Sergio Bernal
(Colombia)

Andares

for trumpet and orchestra

Score

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Sergio Bernal

Biographical note

Born in Bogotá, Colombia, Sergio Bernal brings into his music his Latin American cultural roots as well as his extensive performance experience as an orchestral conductor. Currently Director of Orchestral Studies and Professor of Music at Utah State University, he holds a PhD in Composition from the University of Utah and conducting degrees from Yale University and the University of Michigan.

As a composer, Bernal explores the popular and folk idioms from Latin America, and likes to do so in works for soloist and orchestra. His two concerti are written for prominent Venezuelan soloists and have received performances in the US, Argentina, and Venezuela. They are *Arcano*, dedicated to classical and folk violinist Eddy Marcano, and *Andares*, a trumpet concerto dedicated to the 2006 *Maurice André* Competition winner Francisco “Pacho” Flores. Work in other genres and styles include his *Variations on the pavane "Belle, qui tiens ma vie"* for choir and orchestra and his performance edition for fully-staged productions of Shakespeare's play *A Midsummer Night’s Dream* with Mendelssohn's music.

As a conductor, Bernal has received international recognition as a "tasteful technician with a more than technical gift for connecting with a score’s essence" (New York Concert Review). His guest engagements include appearances with the most prominent Latin American orchestras, the Eugene and New Mexico Symphonies, the Indianapolis Chamber Orchestra, and the *Via dei Concerti* Festival Orchestra and Choir in concert tours throughout Italy, France, and Spain.

A strong believer in the power of music as a catalyst for social change, Mr. Bernal worked for a decade as a conductor and teacher at *El Sistema* in Venezuela, the country's system of youth and children orchestras, bands, and choirs that is transforming the role of music in society throughout the world. This shows in Bernal's compositions that often convey a feeling of being "by people" and "celebrating people".

Bernal is grateful to the composers and performing artists who have shared with him their experience, insight, and love of the literature. A particularly influential figure was his mentor, the late Eduardo Mata, a champion of music from Latin America and Spain, who at the time was the Music Director of the Dallas Symphony Orchestra and a frequent guest conductor of the *Simón Bolívar* Symphony Orchestra of Venezuela. Bernal apprenticed from Mr. Mata at the Dallas Symphony and subsequently worked as his assistant in recording projects of the Ibero American repertoire.

Reseña biográfica

La música del colombiano Sergio Bernal revela una clara identidad latinoamericana y una amplia trayectoria que el compositor adelanta en el campo de la dirección orquestal. Actualmente Director de Estudios Orquestales y profesor de música en *Utah State University*, Bernal obtuvo un Doctorado en Composición en la Universidad de Utah y títulos en Dirección Orquestal en *Yale University* y la Universidad de Michigan.

Como compositor, Bernal explora los lenguajes populares y folklóricos de Latinoamérica, especialmente en obras para solista y orquesta. Sus dos conciertos están dedicados a prominentes solistas venezolanos y han sido interpretados en Estados Unidos, Argentina y Venezuela. Son *Arcano*, escrito para el violinista clásico y popular Eddy Marcano, y *Andares*, dedicado al trompetista Francisco “Pacho” Flores, ganador del premio *Maurice André* 2006. Incursiones en otros géneros y estilos incluyen las *Variaciones sobre la pavana "Bella, que tienes mi alma"* para coro y orquesta, y una edición para puesta en escena de *Sueño de una noche de verano* de Shakespeare con la música de Mendelssohn.

Como director orquestal, Bernal es internacionalmente reconocido como alguien "de buen gusto técnico con un don más que técnico para conectarse con la esencia de la partitura" (New York Concert Review). Ha sido invitado a dirigir las orquestas más prominentes de Latinoamérica, las orquestas estadounidenses de Eugene, Nuevo México y la camerata de Indianápolis, así como la orquesta y coro del Festival *La Via dei Concerti* en giras por Italia, Francia y España.

Firme creyente del poder de la música como catalizador del cambio social, Bernal fue durante una década director orquestal y profesor en *El Sistema* de Venezuela, el movimiento de orquestas, bandas y coros juveniles e infantiles que está transformando el papel de la música en la sociedad a través del mundo. Esto se ve en las composiciones de Bernal, que a menudo comunican un sentir "de la gente" y "celebrando a la gente".

