

Tocata Newén

for piano
(2005)

Esteban Benzecry

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Esteban Benzecry

Biographical note

Argentinean composer Esteban Benzecry was born in Lisbon, Portugal, in 1970. In Argentina, parallel to his studies in Fine Arts at Prilidiano Pueyrredón University that led to a professional degree as Painting Teacher, he studied musical composition with Sergio Hualpa and Haydée Gerardi

In 1992 he was distinguished as the **Young Revelation** by the Musical Critics Association of Argentina. In 1994 the same association awarded his first symphony, "*El compendio de la vida*" (1993), with the **prize for the best Argentine work** premiered in the season. This work combined both of his artistic talents since it was inspired by four of his own paintings.

Since 1997 he has resided in Paris, where he studied composition with Jacques Charpentier and Paul Méfano at the Conservatoire National Supérieur de Paris, obtaining a **Premier Prix a l'unanimité** in composition in 1999. He also studied electroacoustic music with Luis Naon and Laurent Cuniot at the same school.

His talents and great promise have been recognized with scholarships granted by prestigious institutions, such as the Academie Internationale de Musique Yehudi Menuhin (Switzerland) and the Casa de Velázquez in Madrid, which in 1995 and from 2004 to 2006 respectively, invited him as a resident composer. In 2008, the John Simon Guggenheim Memorial Foundation granted him a Fellowship for music composition. He has also been a scholarship recipient of the Mozarteum Argentino, the Interamerican Music Friends of Washington (USA) and the Fondation d'Entreprise of the Groupe Banque Populaire (France).

The Academie des Beaux-Arts de l'Institut de France has awarded him several times: he received **Delmas Prize** in 1999, the **Tronchet Prize** in 2002 and the **Georges Wildenstein Prize** in 2006. Meanwhile, in 2006 he received again the recognition from the Musical Critics Association of Argentina for the **best work premiered**, for "*La Lumiere de Pacha Camac*", a concerto for cello and cello ensemble.

His most recent works attempt a fusion between rhythms of Latin American roots that he takes as a source of inspiration and the diverse aesthetic currents of European contemporary music, creating, thus, a personal language, an imaginary folklore. *Le Monde de la Musique* (07/2001) has called him a distant heir to Villa-Lobos and Ginastera because of his imaginative use of the Latin American musical patrimony.

He has composed three symphonies and several other works for orchestra, string orchestra, chamber ensemble and solo instruments.

His music has been commissioned and performed by important orchestras in Europe and the Americas, including: Orchestre National de France, Grup Instrumental de Valencia, Atlanta Symphony Orchestra, Fort Worth Symphony Orchestra, Los Angeles Philharmonic New Music Group, Orquesta Sinfónica Carlos Chávez (Mexico), Orquesta Sinfónica Simon Bolivar (Venezuela), Orquesta Sinfónica Nacional de Argentina, Orquesta Sinfónica Nacional del Perú, London's Schubert Chamber Orchestra, State Philharmonic Orchestra of Sibiu (Romania), Klaipeda Symphony Orchestra (Lithuania), and Solaris String Quartet. His works have also been performed by renowned artists such as Gustavo Dudamel, Miguel Harth-Bedoya, Laurent Petitgirard, Alain Altinoglu, Daniel Kawka, Wolfgang Doerner, Mark Foster, Alain Pâris, Nemanja Radulovic, Alberto Lysy, Sol Gabetta, Horacio Lavandera, and Jesus Castro Balbi, among others.

For more information about Esteban Benzecry, please visit: www.estebanbenzecry.com

Reseña biográfica

El compositor argentino Esteban Benzecry nació en Lisboa, Portugal, en 1970. En Argentina, paralelamente a sus estudios de Bellas Artes en la universidad Prilidiano Pueyrredón, de la que obtuvo el título de Profesor Nacional de Pintura, estudió composición con los maestros Sergio Hualpa y Haydée Gerardi.

Fue distinguido por la Asociación de Críticos Musicales de la Argentina en 1992 como la **Joven Revelación**, y en 1994 recibe el **premio a la mejor obra argentina** estrenada en dicha temporada por su primera sinfonía, "*El compendio de la vida*" (1993), que combina sus talentos artísticos siendo inspirada en cuatro pinturas de su autoría.

Desde 1997 reside en París, donde realizó estudios de composición en el Conservatorio Nacional Superior de París bajo la guía de los maestros Jacques Charpentier y Paul Méfano, obteniendo en 1999 un **Premier Prix a l'unanimité** en composición musical. También, en la misma escuela, cursó estudios de música electroacústica con los maestros Luis Naon y Laurent Cuniot.

