

La madre de agua

(2016)

Víctor Agudelo

Commissioned by Miguel Harth-Bedoya

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Biographical Note

If a work is composed of movements, we could say that a composer's life, as his own works, is amalgamated in the same manner. These are the three movements that could summarize the life of Víctor Agudelo, a Colombian composer born in 1979, who has achieved a consolidated style parting from the hybridization between his country's traditional music, in a syncretic way, and contemporary music. The result: each piece is unique, as unique is the complex research process from which they emerge.

First movement: The rivers

After a childhood amongst *tiples* (Colombian small guitar), *bambucos* and *pasillos* (Colombian popular music genres) and a youth marked by the first compositions, Víctor joined in 1998 the Universidad EAFIT to study music. As a student he composed in 2003 *Las Cuatro Chalupas* (The four boats), work that made him a promising composer in his country and launched him into the international realm.

Second Movement: The continents

Víctor traveled to the United States to take master and doctorate studies in composition, theory and orchestral conducting at the University of Memphis. Under maestro Kamran Ince's baton, he incorporated to his musical aesthetics sonorities from other latitudes (Australia, Indonesia, Mongolia, Sardinia). It was during those days that he composed *Prisma Continental*, work that received the Morton Gould Young Composer Award, ASCAP Foundation, New York (2009). During that time he also composed *Cuento Pagoda*, which sums up his travel to China as a conductor and assistant pianist of the Memphis Symphony Orchestra, and two compositions where he approaches the difficult situation of the armed conflict and the social inequality of his country: *Bojayá-Chocó 2002* and *Mazorca a \$1000*.

Third Movement: The return

Víctor returned to Colombia and experimented a compositional phase that moved away from national referents. That work originated such compositions as *Hexaedro*, *Epitaphium* and *www.ATRESBANDAS.com*. But his interest for Colombian influences came back and from it surge pieces such as *El Sombrerón* (The big hat) and *Diálogos Montunos* (Mountain dialogues). Today Víctor teaches at the EAFIT University, conducts the group Ensamble Periscopio and the research Blancas, Negras y Mulatas (White, Black and Mulattas).

Reseña Biográfica

Si una obra está compuesta de movimientos, podríamos decir que la vida de un compositor, como sus obras mismas, está amalgamada de la misma manera. Éstos son los tres movimientos que podrían resumir la vida de Víctor Agudelo, un compositor colombiano nacido en 1979 quien ha logrado consolidar un estilo a partir de la hibridación entre la música tradicional de su país a modo sincrético, con la música contemporánea. El resultado: cada pieza es única, como único resulta el complejo proceso de investigación del que surgen.

Primer movimiento: Los ríos

Después de una infancia rodeada de *tiples*, *bambucos* y *pasillos* y una juventud marcada por las primeras composiciones, Víctor ingresa en 1998 a la Universidad EAFIT para cursar sus estudios de música. En calidad de estudiante compone en 2003 *Las Cuatro Chalupas*, obra que lo convierte en compositor promesa de su país y lo catapulta en el ámbito internacional.

Segundo Movimiento: Los continentes

Viaja a Estados Unidos para cursar estudios de maestría y doctorado en composición, teoría y dirección de orquesta en la Universidad de Memphis. Bajo la batuta del maestro Kamran Ince, incorpora a su estética musical sonoridades de otras latitudes (Australia, Indonesia, Mongolia, Cerdeña). Fue durante esos días que compone *Prisma Continental*, obra que recibe el premio Morton Gould Young Composer Award, ASCAP Foundation, New York (2009). Durante ese tiempo compone también *Cuento Pagoda*, que resume su viaje a China como director y pianista asistente de la Orquesta Sinfónica de Memphis y dos obras que lo acercan a la difícil situación del conflicto armado y la desigualdad social de su país: *Bojayá-Chocó 2002* y *Mazorca a \$1000*.

