

# Rapsodia andina

for cello and piano

(2002)

Esteban Benzecry

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# Esteban Benzecry

## Biographical Note

Argentinean composer born in Lisboa in 1970. After receiving his diploma as professor of painting from the Buenos Aires Superior School of Fine Arts, Benzecry studied musical composition with H. Gerardi and S. Hualpa in Argentina, and with J. Charpentier at the Paris CNR, where he was awarded First Prize by a unanimous jury in 1999. He continued his studies in composition with P. Mefano and in electro acoustic music with L. Naon and L. Cuniot at CNSM in Paris.

His most recent works attempt a fusion between the diverse aesthetics current in European contemporary music, and the rhythms from the folklore rooted in the Latin American tradition. Among the ensembles that have performed his works are: Los Angeles Philharmonic, Atlanta Symphony Orchestra, Fort Worth Symphony Orchestra, Colburn Orchestra, Gothenburg Symphony Orchestra, Helsinki Philharmonic, Tampere Philharmonic, Sydney Symphony Orchestra, Orquesta de la Radio Television Española, Orquesta Gulbenkian de Lisboa, Orchestre National de France, Orchestre National de Montpellier, Orchestre Colonne de Paris, Orchestre Padeloup, Orchestre Lamoureux, Ensemble Itineraire, Orquesta Sinfónica Simón Bolívar de Venezuela, among many others.

He has been honored by the Musical Critics Association of Argentina and the Academie des Beaux Arts de l'Institut de France. In 1995 he was composer-in-residence at the Yehudi Menuhin International Music Academy (Switzerland), and in 2004 he was winner of the Fondation d'entreprise Groupe Banque Populaire. He was also the composer-in-residence at the Casa de Velázquez in Madrid from 2004 to 2006. In 2008 he received a John Simon Guggenheim Memorial Foundation Fellowship for Music Composition.

For more information about the composer, visit:  
[www.estebanbenzecry.com](http://www.estebanbenzecry.com)

## Reseña Biográfica

Compositor argentino nacido en Lisboa en 1970. Después de recibir su diploma como profesor de pintura de la Escuela Superior de Bellas Artes de Buenos Aires, Benzecry estudió composición musical con H. Gerardi y S. Hualpa en Argentina, y con J. Charpentier en el CNR de París, donde recibió el Primer Premio por decisión unánime del jurado en 1999. Prosiguió sus estudios de composición con P. Mefano y de música electroacústica con L. Naon y L. Cuniot en el CNSM de París.

Sus obras más recientes crean una fusión entre diferentes corrientes estéticas de la música contemporánea europea, junto con ritmos folclóricos de raíces latinoamericanas. Entre los elencos que han interpretado sus obras figuran: Orquesta Filarmónica de Los Angeles, Orquesta Sinfónica de Atlanta, Orquesta Sinfónica de Fort Worth, Orquesta de Colburn, Orquesta Sinfónica de Gothenburg, Orquesta Filarmónica de Helsinki, Orquesta Filarmónica de Tampere, Orquesta Sinfónica de Sidney, Orquesta de la Radio Television Española, Orquesta Gulbenkian de Lisboa, Orquesta Nacional de Francia, Orquesta Nacional de Montpellier, Orquesta Colonne de París, Orquesta Padeloup, Orquesta Lamoureux, Ensemble Itineraire, Orquesta Sinfónica Simón Bolívar de Venezuela, entre otros.

Ha sido distinguido por la Asociación de Críticos Musicales de la Argentina y de la Academia de Bellas Artes del Instituto de Francia. En 1995 fue Compositor en Residencia de la Academia Internacional de Música Yehudi Menuhin en Suiza, y en el 2004 fue ganador de la Fondation d'entreprise Groupe Banque Populaire. Además, fue Compositor en Residencia de la Casa Velásquez en Madrid del 2004 al 2006. En el 2008 recibió la beca John Simon Guggenheim Memorial Foundation en composición musical.

Para mayor información acerca del compositor, visite:  
[www.estebanbenzecry.com](http://www.estebanbenzecry.com)

## Rapsodia andina

### About the work

In "*Rapsodia andina*" by Esteban Benzecry we can find rhythmic quotations of dances and songs from the Latin American folklore, fused by the composer with a modern musical language. In this piece we can hear the cadential rhythm of the *baguala*, a style characteristic of northern Argentina, part of Bolivia, and Perú; it is a song usually accompanied by a drum called *caja india*. This accompaniment is assigned to the cello who imitates it by doing arpeggiated pizzicato chords. The cadenza in the cello has some traits of the *carnavalito*, a joyous dance from the same region, characterized by a long beat and two short ones on the *caja india*. The work ends with the energy of the *malambo*. The rhythm is rough and virile. The *malambo* is an Argentinean dance that is executed by men only in which they compete to show their abilities in the zapateo, which features rhythmic footwork.

"*Rapsodia andina*" is dedicated to Gloria Lin and Jesús Castro-Balbi, who premiered it in New York in 2002.

### Notas sobre la obra

En la "*Rapsodia andina*" de Esteban Benzecry se pueden encontrar citas rítmicas de danzas y canciones pertenecientes al folclor latinoamericano, fusionadas por el autor con un idioma musical moderno. En esta pieza podemos oír el ritmo cadencioso de la *baguala*, canto muy característico del norte de Argentina, parte de Bolivia y Perú, usualmente acompañado por un tambor llamado *caja india*. Este acompañamiento es asignado al violonchelo, que lo imita con acordes arpegiados en pizzicato. La cadenza del violonchelo tiene elementos del *carnavalito*, danza festiva muy popular en la misma región, que se distingue por un ritmo de un toque largo y dos cortos en la *caja india*. La obra finaliza con el frenesí de un *malambo*. El ritmo es rudo y viril. El *malambo* es una danza de competencia para hombres solos en la que se demuestra la habilidad para el zapateo.

