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## **LUIS JORGE GONZALEZ COMPOSER**

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## **LUIS JORGE GONZALEZ**

Luis Gonzalez's compositions for orchestra, chamber ensembles, choir, and solo instruments have been performed in major concert halls and festivals of Europe, the U.S.A., South America, and Japan. His works have been presented at the International Forum of Composers in Paris, France (1981, 1985, and 1991); some of his compositions have been published by Belwin Mills, Sounding Solitudes Press, Don Henry Music (U.S.A.), and Berben (Italy). He has recordings on Opus One Label, New Arts Recordings, Lejos del Paraiso (Mexico), Consejo Argentine de la Musica Collection.

Gonzalez has received many prizes and awards, among them: a Guggenheim Fellowship (1978-79); two First Prizes from the International Composition Competition of the Percussive Arts Society, U.S.A. (1975 and 1979); Prizes from "Fondo Nacional de las Artes," Argentina (1975 and 1976); Third Prize from the Wieniawski International Competition, Poland (1976); Premio di Composizione Sinfonica Citta di Trieste, Italy (1978); from Radio France International Guitar Competition (1984); Premio Trinac — From the National Tribune of Composers of Argentina — (1980, 1984, 1987, 1989, 1991, and 1993); American Harp Society, U.S.A. (1986); and the Faculty Arts Award from the University of Colorado (1990), Faculty Fellowship from the University of Colorado (1995), International Society of Bassists (1997).

Gonzalez has received commissions from Universidad Nacional de San Juan (Argentina), Austin Music Festival, Shapleigh Foundation, Encuentros con la Musica Contemporanea (Argentina), Arvada Center for the Arts and Humanities, Cosanti Foundation, North/South Consonance, Colorado Music Festival, University of Northern Colorado, Sociedad Mexicana de Arpa, University of Kentucky, and the American Guild of Organists, among others.

Gonzalez has his Master of Music and Doctor in Musical Arts degrees from the Peabody Conservatory of Music, Baltimore.

Gonzalez has taught theory at the Peabody Conservatory in Baltimore and theory and composition at the University of San Juan, Argentina. He has been a faculty member at the University of Colorado at Boulder, U.S.A. since 1982.

## REVIEWS

"... I was tempted to think of Gonzalez in one breath with Bartok: his music has that same strength — along with the familiarity to fascinate the ear unfamiliar with the soil in which music is rooted."

"This is music of clarity and cleanliness; within it not a note is superfluous; form and expressive content are perfectly balanced."

— *Wes Blomster, Daily Camera Boulder, Colorado*

"Gonzalez' language is modern and highly idiosyncratic, and it is imbued with a strong Latin flavor..."

— *Dimitri Drobatschewsky, The Arizona Republic, 1989*

"G. Bernstein conducted the festival Chamber Orchestra for this, achieving a sound large enough to rival the big ensemble of the festival orchestra itself. He also caught the brilliant eclecticism of Gonzalez' score."

— *Glenn Griffin, Denver Post Colorado*

"The mood of the piece is dramatic and emotional, poetic and detached. Its impact reverberates. After the composition ends, it somehow stays with you."

— *Sally Merrill, Colorado Daily 1982*

"From its opening chord he surprises the audience and takes it to a labyrinthic way of a complex structure in which Gonzalez uses all the sounds that can offer a symphony. The result was splendid."

— *Juan Petracchini, El nuevo Diario San  
Juan, Argentina, 1998*

## COMPOSITIONS BY LUIS JORGE GONZALEZ

### Orchestra:

- 1999: *Tangos de una pasion*, suite in three movements  
 1997: *Symphony #2, Heartbreak Tangos*, in three movements  
 1995: *Fanfare to dethrone a tyrant* (orchestral version of the wind ensemble work)  
 1990: *Inti-Raymi\** suite in three movements  
 1986: *Erkencho*, Concerto for trumpet and orchestra  
 1984-85: *Retablo de Navidad\** cantata for soprano, mixed choir, and orchestra  
 1978: *Voces III*  
 1975-77: *Sinfonia No. 1*, in three movements (third prize Concorso Internazionale Citta di Trieste, 1978)  
 1974: *Tamaras\**  
 1969: *Danzas Ceremoniales del Tawantinsuyo*, ballet  
 1968: Incidental Music for "Fiesta de la Vendimia" Mendoza Argentina  
 1963-67: *Visiones de la Pampa*, suite for orchestra

### String Orchestra:

- 1996: *En la noche abierta*, for harp and string orchestra  
 1980-81: *Exorcismos*, for violin and string orchestra  
 1972: *Sortilegios*, for viola and string orchestra  
 1970: *Elegia*, for violin and string orchestra  
 1969 rev. 1994: *Trova*, in two movements  
 1964 rev. 1998: *Cantos de Ansilta*, suite

