

# Toccata 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](http://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](http://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

# Tocatta Newén

(2005)

Esteban Benzecry (b.1970)

$\text{♩} = 117$

*pp* poco a poco cresc. *mp*

*mf* *f*

3

5

7

8<sup>vb</sup> chromatic clusters between the written notes 6/16

12  $\text{♩} = 185$  *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 a complex texture with chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of measure 46.

47

Musical score for measures 47-51. The right hand continues with intricate chordal textures and melodic fragments. The left hand maintains the eighth-note accompaniment. A fermata is placed over the final chord of measure 51.

52

Musical score for measures 52-56. The right hand consists of sustained chords with some melodic movement. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final chord of measure 56.

57

Musical score for measures 57-62. The right hand has a melodic line with a dynamic marking of *mp* (mezzo-piano) starting at measure 57. The left hand continues with the eighth-note accompaniment. A dynamic marking of *sfz* (sforzando) appears at measure 61. A fermata is placed over the final chord of measure 62.

63

Musical score for measures 63-68. Both hands play a rhythmic pattern of eighth notes in groups of four, marked with a '4' above or below. The right hand starts with a dynamic marking of *p* (piano) and the left with *f* (forte). The dynamics increase to *ff* (fortissimo) by measure 68. A fermata is placed over the final chord of measure 68.

69

Musical score for measures 69-73. The right hand features a melodic line with a dynamic marking of *f* (forte). The left hand continues with the eighth-note accompaniment. A dynamic marking of *sub* (subito) is present at the bottom of the page. A fermata is placed over the final chord of measure 73.

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 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 in a key with one flat. A dynamic marking of *f* (forte) appears in measure 83. The right hand has a more active, rhythmic pattern, while the left hand provides a steady accompaniment.

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. The music is in a key with one flat. A dynamic marking of *mp* (mezzo-piano) appears in measure 89. The texture is similar to the previous system, with a melodic line in the right hand and accompaniment in the left.

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. The music is in a key with one flat. A dynamic marking of *f* (forte) appears in measure 93. The right hand features a series of chords and dyads, while the left hand continues with a rhythmic accompaniment.

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 is in a key with one flat. The right hand continues with a series of chords and dyads, and the left hand provides a steady accompaniment.

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 is in a key with one flat. The right hand continues with a series of chords and dyads, and the left hand provides a steady accompaniment.

110 *legato*

*p* *fp* 8va

115 (8va)

120 8va

*ff* 8va 4

124

4 8vb

129

133

3/16