

Suite colombiana

for piano
(1990)

Luis Fernando Franco

FOR REFERENCE ONLY
NOT FOR PUBLIC
PERFORMANCE USE
DO NOT DUPLICATE
OR REPRODUCE
WITHOUT PERMISSION

Luis Fernando Franco

Biographical note

Musical composer, producer and performer, born in Medellín-Colombia.

He has a catalogue that includes scores of large format, such as symphonic works: *Ramon El Camaleón* (2004), winner of XIII edición de Becas Nacionales, Ministry of Culture of Colombia released by Orquesta Juvenil Batuta; *Jaira Cari* (1997), commissioned by El festival Internacional de Música (Cuba); *Salabambasú* (1993), winner of the Scholarship Francisco de Paula Santander, Colcultura-Icetex-Colombia; *Dos Movimientos Sinfónicos* (1991), published by the Ministry of Culture and Orquesta Sinfónica de Colombia (1992), among others.

Among his major works of chamber music stand: *Remedios la bella* (1992-1993), honorific mention at Premio Nacional de Música en Composición, of the Colombian Institute of Culture (Colcultura) in 1993; *San Salvador 1492* (1992-1993), for string orchestra; *Suite Los Nacimientos* (1988-1990), work selected by the VI Festival Latinoamericano de Música de Caracas Venezuela (1992); and *Suite Colombiana* (1987).

His music for the scene deserves special mention, which includes music for contemporary dance: *Amaranta* (2005), *510 Lunas después* (2001), *La Bella Remedios* (1993) y *Los Hijos del Sol* (1989). In addition, soundtracks for full-length films such as *Juana Tenía El Pelo De Oro* (2005) and *La Vendedora de Rosas* (1997-1998) Cannes Film Festival official selection, Francia, 1998, and short films such as *Sin Regreso* official selection of Festival de Cortometraje de Cusco-Perú (2008), *Voix Du Magdalena Medio* (2002) and *Jipi-Kogui* (2009), official selection of Festival de Cine Latino de Bélgica, among others.

He has been a musical producer of more than 50 record publications, including: *El Latir del Rio* (2010), *Bulla Endiablada* (2006-2008) for Ocarinas Tairona, between 1200 and 1500 years; *El Brujo y su Timba* (2007); *Reversiones, Ensemble Sinsonte* (2007); *La Música Andina Occidental* by Ministry of Culture of Colombia (2005); *Músicos sin Fronteras* (Japan 2003), *Colombian Jazz Puerto Candelaria* (2002); *Seresta* (2000), with Latin Grammy nomination 2001.

Since 1997 to present, he has served as Artistic Director of Guana Records record seal, of which he is founding partner.

In the last two years he has been the musical director of the Sensorial Laboratory by the Magdalena Medio, of the Ministry of Culture of Colombia.

During 2010 he has been invited as professor for the Congreso Iberoamericano de Cultura, member of Comité Asesor para sentar las bases de la Proyección de la Política Pública de la Música en Colombia 2010-2020, also coordinator for the Agrupaciones Integradas de la Red de Escuelas de Música de Medellín-Colombia and President of Corporación Sonidos de la Tierra.

He was chosen by the Banco de la República de Colombia (Central Bank of Colombia) and the Luis Ángel Arango Library, as Composer in the Monographic Concert 2010.

For more information about Luis Fernando Franco, please visit: www.ferfranco.com

Reseña biográfica

Compositor, productor e intérprete musical nacido en Medellín-Colombia.

Posee un catálogo que incluye partituras de gran formato, como las obras sinfónicas: *Ramón El Camaleón* (2004), ganadora de la XIII edición de Becas Nacionales, Ministerio de Cultura de Colombia-estrenada por la Orquesta Juvenil Batuta; *Jaira Cari* (1997), comisionada por el Festival Internacional de Música (Cuba); *Salabambasú* (1993), ganadora de la Beca Francisco de Paula Santander, Colcultura-Icetex-Colombia; *Dos Movimientos Sinfónicos* (1991), publicada por el Ministerio de Cultura y la Orquesta Sinfónica de Colombia (1992), entre otras.

Entre sus principales trabajos de música de cámara sobresalen: *Remedios la bella* (1992-1993), mención honorífica en el Premio Nacional de Música en Composición, del Instituto Colombiano de Cultura en 1993; *San Salvador 1492* (1992-1993), para orquesta de cuerdas; *Suite Los Nacimientos* (1988-1990), obra seleccionada por el VI Festival Latinoamericano de Música de Caracas Venezuela (1992); y *Suite Colombiana* (1987).