Tercer Movimiento: El regreso

Víctor regresa a Colombia y experimenta una fase de composición que se aleja de los referentes nacionales. De ese trabajo nacieron obras como *Hexaedro*, *Epitaphium*, y *www.ATRESBANDAS.com*. Pero su interés por las influencias colombianas regresa y de allí surgen piezas como *El Sombrerón* y *Diálogos Montunos*. En la actualidad Víctor es profesor titular de la Universidad EAFIT, dirige el Ensamble Periscopio y la investigación Blancas, Negras y Mulatas.

La madre de agua

Commentary by the composer

Composed in 2005 for the ensemble Contemporary Chamber Players, The University of Memphis, and orchestrated as a commission by conductor, Miguel Harth-Bedoya, this work is inspired by one of the Colombian myths, Mother Water.

"She is an aquatic divinity or a nymph of the waters, and is the folk myth of rivers in Antioquia, Tolima and Magdalena Medio. She shows herself as a beautiful girl with golden hair and blue eyes, a rather penetrating and mesmerizing look, and a powerful attractive force.

"A very distinctive feature of hers is that her feet are turned backwards. This makes it so that those who follow her tracks believe they are following her, but become disoriented because she is moving in the opposite direction.

"Farmers believe that Mother Water became a deity of the river because her father, a Spaniard who had an indigenous leader imprisoned for him to reveal the hiding place of his treasures.

"The daughter who was in love helped the prisoner escape, fled into the jungle and had a son with him. Unfortunately the father found out through an old love of the Indian where they were hiding. He killed the child, fruit of their love, threw it into the river and beheaded the Indian lover. His beautiful daughter, unable to deal with the pain, rushed back in search of her son and drowned after a few minutes. Since then, her lost gaze seeks her young indian lover and her son in all the rivers of the world.

"Mother Water seeks only children, she is very passionate about them and calls with love and tenderness. She hypnotizes them and takes them to the banks of rivers and makes them throw themselves into the water with her melodious voice."

Taken from the primer "Lo que contaban los abuelos, Mitos y leyendas de Colombia", Research and compilation: Lic. María Elvira Morales.

Comentarios del compositor

Compuesta en 2005 para el ensamble Contemporary Chamber Players, The University of Memphis, y orquestada por comisión del director Miguel Harth-Bedoya, esta obra se inspira en uno de los mitos colombianos, La madre de agua.

"Es una divinidad acuática o ninfa de las aguas; es el mito folclórico de los ríos en Antioquia, Tolima y Magdalena Medio, se da a conocer como una bella joven demasiado hermosa de cabellos de oro y ojos azules, con una mirada hipnotizadora bastante penetrante y con mucha fuerza de atracción.

"Lleva una característica muy notoria y es la de tener los pies volteados hacia atrás, por eso quienes encuentran sus rastros, creen seguir sus huellas, pero se desorientan porque ella va en sentido contrario.

"Los campesinos creen que la madre de agua se formó una deidad del río a causa de su padre, un español que tenía preso a un líder indígena para que le revelara el escondite de sus tesoros.

"La hija enamorada le ayudó a escapar, huyeron hacia la selva y tuvieron un hijo. Por desgracia el padre se enteró, por medio de una antigua enamorada del indio donde estaban escondidos, mató al niño fruto del amor arrojándolo al río y al amante indígena lo decapitó y su hermosa hija al no poder con tanta desgracia se arrojó detrás en busca de su hijo, ahogándose a los pocos minutos. Desde entonces, su mirada perdida busca a su joven amante indio y a su hijo por todos los ríos del mundo.

"La madre de agua persigue únicamente a los niños, es muy apasionada por ellos y los llama con mucho cariño y ternura: los hipnotiza hasta llevarlos a la orilla de los ríos y hacerlos arrojar a las aguas por su melodiosa voz."

Tomado de la cartilla "Lo que contaban los abuelos, Mitos y leyendas de Colombia", Investigación y recopilación: Lic. María Elvira Morales.