### Wind Ensemble:

- 1994: *Fanfare to dethrone a tyrant*

### Chamber Orchestra:

- 1992-94: *Illariy*, rhapsody for flute and chamber orchestra  
 1971: *Aquelarre* (third prize Annapolis Fine Arts Competition, 1972)

### Electronic Music:

- 1972: *The eagles of the new Prometheus*\* (composed at electronic music studio of the Peabody Conservatory, Baltimore)  
 1971: *Tocapues*\* (composed at electronic music studio of the Peabody Conservatory, Baltimore)

### Chamber Music:

- 1997-98: *El fondo del espejo*, for harp and string quartet  
 1996: *Ode and Lament for the fallen soldiers*, for piano, flute, clarinet, violin, and cello  
 1996: *En la noche abierta*, for harp and string quartet (after Alotropies)  
 1994-98: *Las Lunas de Enero*, suite for flute, cello, and piano  
 1992: *Partita para un Virrey Mestizo*, suite in three movements, for saxophone ensemble  
 1989-90: *Espejismos de la noche*\* for piano and ten instruments  
 1988-90: *Historias de Orilleros*\* for string quartet  
 1989 rev. 1995: *Arcosantiana*, two movements for oboe (doubling English horn), cello, percussion, and piano  
 1986-89: *Quincunx*,\* for brass quintet  
 1984: *Shakespeare's Sonnets*, for harp, flute, and viola  
 1983: *Epinicion*, for brass ensemble  
 1982: *Luminiscences*\* trio for violin, cello, and piano  
 1982: *Dithyramb*, for 6 trombones  
 1977-78: *Invocaciones*\* for percussion ensemble (first prize Percussive Arts Society International Competition U.S.A., 1979)  
 1972-75: *Metaforas*, for flute, cello, and percussion (second prize Paz Competition, 1973)  
 1973-87: *Voces II*, for flute/piccolo, oboe/E. horn, cl. bass/cl, french horn, vln., cello, pn, and two percussionists (Premio TRINAC Argentina, 1989)  
 1973: *Hypallages*\* for wood wind quartet, piano, and percussion (first prize Annapolis Fine Arts Competition, 1975)

### Duets:

- 1997: *Confin sur*, suite version for viola and piano  
 1995-96: *Confin sur*, suite for cello and piano  
 1996: *Wanderer's Songs*, three melodies for double bass and piano  
 1995: *Recovas*, for viola and cello  
 1995: *Alotropias*, two pieces for two harps  
 1994: *Danza de los Llameros*, for flute and bassoon  
 1992 rev. 1995: *Arioso*, for double bass and piano

- 1987: *Stychomithias II*, for double bass and guitar  
 1986: *The dream and its shadows*, for two guitars  
 1985: *Aymora,y* (new version for viola and percussion)  
 1980: *Harawi\**, for flute and guitar (Premio TRINAC, Tribuna Nacional de Compositores, Argentina, 1984)  
 1980: *Cantigas*, three pieces for clarinet and guitar  
 1976: *Stychomithias I\** four pieces for violin and piano (third prize Henrik Wieniawski International Competition, Poland, 1976)  
 1973-75: *Oxymora\**, for cello and piano (Premio Fondo Nacional de las Artes, Argentina, 1976, Premio TRINAC, 1980)  
 1974: *Mutables\** ,four studies for vibraphone and piano (first prize Percussive Arts Society International Competition, U.S.A., 1975)  
 1972: *Voces I\**, three pieces for clarinet and piano  
 1965: *Sonata*, for clarinet and piano

### Solos:

- 1999: *Faust's Serenade*, for solo violin  
 1998-99: *Sonata Callejera*, in three movements for solo guitar  
 1998: *Dance with Bach*, suite in three movements for accompanied contrabass  
 1996: *Tango Sonata*, for unaccompanied contrabass (in three movements)  
 1990-91: *Sonata del Plata*, for piano (in four movements)  
 1991: *Cantares de Juglar*, suite in four movements (new version for harpsichord)  
 1991: *Sounding Solitudes VI*, three pieces for solo tuba  
 1995: *Entre el vestio de la bruma*, suite in four movements for piano  
 1980-86: *Tientos*, eight pieces for guitar (honorable mention, Radio France International Competition, 1984)  
 1986: *Cacharpaya*, for violin solo  
 1986: *Suite de Octubre*, in three movements for solo guitar  
 1986: *Soledades Sonoras V*, three pieces for solo harp (third prize, American Harp Society Composition Competition, 1986)  
 1985: *Cantares de Juglar*, four pieces for guitar  
 1984: *Soledades Sonoras IV*, four pieces for double bass  
 1984: *Llagui-Aru*, for violin solo  
 1982: *Conjuros\**, four pieces for marimba  
 1982: *Recitativo, Aria y Toccata,\** for harpsichord  
 1979: *2 Qasidahs*, for solo guitar  
 1979: *Aymoray*, three pieces for cello solo  
 1972-78: *Calles de Buenos Aires\**, three pieces for piano  
 1978: *Aura*, for solo clarinet  
 1976: *Soledades Sonoras III\**, two pieces for piano (Premio Fondo Nacional de las Artes, Argentina, 1976; honorable mention, Concorso Internazionale Viotti, Italy, 1977)  
 1976: *Soledades Sonorass II,\** three pieces for guitar

