



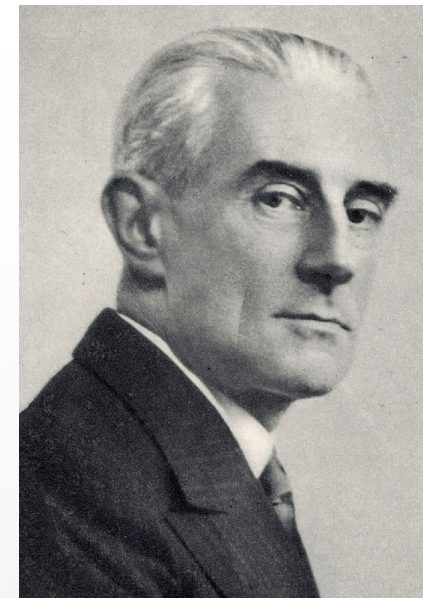
# CAMA

*"Artist Lecture Series" | musicologist David Malvinni, Ph.D.*

## SOUND/STAGE #9: FINALES

ONLINE PRE-EVENT LECTURE BY  
MUSICOLOGIST DAVID MALVINNI, PH.D.

FRIDAY, NOVEMBER 20, 2020



# SOUND/STAGE #9 PROGRAM

## EPISODE: “FINALES”

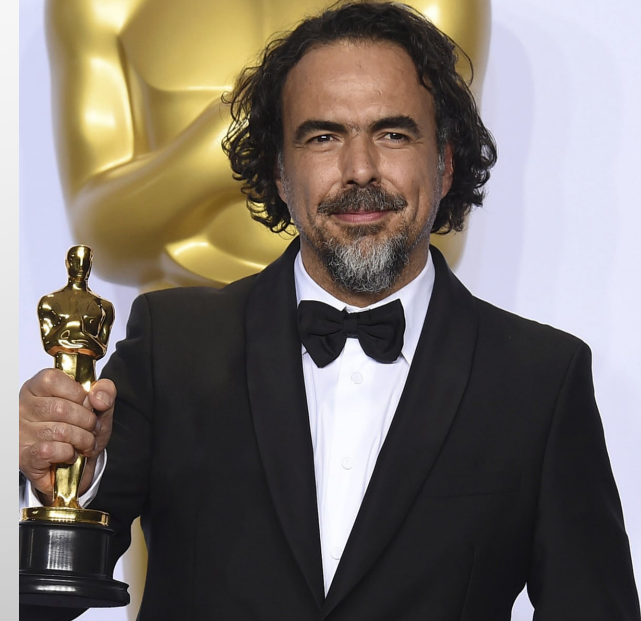
CLAUDE DEBUSSY ONCE WROTE, “THERE IS NOTHING MORE MUSICAL THAN A SUNSET.” ENDINGS ARE CRUCIAL IN MUSIC, BUT THEY ARE OFTEN ONE OF THE HARDEST ELEMENTS FOR A COMPOSER TO DO WELL. THE CLOSING SOUND/STAGE EPISODE OFFERS THREE MASTERFUL FINISHES FROM BEETHOVEN, RAVEL, AND GABRIELA ORTIZ AND A CONVERSATION BETWEEN DUDAMEL AND [FILMMAKER] ALEJANDRO G. IÑÁRRITU ON THE NATURE OF FINALES.

- RAVEL MOTHER GOOSE: “THE FAIRY GARDEN”
- BEETHOVEN FINALE FROM SYMPHONY NO. 7
- GABRIELA ORTIZ CORPÓREA: “RITUAL MIND – CORPOREOUS PULSE”



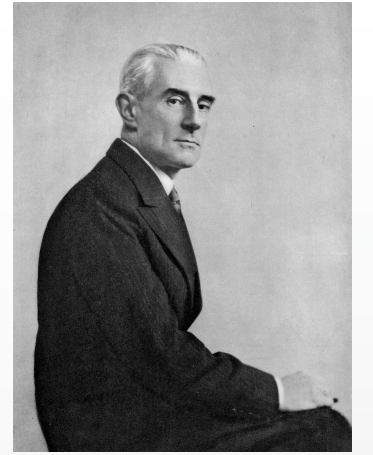
# IN CONVERSATION WITH DUDAMEL: ALEJANDRO G. IÑÁRRITU

- BORN IN MEXICO IN 1963
- WON BEST DIRECTOR OSCAR FOR *THE REVENANT* (2016)
- *AMORES PERROS* (1999), SHOWN AT CANNES AND CRITICALLY ACCLAIMED
- *BABEL* (2005), SET IN FOUR COUNTRIES, ALSO SHOWN AT CANNES
- 2014: *BIRDMAN* (BASED ON RAYMOND CARVER STORY)