Su talento y gran promesa han sido reconocidos con becas otorgadas por prestigiosas instituciones, como la Academie Internationale de Musique Yehudi Menuhin de Suiza y la Casa de Velazquez de Madrid que, en 1995 y del 2004 al 2006 respectivamente, lo invitaron como compositor en residencia, así como la John Simon Guggenheim Memorial Foundation que en 2008 le otorgó un Fellowship para composición. También ha sido becario del Mozarteum Argentino, del Interamerican Music Friends de Washington (USA) y de la La Fondation d'Entreprise del Groupe Banque Populaire (Francia)

La Académie des Beaux-arts de l'Institut de France le ha otorgado varios premios: En 1999 el **Premio Delmas**, en 2002 el **Premio Tronchet** y en el 2006 el **Premio Georges Wildenstein**. Entre tanto, en 2006 volvió a recibir de la Asociación de Críticos Musicales de la Argentina el **premio a la mejor obra** de la temporada por "*La Lumiere de Pacha Camac*", un concierto para violoncello y ensamble de violoncellos.

Sus obras más recientes intentan una fusión entre los ritmos y raíces latinoamericanas que toma como fuente de inspiración, y las diferentes corrientes estéticas de la música contemporánea europea, creando así un lenguaje personal, un folklore imaginario. Una crítica publicada en *Le Monde de la Musique* (07/2001), lo califica como un heredero lejano de Villa-Lobos y Alberto Ginastera por la utilización imaginativa del patrimonio musical latinoamericano.

Es el autor de tres sinfonías y muchas otras obras para orquesta sinfónica, orquesta de cuerdas, ensambles de cámara e instrumentos solistas.

Sus obras han sido encargadas e interpretadas por importantes orquestas y solistas de Europa y de las Américas como son: Orchestre National de France, Grup Instrumental de Valencia, Orquesta Sinfónica de Atlanta, Orquesta Sinfónica de Fort Worth, Los Angeles Philharmonic New Music Group, Orquesta Sinfónica Carlos Chávez (México), Orquesta Sinfónica Simón Bolivar (Venezuela), Orquesta Sinfónica Nacional de Argentina, Orquesta Sinfónica Nacional del Perú, London's Schubert Chamber Orchestra, Orquesta Filarmónica Estatal de Sibiu (Rumania), Orquesta Sinfónica de Klaipeda (Lituania), Solaris String Quartet, Gustavo Dudamel, Miguel Harth-Bedoya, Laurent Petitgirard, Alain Altinoglu, Daniel Kawka, Wolfgang Doerner, Mark Foster, Alain Pâris, Nemanja Radulovic, Alberto Lysy, Sol Gabetta, Horacio Lavandera, Jesus Castro Balbi, entre otros.

Para mayor información acerca de Esteban Benzecry visite: www.estebanbenzecry.com

Toccata Newén

Commentary by the composer

The “*Toccata Newén*” is dedicated to Horacio Lavandera, who premiered it on November 22nd, 2005 at the Manuel de Falla Concert Hall located in the headquarters of the General Society of Authors and Editors, Madrid. It was played within a cycle of concerts preceding the prize ceremony of the Tomás Luis de Victoria Latin American Music Prize.

The work starts with a sort of mechanical allusion, which suggests energy (which is the direct translation from Mapuche of the word *Newén*). The Mapuches are the indigenous people of Patagonia, who inhabit the southern parts of Argentina and Chile.

The composer does not pretend to make musicological research in this work, but rather take the roots, rhythms and mythology as a source of inspiration to develop his own language; a sort of imaginary folklore. The work is built upon rhythmic, melodic and harmonic elements that suggest this concept.

Formally, it is an ABA -in other words a ternary form- that starts off with a kind of fast, wild dance, and a great display of virtuosity. The central section is slow and contemplative, and it has an introduction with reminiscences of *vidala* (a type of folk song from the north of Argentina), which then leads to a *baguala* (a type of folk song from northwestern Argentina) that resonates in the extreme registers of the piano. After this slow-paced interlude, the ferocious rhythm from the beginning makes a comeback and continues all the way till the end.

In this work the composer utilizes minimalist, atonal, pentatonic procedures as well as elements from Argentinean folk music.

Performance note:

Accidentals always apply to the whole measure, but never to the other staff. However, cautionary accidentals have been added for readability.