- 1976: *Canzona da Sonar*, for piano  
 1974: *Soledades Sonoras I\**, three pieces for flute (honorable mention, Concorso Internazionale Viotti, Italy, 1975)  
 1973: *At the beginning was the word*, for organ (honorable mention, American Guild of Organists, U.S.A., 1973)  
 1971: *Toccata, Pastoral y fuga*, for organ (honorable mention, Concorso Internazionale Viotti, Italy, 1972)  
 1966: *Sonata*, three movements for solo flute  
 1962: *Sonatina*, three movements for piano

### Voice and piano:

- 1993: *Shakespeare's Sonnets*, three songs for baritone and piano  
 1986-94: *Con fervor por Buenos Aires*, three songs for mezzo-soprano and pn. (poems in Spanish by Jorge Luis Borges); also for mezzo-sop., fl, cl, vln., vie., and pn.  
 1985: *Entre o vestigio e a bruma*, (poem in Portuguese by Fernando Pessoa)  
 1983: *Munarikuway*, (poem in Kechua by J. Wallparrimachi Mayta)  
 1978: *Sankay Harawi*, (pre-Colombian poem in Kechua)  
 1970: *Canciones para celebrar un niño*, six songs (poems in Spanish by Ester G. de Gonzalez)  
 1968: *Fall*, (poem in Spanish by Ester G. de Gonzalez)  
 1959-64: *Cantares de peregrino*, five songs (poems in Spanish by various poets)

### Voice and guitar:

- 1999: *Cantares de peregrino*, three songs (poems in Spanish by various poets)

### Mixed Choir:

- 1997-98: *Jubilate Deo*, for mixed choir, organ, and percussion  
 1996: *Let's sing with joy*, (text in English by the composer after Medieval carols)  
 1993: *Like this*, (poem in English by Rita Kiefer)  
 1992: *The Kings will come*, (text in English and Spanish by the composer)  
 1990: *El Haylli de Manko Qhapaj\** for mixed choir and percussion, pre-Colombian text in Kechua, Premio TRINAC 1993  
 1992-93: *Celebremos navidad*, five Christmas carols on folk tunes (texts in Spanish)  
 1985: *Entre o vestigio e a bruma*, (poem in Portuguese by Fernando Pessoa)  
 1988: *Brandelli di cielo*, (poem in Italian)  
 1981: *Quiero cantar una copla\** twelve songs on popular folk tunes of Argentina (in Spanish)  
 1980: *Dos Cantos Quechuas*, (poems in Kechua)  
 1977: *Mass*, for mixed choir and organ (text in English)  
 1968: *Dos nocturnos*, (poems in Spanish)



**\* Available on tape**

**Publications:**

*Sounding Solitudes V*, three pieces for solo harp, Don Henry Music, New York, 1988.  
*Soledades Sonoras III*, two pieces for solo piano, Don Henry Music, New York, 1988.  
*Tientos*, eight pieces for solo guitar, Berben, Ancona.  
*Voces II*, for chamber ensemble, North/South Consonance, New York, 1987.  
*Conjures*, for solo marimba, North/South Consonance, New York 1987.  
*Quiero cantar una Copla*, twelve choral songs based on Argentinian folk tunes, National University of San Juan, Argentina, and the Organization of American States, 1981.  
*Soledades Sonoras II*, three pieces for solo guitar, Belwin-Mills, New York, 1980.  
*Mutables*, four studies for vibraphone and piano, Kendor, New York, 1976.

**Recordings:**

*El fondo del Espejo*, for harp and string quartet, Fukui International Festival, Japan.  
*Voces II*, for chamber ensemble, recorded by North/South Consonance Chamber music Ensemble, Max Lifchitz conductor, Opus One records #134.  
*Harawi*, for flute and guitar, the Ligguti-Olguin duo for Argentine Council of the Music Series.  
*Like this*, for mixed choir, recorded by the Ars Nova Chamber Singers, T. E. Morgan conductor.  
*Sounding Solitudes V*, three pieces for solo harp, recorded by Lidia Tamayo, Lejos Del Paraiso Mexico.