Instrumentation

1 Piccolo
1 Flute
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
2 Trumpets in B \flat
3 Trombones
1 Tuba

Timpani

Percussion (2 players)

(Triangle
Suspended Cymbal
Tambourine
Cajon or Bass Tom-tom

(Triangle
Castanets
Glockenspiel
Xylophone
Snare Drum
Bass Drum

Piano

Strings

Instrumentación

1 Piccolo
1 Flauta
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes

4 Cornos en Fa
2 Trompetas en Si \flat
3 Trombones
1 Tuba

Timbales

Percusión (2 músicos)

(Triángulo
Platillo Suspendido
Pandereta
Cajón o Tom-tom grave

(Triángulo
Castañuelas
Glockenspiel
Xilófono
Caja
Bombo

Piano

Cuerdas

La madre de agua

(2016)

Transposig Score / Partitura en transposición

Victor Agudelo (b. 1979)

Rhythmic and Fluent ♩ = 108

(♩ = ♩)

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe 1/2, Clarinet in B♭ 1/2, Bassoon 1/2, Horn in F 1/2, Horn in F 3/4, Trumpet in B♭ 1/2, Trombone 1/2, Trombone 3/Tuba, Timpani, and two Percussion parts. The second system includes Piano. The score is marked 'Rhythmic and Fluent' with a tempo of ♩ = 108. The key signature is one flat (B♭). The time signature is 4/4. The score is marked with a large watermark: 'DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION'. The score is for a transposed score.

Rhythmic and Fluent ♩ = 108

(♩ = ♩)

Musical score for strings. The score is divided into two systems. The first system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked 'Rhythmic and Fluent' with a tempo of ♩ = 108. The key signature is one flat (B♭). The time signature is 4/4. The score is marked with a large watermark: 'DO NOT DUPLICATE OR REPRODUCE WITHOUT PERMISSION'. The score is for a transposed score.

8

Picc. *ff*

Fl. *ff*

Ob. 1/2 *ff*

B♭ Cl. 1/2 *ff*

Bsn. 1/2 *ff* *a2*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

B♭ Tpt. 1/2 *ff* *f* *1. sord.*

Tbn. 1/2 *ff*

Tbn. 3/4 Tuba *ff*

Timp. *ff*

Perc. 1 *ff* *mf*
 Cajón or Bass Tom
 High or Rim
 Low or Skin

Perc. 2 *ff*
 Bass drum

Pno. *ff* *Secco, senza pedale.*
8vb

Vln. I *f*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *ff* *mf*

16

Picc. *ff*

Fl. *ff*

Ob. 1/2 *ff*

B♭ Cl. 1/2 *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

B♭ Tpt. 1/2 *ff*
1. sord.
2. senza sord.

Tbn. 1/2 *ff*

Tbn. 3 Tuba *ff*

Timp. *ff*

Perc. 1 *ff* *mf*

Perc. 2 *ff*

Pno. *ff* *f*
8^{va}

Vln. I

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *ff* *mf*

Picc. *ff*
 Fl. *ff*
 Ob. 1/2 *ff* *f* 1.
 B♭ Cl. 1/2 *ff*
 Bsn. 1/2 *ff* a2
 Hn. 1/2 *ff*
 Hn. 3/4 *ff*
 B♭ Tpt. 1/2 *ff* senza sord.
 Tbn. 1/2 *ff*
 Tbn. 3 Tuba *ff*
 Timp. *ff*
 Perc. 1 Cajón or Bass Tom *ff* *mf*
 Perc. 2 Bass drum *ff*
 Pno. *ff* *sub*
 Vln. I *ff*
 Vln. II *ff* *mf*
 Vla. *ff* *mf*
 Vc. *ff* *mf*
 D.B. *ff* *ff* *mf*

This musical score is for the piece "La madre de agua" and is page 5 of the score. It features a large orchestral ensemble with the following parts: Piccolo (Picc.), Flute (Fl.), Oboe 1 & 2 (Ob. 1/2), Clarinet in B-flat 1 & 2 (B♭ Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Horn 1 & 2 (Hn. 1/2), Horn 3 & 4 (Hn. 3/4), Trumpet 1 & 2 (B♭ Tpt. 1/2), Trombone 1 & 2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/4 time and includes dynamic markings such as *ff*, *f*, *mf*, and *ff f*. A watermark "FOR NO PERFORMANCE WITHOUT PERMISSION" is visible across the score.