# MAURICE RAVEL (1875-1937): “FAIRY GARDEN” LENT ET GRAVE



- FROM *MOTHER GOOSE SUITE*, ARRANGEMENT OF AN ORIGINAL 5 MOVEMENT PIANO SUITE FOR CHILDREN, ORCHESTRATED IN 1911; LATER EXPANDED TO BALLET
- BASED ON STORIES BY CHARLES PERRAULT AND MADAME D'AULNOY
- USUALLY FINALES ARE FULL OF FIRE AND LIFE, THIS ONE IS LYRICAL, PEACEFUL, CALM
- VIOLIN SOLOS
- IN BALLET VERSION (SLEEPING BEAUTY STORY): THE ENCHANTED GARDEN—“DAWN. BIRDS ARE SINGING. PRINCE CHARMING ENTERS, LED BY A CUPID. HE NOTICES THE SLEEPING PRINCESS. SHE AWAKENS AT THE SAME TIME THAT DAY IS BREAKING...GOOD FAIRY BLESSES THE COUPLE
- RAVEL: HALF BASQUE/FRENCH, TRAINED AT PARIS CONSERVATOIRE, KNOWN FOR ORCHESTRATIONS, BROUGHT FRENCH MUSIC INTO MODERNISM, INFLUENCED BY DEBUSSY'S IMPRESSIONISM AND TURN TOWARDS ASIAN (EASTERN) AESTHETICS





# LUDWIG VAN BEETHOVEN (1770-1827)

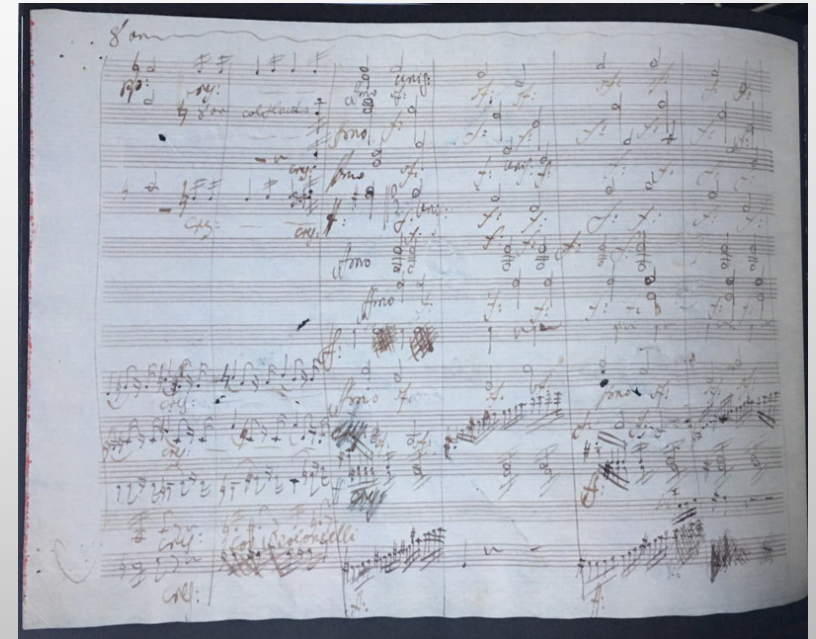
- BORN IN BONN, GERMANY, DIED IN VIENNA, HIS CHOSEN CITY
- VIENNA THE CENTER OF THE MUSICAL UNIVERSE; CAME THERE TO STUDY WITH MOZART, TOOK SOME LESSONS WITH HAYDN AND SALIERI
- FAVORITE OF THE ARISTOCRACY, YET REBELLED AGAINST ARISTOCRACY THROUGHOUT HIS LIFE; ARCHDUKE RUDOLPH; PRINCE KINSKY, AND PRINCE LOBKOWITZ
- NEVER MARRIED; SOCIAL BARRIERS, ALWAYS FALLING FOR ARISTOCRATIC WOMEN; HELPED RAISE HIS NEPHEW KARL
- ESSENTIAL WORKS IN FOLLOWING GENRES: PIANO SONATA, VIOLIN SONATA, STRING QUARTET, VIOLIN CONCERTO, PIANO CONCERTO, AND SYMPHONY