Especial mención merece la que puede designarse como su música para la escena, que incluye música para danza contemporánea: *Amaranta* (2005), *510 Lunas después* (2001), *La Bella Remedios* (1993) y *Los Hijos del Sol* (1989). Además, bandas sonoras para largometrajes como *Juana Tenía El Pelo De Oro* (2005) y *La Vendedora de Rosas* (1997-1998) selección oficial Festival de Cannes, Francia, 1998, y para cortometrajes como *Sin Regreso* (2008), Selección oficial Festival de Cortometraje de Cusco-Perú, *Voix Du Magdalena Medio* (2002) y *Jipi-Kogui* (2009), selección oficial Selección Oficial Festival de Cine Latino de Bélgica entre otros.

Ha sido productor musical de más de 50 publicaciones discográficas, entre ellas: *El Latir del Rio* (2010), *Bulla Endiablada* (2006-2008) para Ocarinas Tairona de los años 1200 al 1500; *El Brujo y su Timba* (2007); *Reversiones, Ensemble Sinsonte* (2007); *La Música Andina Occidental* del Ministerio de Cultura de Colombia (2005); *Músicos sin Fronteras* (Japón 2003), *Colombian Jazz Puerto Candelaria* (2002); *Seresta* (2000), con nominación a los Grammy Latinos 2001.

Desde 1997 hasta hoy se ha desempeñado como Director Artístico del sello discográfico Guana Records, del cual es socio fundador.

En los dos últimos años ha sido director musical del Laboratorio Sensorial por el Magdalena Medio, del Ministerio de Cultura de Colombia.

Durante el 2010 fue Tallerista invitado en el Congreso Iberoamericano de Cultura, miembro del Comité Asesor para sentar las bases de la Proyección de la Política Pública de la Música en Colombia 2010-2020, coordinador de las Agrupaciones Integradas de la Red de Escuelas de Música de Medellín-Colombia y Presidente de la Corporación Sonidos de la Tierra.

Recibió homenaje del Banco de la República de Colombia-Biblioteca Luis Ángel Arango, como Compositor Concierto Monográfico 2010.

Para mayor información acerca de Luis Fernando Franco visite: www.ferfranco.com

FOR REFERENCE ONLY
NOT FOR PUBLIC
PERFORMANCE USE

DO NOT DUPLICATE
OR REPRODUCE
WITHOUT PERMISSION

Performance note:

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

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.

Suite colombiana

(1990)

Luis Fernando Franco (b.1961)

I. Pasillo

$\text{♩} = 60$

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-5) features a melody in the treble clef with dynamic markings *ff*, *pp*, *f*, *p*, *f*, and *ff*. The bass clef staff provides accompaniment with a dotted quarter note followed by an eighth rest. A dashed line labeled *8vb* is positioned below the bass staff. The second system (measures 6-9) continues the melody with dynamics *mp*, *mf*, *ff*, *mf*, and *ff*. The third system (measures 10-13) has dynamics *mf*, *ff*, *mf*, and *ff*. The fourth system (measures 14-18) starts with a *mp* dynamic. The fifth system (measures 19-23) begins with a *mf* dynamic. A large watermark reading "DO NOT REPRODUCE OR REPERFORM WITHOUT PERMISSION" is overlaid diagonally across the score.

24 *f* *8va*

28

32 *ff* *pp sub.* *8va*

38 *p* *8va*

44 *mp* *mf* *8va*

II. Aire de bambuco

Expresivo y dulce $\text{♩} = 48$

rit.-----

cantabile

ligado

Musical notation for measures 1-5. The score is in 6/8 time. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *p* and *mp*. Performance instructions include *rit.* and *cantabile ligado*.

Musical notation for measures 6-10. The right hand continues the melodic line with slurs and ties. The left hand accompaniment is consistent. A *simile* instruction is present at the end of the system.

Musical notation for measures 11-15. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and moving lines. Dynamics include *mf*.

Musical notation for measures 16-19. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and moving lines. Dynamics include *f*. A *rit.* instruction is present at the end of the system.

Musical notation for measures 20-24. The right hand has a melodic line with slurs and ties. The left hand accompaniment features chords and moving lines. Dynamics include *mp*, *mf*, and *p*. A *a tempo* instruction is present at the beginning of the system.

III. Torbellino caucano

Allegro rítmico ♩ = 120-132

The musical score for 'Torbellino caucano' is presented in a grand staff format, consisting of a treble clef and a bass clef. The piece is in 6/8 time and features a rhythmic, dance-like character. The score is divided into systems, with measures 7, 13, 19, and 25 marked at the beginning of their respective systems. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with various accents and articulations. The piece concludes with a double bar line and the measure numbers 36 and 48. A large watermark 'FOR PRACTICE ONLY' is overlaid diagonally across the page.

mp

mf

più mf

f

mp

p

f

simile

mf

mp

p

pp

f

mf

mf

sfz

8va

f

8va

mf

ff

36

48

36

48

mf

mp

ff