"*Rapsodia andina*" está dedicada a Gloria Lin y Jesús Castro-Balbi, quienes la estrenaron en Nueva York en el 2002.

a Jesús Castro-Balbi y Gloria Lin

# Rapsodia andina

for cello and piano  
(2002)

Esteban Benzecry (b.1970)

Adagio libre y rapsódico

Musical score for the first section, 'Adagio libre y rapsódico'. It features a Cello part and a Piano part. The Cello part begins with a dynamic of *p*, followed by *mp*, *p*, *mf*, *mp*, *f*, *ff*, *mp*, and *f*. The tempo is marked 'Adagio libre y rapsódico'. Performance instructions include 'intenso' and 'sul G'. The piano part is mostly rests.

Agresivo y amenazante

Musical score for the second section, 'Agresivo y amenazante'. It features a Cello part and a Piano part. The Cello part has dynamics *mf*, *mp*, *mf*, *mp*, and *mf*. The tempo is marked 'Agresivo y amenazante'. Performance instructions include 'accell.' and 'rall.'. The piano part features a 4/4 time signature, dynamics *mf* and *f*, and includes a section marked '8va'.

Musical score for the third section. It features a Cello part and a Piano part. The Cello part starts with a tempo marking of  $\text{♩} = 75$  and dynamics *f*, *ff*, and *fff*. Performance instructions include 'vib.' and 'gliss.'. The piano part includes a section marked '8vb'.

**A** Libre y rapsódico con rubato

8

*f* *f* *mf* *f* *mf*

*p* *f* *mf* *p* *p* *mf*

sul pont.

**Adagio**

9

nat.

*f* *mf* *ff* *p* *ff* *f* *ff* *p* *ff*

8vb

**B**

12

*ppp* *pp* *p* *mp* *p* *pp* *p*

divis. 4

Ped. 3

16

*mp* *mf* *p* *mp*

*mp* *mf*

Red. Red. Red.

21

poco a poco accell.-----

*mf* *f* *mp*

*p* *mf* *p* *mf* *mp*

25

*mf* *f*

*mf* *f*

**C** Andante

28

*ff*

*ff*

31

3

33

$\text{♩} = 60$

*fp* *fff*

*8va* *8vb*

*fff*

**D** Misterioso  $\text{♩} = 60$

36

*pp* *ppp* *pp*

gliss. sul G

*9* *7*

*Red.*

**E** Baguala  $\text{♩} = 66$

38

*pizz.* *p*

*9* *9*

*8vb* *8vb*

*Red.*

43

*p* *mp* *p*

como con flautas del altiplano

*pp* *p*

49

*mp* *p*

55

ad lib. sul A & D

gliss.

gliss. saltello sul C arco

*mp*

*pp* *p* *mf*

*F*

poco a poco accell. -----

59

♩ = 90

sul pont.

*p* *mf* *p* *f*



poco a poco rall. ----- [G] Misterioso ♩ = 66

63 nat. → sul pont. pizz. molto espressivo arco ppp

*f* *mf* *mp* *p*

69

*p* *mf* *mp*

74 [H] poco a poco accell. -----

79 ♩ = 85

*mf* *f* *fff* *f*

*mp* *mf*



83

*ff*

8va

*f*

I Cadenza senza tempo

Libre y rapsódico ♩ = 66

86

molto accell. -----

*p* ----- *ff* ----- *f* ----- *rall.*

poco a poco accell. -----

♩ = 85 molto accell.

Poco meno

87

*p* ----- *ff*

J ♩ = 85

89

*fp* ----- *fp* ----- *mp* ----- *sul pont.*

*p* ----- *mp* ----- *p* ----- *f* ----- *f*

*Leo.* ----- *Leo.* ----- *Leo.*

**K** Libre y rapsódico

senza tempo  
nat.

poco a poco accell. e cresc. -

93

Reo.

lento

simile

gliss. en teclas negras

gliss.

ff

Reo.

**L** Toccata malambo ♩. = 154

96

ff

Reo.

simile

100

*ff*

This system contains measures 100 to 103. The top staff is a single melodic line in 2/4 time, starting with a forte (*ff*) dynamic. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

104

*ff*

This system contains measures 104 to 108. The melodic line continues with a series of eighth notes. The piano accompaniment features a consistent eighth-note bass line and chords. A *ff* dynamic marking is present.

109

*ff*

This system contains measures 109 to 113. The melodic line has a more active eighth-note pattern. The piano accompaniment includes a steady eighth-note bass line and chords. A *ff* dynamic marking is present.

114

*ff*

This system contains measures 114 to 118. The melodic line features a series of eighth notes. The piano accompaniment has a steady eighth-note bass line and chords. A *ff* dynamic marking is present.

M

119

8va

125

8va

*f* *ff*

Ped.

N

131

*mf*

4

Ped.

137

7

Ped.

143

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148

*sva*

*ff*

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153

*mp* *ff*

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159

*ff*

*sul pont.*

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165 nat. pizz.

171 arco mp mf f ff

**Q** Cadenza ♩ = 54 poco a poco accell. Andante Moderato Allegro

179 col legno p mp mf f arco

ff p