverde at the Centre for Advanced Studies in Contemporary Music, where he received his Master in Musical Composition. He received the National Rostrum Prize as well as the National Electroacoustic Music Prize from the Argentine National Music Council in 2000, 2003 and 2004. His composition, *Afar*, received the Second Prize at the International Rostrum of Composers of the UNESCO 2000, in Amsterdam, while *The Infinite Exile* was selected at the ISCM-World Music Days 2005 in Zagreb. He currently teaches at the Electronic Arts Department as well as at the Master of Musical Creation, New Technologies and Traditional Arts of the National University at Tres de Febrero.

## **JOSE MARÍA D'ANGELO** (b. 1962)

He plays various indigenous South American instruments. He has composed music for Films and Documentaries, such as 'Drying in the Waters' (Colombia), 'Los Sin Tierra' (Brazil), and 'Coca Mama'. He received Awards at the International Festival in Goias, Brazil (2001), the International Festival in Chicago, USA (2001), as well as from the International Festival in La Habana. He has performed at the most important Concert Halls in Argentina (Colon Theatre, San Martin Theatre, etc). He has studied composition with Alejandro Iglesias Rossi at the National University at Tres de Febrero.

## **SERGIO ORTEGA** (1938-2003)

Sergio Ortega was a multi-faceted being: musician, writer, designer, an aesthetically as well as politically engaged man. He was Pablo Neruda's personal composer as well as the master and mentor of the most relevant musicians of the Chilean New Song Movement,. He was also the author, along with Quilapayún, of emblematic hymns of the Popular Unity government of Salvador Allende, such as 'The People United Will Never be Defeated' and 'Venceremos'. Ortega stated that his dream was '*to polish his works as Lautaro, the indigenous Chief of the Araucania, polished his arrows against the foreign invader*'. Playing this work now with Ortega gone, is to make present a friend with whom we have shared a similar vision of Latin America. A vision that Simón Rodríguez described best when he said 150 year ago:

*Look at how Europe invents  
And how America imitates.  
America should not imitate servilely, but should be original  
And where are we to look for models?  
We are independent, but not free...  
Owners of the ground, but not of ourselves.  
Let us open history..  
And for that which still is not written...  
Each one shall read in his memory*

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## **PRESS COMMENTS**

*Rituality and Ecstasy in Latinamerican Artmusic...Alejandro Iglesias Rossi directs and focusses the musical energy of the Ensemble from meditation to ecstasy. According to Iglesias Rossi, music making is based on sensing the connection with ancestral heritage as well as on craving for perfection.*

**– PostTimes Newspaper (Tallinn, Estonia, 11/13/2006).**

*If all musicians would be able to invoke the sound with such conscious and profound attention and concentration as this argentine Ensemble did, maybe the amount of concerts in the world would be reduced but the artistic satisfaction would higly increase.*

*A miracously interpretation of Lonquen, by Sergio Ortega was offered ... the whole Hall was astonished by the interpretation of Susana Ferreres, who transformed the work in a rite of musical sacrifice.*

**– Letonian National (Radio Program "News on Music" )on the performance of the Orchestra at the PORTA World Music Festival 2006.**

*Each performance by this Ensemble has a ritual character, with primitive sonorities contrasting with electronic processes as well as a non-traditional instrumentation that responds to the expression of extra musical elements. Each work is preceded by a text that enlightens on the inspirational source of the score.*

**– Radio Beethoven from Chile (Program "Siglo XX") on the performance of the Ensemble at the Contemporary Festival of Santiago de Chile 2002.**

## VIDEOS

[http://www.youtube.com/watch?v=Cu\\_vs2huP6M&mode=related&search=](http://www.youtube.com/watch?v=Cu_vs2huP6M&mode=related&search=)

[http://www.youtube.com/watch?v=rQw47r\\_6z8M](http://www.youtube.com/watch?v=rQw47r_6z8M)

<http://www.youtube.com/watch?v=qWh8eCsT9lw>

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Short Paper by Maestro Alejandro Iglesias Rossi:

### ***Cultural Identity and Contemporary Creation Techniques***

*By Alejandro Iglesias Rossi*

Composers in the so called peripheral countries are at the crossroads between finding their own personal identity as creators and their cultural identity as members of a community that encompasses them. The challenge relates to getting to be oneself, discovering one's "uniqueness" in all its potency.

This process not only affects the creator but also influences and transforms the very geo-culture he was born into.

The trans-culturisation of elements (as in the case of avant-garde techniques and composing in the "classical" style of European origin) must be digested, internalized, in order to reappear with a special potency, a unique color that will broaden the fringes of knowledge, as one explores the unknown lands of creation.

This challenge is not only individual and cultural but also instrumental and operative, that is to say, it entails the election of the technique and fundamentally the means (the tools) the creator will choose, free from any "a priori", any prejudice that may restrain his visionary capacity.