Comentarios del autor

La “*Toccata Newén*” está dedicada a Horacio Lavandera, quien la estrenó el 22 de noviembre 2005 en Madrid en la Sala Manuel de Falla de la SGAE, Sociedad General de Autores y Editores, dentro del marco del ciclo de conciertos de la Semana Musical Tomás Luis de Victoria, ciclo de conciertos que precedió a la proclamación del premio Iberoamericano de la música Tomás Luis de Victoria.

La obra se inicia con una alusión mecanicista, que sugiere energía (que es la traducción del vocablo mapuche *Newén*). Los mapuches son indígenas de la Patagonia, que habitan parte del Sur de Argentina y Chile.

El compositor no pretende en esta obra hacer etnomusicología, si no tomar raíces, ritmos y mitología como fuente de inspiración para desarrollar su propio lenguaje, como una especie de folklore imaginario. La obra está construida sobre elementos rítmicos, melódicos y armónicos que sugieren la idea folklórica.

Formalmente es un ABA, o sea una forma especular, que comienza con una especie de danza rápida salvaje, con gran despliegue pianístico. La parte central es lenta y contemplativa, que tiene una introducción con reminiscencias de *vidala*, para luego dar paso a una especie de *baguala*, que resuena en registros extremos. Luego de este interludio lento, vuelve el ritmo feroz del comienzo, que remata la obra.

En esta obra el autor emplea procedimientos minimalistas, atonales, pentatónicos y elementos del folklore argentino.

Nota para la interpretación:

Las alteraciones accidentales afectan a todo el compás, pero nunca al otro pentagrama. Sin embargo, se han añadido alteraciones de precaución para facilitar la lectura.

a Horacio Lavandera

Toccata Newén

(2005)

Esteban Benzecry (b.1970)

$\text{♩} = 117$

pp poco a poco cresc. *mp*

mf *f*

8vb

chromatic clusters between the written notes

$\text{♩} = 185$

f

16

Ped.

20

p *ff* *p*

24

f

28

p *f* *p*

33

f

38

f

43

Musical score for measures 43-46. The piece is in G major (one sharp). The right hand features complex chordal textures with some triplets and slurs. The left hand plays a steady eighth-note accompaniment. A bracket underlines measures 44-46.

47

Musical score for measures 47-51. The right hand continues with complex chordal textures. The left hand maintains the eighth-note accompaniment. A bracket underlines measures 49-51.

52

Musical score for measures 52-56. The right hand features block chords and some slurs. The left hand continues the eighth-note accompaniment. A bracket underlines measures 54-56.

57

Musical score for measures 57-62. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. Dynamics include *mp* and *sfz*. A bracket underlines measures 57-62.

63

Musical score for measures 63-68. Both hands feature sixteenth-note patterns, some marked with a '4' for a four-measure phrase. Dynamics include *p*, *f*, and *ff*.

69

Musical score for measures 69-74. The right hand has sixteenth-note patterns and slurs. The left hand has a similar pattern. Dynamics include *f* and *ff*. A bracket underlines measures 69-74. A *Sub* marking is present at the bottom.

legatissimo

75

pp p mp

Musical score for measures 75-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one flat (B-flat major or D minor). The tempo/mood is marked 'legatissimo'. Dynamic markings are *pp* (pianissimo) for measures 75-76, *p* (piano) for measures 77-78, and *mp* (mezzo-piano) for measures 79-80. The music features a continuous, flowing melodic line in the right hand and a supporting bass line in the left hand.

81

f

Musical score for measures 81-86. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one flat. A dynamic marking of *f* (forte) appears in measure 83. The right hand continues with a melodic line, while the left hand provides harmonic support with chords and moving bass lines.

87

mp

Musical score for measures 87-92. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *mp* (mezzo-piano) appears in measure 89. The melodic line in the right hand remains prominent, with the left hand providing a steady accompaniment.

93

f

Musical score for measures 93-97. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *f* (forte) appears in measure 93. The music features a series of chords in the right hand and a more active bass line in the left hand.

98

Musical score for measures 98-103. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

104

Musical score for measures 104-109. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a melodic line in the right hand and a supporting bass line in the left hand.

110 *legato*

p *fp* *8va*

115 *8va*

8va *8va*

120 *ff* *8va*

ff *8va*

124 *8vb*

8vb *8vb*

129

133

$\frac{3}{16}$ $\frac{3}{16}$

137

Musical score for measures 137-140. The piece is in 3/16 time. Measures 137 and 138 feature a 6/16 time signature. The bass line consists of chords and eighth notes, while the treble line has a melodic line with accents. A *ped.* (pedal) marking is present at the start of measure 140.