# 4<sup>TH</sup> MOVEMENT OF SYMPHONY NO. 7

## RHYTHMIC ENERGY + EMOTIONAL COMPLETION OF THE JOURNEY

- **ALLEGRO CON BRIO IN A MAJOR, VERY BRIGHT KEY**
- **CRISP, ENERGETIC ENDING TO A RHYTHMICALLY FOCUSED WORK**
- **USE OF REST TO CREATE SENSE OF ANTICIPATION**
- **DOTTED RHYTHMS, PULSATING, CREATE UNITY WITH THE LYRICAL SECTIONS**
- **TRIUMPH, OVERCOMING**



# GABRIELA ORTIZ (B. 1964 ): “RITUAL MIND – CORPOREOUS PULSE”

- BORN IN MEXICO CITY; PARENTS WERE FOLK MUSICIANS LOS FOLKLORISTAS
- EXPERIMENTAL, ECLECTIC MUSIC COMPOSITIONS WITH A MYRIAD OF INFLUENCES
- CORPOREA: COMMISSIONED IN 2015 BY SF CONTEMPORARY MUSIC PLAYERS
- ORCHESTRAL, CHAMBER, VOCAL MUSIC
- IN RESIDENCE AT OJAI FESTIVAL, 2021





# ORTIZ'S CORPOREA

- CORPÓREA
- FOR FLUTE, CLARINET, HORN, TRUMPET, PERCUSSION, HARP, VIOLIN, CELLO AND DOUBLE BASS  
DURATION: 18'; INFLUENCE OF STRAVINSKY
- "GABRIELA IS ONE OF THE MOST TALENTED COMPOSERS IN THE WORLD. NOT ONLY IN THE CONTINENT, NOT ONLY IN MEXICO, IN THE WORLD. SHE HAS AN ABILITY TO BRING HARMONIES THAT CONNECT WITH YOU". GUSTAVO DUDAMEL
- PART OF THE LA PHIL'S CANCELLED PAN-AMERICAN SERIES, CURATED BY ORTIZ
- INTERVIEW ABOUT ORTIZ'S INFLUENCES FROM HER NATIVE MEXICO, CONTEMPORARY MUSIC, AND WORKS FROM ARGENTINA, BRAZIL, CHILE, PERU AND COLOMBIA.
- LA PHIL PERFORMED "YANGA" BY ORTIZ IN 2019, FOR PERCUSSION ENSEMBLE, CHORUS, AND ORCHESTRA, WITH AN OSTINATO (COMPANION TO 9<sup>TH</sup> SYMPHONY ON DUDAMEL'S COMMISSION)
- BODY AND MIND, MATTER AND SOUL, REASON AND INTUITION: THE MYSTERY OF LIFE AS WE KNOW IT MAY RELY ON THE CONTINUOUS EXISTENCE OF SUCH CONTRARY PAIRED COMPONENTS THAT STRUGGLE TO PREVAIL, TO DOMINATE. THEY ARE DIFFERENT IN NATURE AND YET, DEPEND ON ONE ANOTHER TO EXIST. CORPOREA DESCRIBES AN IMAGINARY OSCILLATION BETWEEN OUR MATERIAL EXISTENCE AND OUR MOST SPIRITUAL (NOT TO MENTION MENTAL) CONDITION.
- CORPOREA IS DEDICATED TO THE MEXICAN DIPLOMAT **GILBERTO BOSQUES SALDIVAR** (1892-1995), WHO SERVED AS CONSUL OF MEXICO IN MARSEILLES DURING THE CIVIL WAR OF SPAIN (1936-39) AND DURING THE SECOND WORLD WAR. HE SUCCEEDED IN SAVING HUNDREDS OF JEWS AND SPANISH REPUBLICAN EXILES FROM BEING DEPORTED TO THE NAZI REGIME AND/OR THE SPAIN DICTATORSHIP, AT RISK TO HIS OWN LIFE AND STRATEGIC POSITION AS A DIPLOMAT. HIS HEROISM AND LEGACY SADLY REMAIN UNKNOWN TO THE WORLD.

# Corporea Finale



# INTERVIEW WITH IÑÁRRITU: WHAT IS AN ENDING?

- BETTER NOT TO KNOW THE END, THE REASON (EL MOTIVO), NEEDS TO BE UNPREDICTABLE
- FINALE: MAXIMUM EMOTIONAL PLACE
- REWATCHING, RETELLING: MAKES YOU FEEL DIFFERENT EACH TIME, MYSTERY TO THE END
- SHOULD ELICIT A CRISIS OF JOY, OF SADNESS, ALLOW YOURSELF TO FEEL EMOTION
- END IS NOT THE END
- BE A TRAVELER, NOT A TOURIST
- RIVER IDEA: STAYS THE SAME ALWAYS MOVING [HERACLITUS HAD THIS IDEA]; FLUX IN BEING