A number of different subjects must be approached:

- a) the antagonism between encyclopedic learning and one of wisdom;
- b) not assuming the space one inhabits;
- c) admiration for paradigms that are foreign to us and that can only lead to dissatisfaction.

The act of committing oneself to the demands of finding a way to "be and do" that is well-rooted in the time and culture we belong to, erases the supposed dichotomy between contemporary creative techniques and cultural roots.

Finding that path, accepting the challenge, opens us to an unsuspected area of freedom. Composers must travel along this path, this process ripening not only in a personal way but also as members of a community, although, both are the same.

## HIPOSTASIS

My experience as a teacher has shown me that the only possibility we have of remaining open to the best of what modernity has to offer us --and simultaneously to be rooted in one's culture-- is to find that which the ancient Christian Theology called *hipostasis*.

This Greek term, *hipostasis*, was first used in the fourth century, to describe the concept of unicity, this special something in each one of us: our deeper self, our true person.

As opposed to human nature, which comprises all that we share (we all have two legs, two eyes, a psyche, etcetera), *hipostasis* cannot be defined rationally. It constitutes a mystery, and the only way to access it is through Revelation. It is the new name mentioned by the Book of Revelation: "To him who overcomes I will give some of the hidden manna to eat. And I will give him a white stone, and on the stone a new name written which no one knows except him who receives it". For us to go beyond the state of "potential" *hipostasis* and become a "fulfilled" person, that new name, we must go through a process of awakening, we must free ourselves from all the masks, all the "personages" we believe we are, and due to which we suffer, because in spite of all this, we know that those personages, those conditionings are not our true self.

Just as we cannot refer to *hipostasis* outside of an ascetic, mystic and eschatological context, composing cannot be conceived outside of those three contexts either. Each and every one of our compositions must be a step closer to our true self. Technically speaking, if in finishing a composition we feel that nothing changed in us, that there was no transformation, if no *metanoia* has taken place in our self, that piece of work is meaningless, it was composed in a state of spiritual absence, it has no transformative power, so we had better forget it. True works of composition are those, which constantly move us towards un-chartered territories, keeping us constantly at the edge of the abyss, and, paradoxically, we acquire the courage to confront the abyss, not before jumping, but during the fall itself. It is in the praxis of composing and not in theory that the progressive illumination of our personal potential occurs. This point is fundamental: we apprehend our self existentially, through spiritual practice: as we compose we unveil our true self. Young composers should constantly take this into account. This point is well described by a medieval story:

A man walks past a quarry where there are two men hammering stones. He asks one of them what he is doing. The man replies: "I'm hammering stones". He asks the other man what he is doing, and the second man answers: "I'm building a Cathedral".

Composing should imply full commitment. We may wonder, why is this so? Because of *hipostasis*, the real person is a revelation. We can only draw near it with a sense of relentless and fierce commitment, with a sense of absolute freedom. Our deep *hipostasis* is radically free, and when the true person emerges it does so carrying with it the apparition of, as I have already said, an unsuspected area of freedom.

Another characteristic of our deeper self is that of being incomparable. We can compare things which are similar, but given the uniqueness of each person, there can be no comparison, there are no better or worse *hipostases*, nor more or less beautiful. As a mystical master said some centuries ago, "Each one of us is a different Name of God". It is important to reassert this to the young ones who carry a heavy burden of prejudices about what they are supposed to become, what others have achieved and they have not, and the speed with which they are expected to succeed socially. The notion of competition is foreign to our inner quest. Students are a challenge, each one is unique, and the way to relate to each one of them, in order to help them with their inner development, must also be unique. The rigid utilization of a "method" or technique, whichever it may be, always ends up clashing with reality for the simple reason that, as the Gospel says, the Spirit "blows any which way it wants" and trying to catch it is like trying to catch the wind: an feat impossible.

Finally, I would like to add that through time, I have seen that only if the young composer is fully and clearly committed to the search for his deeper self, his spiritual vocation, molded in his compositions as his total vocation, is it possible for him to freely assimilate any material he wishes and to process it in a personal way offering a unique synthesis. Back in the 50's, responding to a journalist's question on What is folklore?, the great Brazilian composer Hector Villalobos tried to sum this up and answered with a "boutade", saying, "¿Folklore . . .?, I am folklore".

To further explain this concept, I'd say that I am the result of the land I live in, I am made of the air of the pampas, the snow of the Andes, the bodies of the condors turned to dust, the hope and despair that have impregnated the sky of America for generations, and that is why if I discover who I am, the result will not be only personal but essentially a product of the geography and culture in which I was born and raised. And just as modern science nowadays accepts that the fluttering of a butterfly in the Amazon might give rise to a cyclone in Japan, I am also the product of the dreams and the suffering of souls that for generations have dwelled upon this strange planet, of the color of the Sahara sands and the stones of the remotest and most forgotten village on Earth. We are, as Saint Paul said, one body, and each of us can become absolutely unique and at the same absolutely universal if we find our own place in this cosmic symphony.