141

Musical score for measures 141-144. The bass line continues with chords and eighth notes. The treble line features a melodic line with slurs and accents. A large watermark is visible across the page.

145 *Allegro*

Musical score for measures 145-148. The tempo is marked *Allegro*. The bass line has a rhythmic pattern of eighth notes with slurs. The treble line features chords with slurs and accents.

149

Musical score for measures 149-152. The bass line continues with eighth notes and slurs. The treble line features chords with slurs and accents.

153

Musical score for measures 153-158. The bass line features eighth notes with slurs. The treble line has a melodic line with slurs and accents. Dynamics markings *f* (forte) are present.

159

Musical score for measures 159-164. The bass line continues with eighth notes and slurs. The treble line features a melodic line with slurs and accents.

164

ff

168

Ped.

172

pp

8vb

178

p *mp* *mf*

8vb

184

f *ff*

8vb

Ped.

190

fff

5/4

5/4

8vb

197 **Libero e rapsodico** ♩ = 69
molto rubato

197 *ppp* 3 5 6

200 *p* 3 3 *mp* 7:8 *mf* 4

203 *p* *mp* *mf* *ppp* 7:8 8va 8va 5

209 *pp* 3 5 7:8 *mf* 8vb 8vb 4

212 *ppp* 8va 8va 4

216 *ppp* 8va 8va 4

come una cassa india *p* 4

Ped.

221

8va

pp

225

8va

7:8

Ped.

229

mp

p

f

232

f

come una cassa india

mp

pp

8vb

Ped.

236

8va

p

8vb

Ped.

240

8va

Ped.

244 *p* *8va* 5 3 5

246 *pp* *p* *8va* *15ma* 6

248 *ppp* *mp* *8va* 6 6 6

250 *pp* *8va*

254 *ff* = 76 6 6 6

257 3 3 3 3 6 6 6 6 *Red.*

259

3 3 3

260

3 6 6

262

mp 3 3 3 6 6

264

f 9 9 9 9

265

5/4 5/4

266

ff sempre legatissimo

8vb

267

Musical score for measures 267-268. Measure 267 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 268 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 268.

268

Musical score for measures 268-269. Measure 268 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 269 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 269.

269

Musical score for measures 269-270. Measure 269 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 270 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 270.

270 *sempre legato*

Musical score for measures 270-271. Measure 270 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 271 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 271.

271

Musical score for measures 271-272. Measure 271 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 272 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 272.

272

Musical score for measures 272-273. Measure 272 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. Measure 273 features a treble clef with a whole note chord of G4, B4, and D5, and a bass clef with a continuous eighth-note bass line. A large slur is placed over the final notes of measure 273.

273

Musical score for measures 273-274. Measure 273 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 274 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

274

Musical score for measures 274-275. Measure 274 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 275 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

275

Musical score for measures 275-276. Measure 275 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 276 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

276

Musical score for measures 276-277. Measure 276 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 277 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

277

Musical score for measures 277-278. Measure 277 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 278 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

278

Musical score for measures 278-279. Measure 278 features a treble clef with a whole note chord of G4, B4, and D5. The bass clef has a continuous eighth-note pattern. Measure 279 has a treble clef with a whole note chord of G4, B4, and D5. The bass clef continues the eighth-note pattern.

281 $\text{♩} = 185$

8vb

286

(8vb)

291

p ff

297

p f

2^{da}

302

p

308

f

314

Musical score for measures 314-318. The system consists of two staves. The right staff features complex chordal textures with many accidentals (sharps and naturals). The left staff has a steady eighth-note accompaniment. A bracket underlines the bottom two measures of this system.

319

Musical score for measures 319-324. The right staff continues with complex chordal textures. The left staff has a steady eighth-note accompaniment. A bracket underlines the bottom two measures of this system.

325

Musical score for measures 325-330. The right staff features complex chordal textures. The left staff has a steady eighth-note accompaniment. A bracket underlines the bottom two measures of this system.

331

Musical score for measures 331-337. The right staff has a melodic line with dynamic markings *sfz* and *p*. The left staff has a steady eighth-note accompaniment. A bracket underlines the bottom two measures of this system.

338

Musical score for measures 338-342. The right staff features a melodic line with dynamic marking *ff* and four-measure rests. The left staff has a steady eighth-note accompaniment with four-measure rests. A bracket underlines the bottom two measures of this system.

343

Musical score for measures 343-347. The right staff has a melodic line with dynamic marking *pp* and the instruction *legatissimo*. The left staff has a steady eighth-note accompaniment. A bracket underlines the bottom two measures of this system.