Bernal recuerda con aprecio a los compositores e intérpretes que han compartido con él su experiencia, visión y entusiasmo hacia el repertorio. Una figura particularmente influyente fue su mentor, el Maestro Eduardo Mata, ávido promotor de la música de Latinoamérica y España, quien entonces fuera Director Titular de la Orquesta Sinfónica de Dallas y frecuente director invitado de la Orquesta Sinfónica Simón Bolívar de Venezuela. Bernal fue su aprendiz con la Orquesta Sinfónica de Dallas y después trabajó como su asistente en proyectos de grabación del repertorio iberoamericano.

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Andares

Commentary by the composer

Upon hearing Francisco "Pacho" Flores play in the *Simón Bolívar* Orchestra of Venezuela and the *Simón Bolívar* Brass Quintet, I knew I wanted to write a concerto for him. I mentioned it to him as we rehearsed for the Venezuelan premiere of *Arcano*, my violin concerto (Pacho was playing first trumpet in the orchestra), and he immediately jumped at the idea. When asked to play something on the trumpet for me so that I could glimpse at a possible concept for the piece, he did so, not on one, but several instruments, each with its distinctive color and range, all with masterful command and exquisite taste. The question of what trumpet to feature in the concerto became for me an easy one to answer: any and all of them.

The Spanish word *Andares* is a noun that loosely translates to "goings". In the title of the concerto, it refers to journeys that happen throughout the piece. The most evident ones are geographic, taking us to places in Latin America and Spain, where we see people making music in their rituals, be it to mourn, invoke gods, or just for fun. Then, there is the soloist's journey that takes him from the depths of the flugelhorn to the heights of the piccolo trumpet. The orchestra, too, travels as it explores its own instruments, both in terms of their sound and their placement in the performance space.

The first movement of *Andares* is a fanfare-like folk dance for solo trumpet and percussion that evokes the popular *retretas* (open-air concerts) given by small ensembles in Caribbean town squares on Sunday afternoons. The title alludes to the annual fair honoring ***San Sebastián***, the patron saint of Pacho's hometown, San Cristóbal, Venezuela.

The second movement draws on the Spanish ***cante jondo*** (deep song), a variety of *flamenco* that involves an unaccompanied singer who improvises mournful songs frequently about death. Low strings and two orchestra trumpets playing from within the audience alternate with the solo flugelhorn in this lugubrious scene.

The last movement is inspired by *Santería*, a syncretic religion of West African and Caribbean origin. The trumpet soloist combines with brass players of the orchestra to depict a ritual involving the ***Orisha*** deities *Shango*, *Ogoun*, and *Oshun*.

Francisco "Pacho" Flores premiered *Andares* with the Utah State University Symphony Orchestra on March 24, 2012.

Comentarios del compositor

Al oír a Francisco "Pacho" Flores tocar en la Orquesta Sinfónica Simón Bolívar de Venezuela y el Quinteto de Metales Simón Bolívar, supe que quería escribirle un concierto. Se lo mencioné durante los ensayos para el estreno en Venezuela de *Arcano*, mi concierto para violín (Pacho estaba tocando primera trompeta en la orquesta), y no lo pensó dos veces. Cuando le pedí que tocara algo en la trompeta para formarme una primera idea de la obra, lo hizo no sólo en uno sino varios instrumentos, cada uno con su color y tesitura característicos, mostrando maestría y gusto impecables. Mi decisión sobre qué trompeta utilizar para el concierto fue fácil: las usaría todas.

Como lo sugiere la palabra *Andares*, el título del concierto se refiere a los recorridos que suceden a lo largo de la pieza. Los trayectos más evidentes son geográficos, y nos llevan a sitios en Latinoamérica y España, donde vemos gente haciendo música de ritual desde el luto hasta el simple esparcimiento. Luego, está el recorrido del solista que va desde las profundidades del fliscorno hasta las alturas de la trompeta *piccolo*. En esta obra, la orquesta también realiza su propio viaje al explorar sus instrumentos en términos de sonido y colocación en el espacio acústico.

El primer movimiento de *Andares* es una danza folklórica en la cual el solista y dos percusionistas evocan las *retretas* - conciertos al aire libre - ofrecidas en las plazas de pueblos caribeños los domingos en la tarde. El título alude a la Feria Anual de **San Sebastián**, el santo patrono de San Cristóbal, Venezuela, cuna de Pacho Flores.

El segundo movimiento insinúa un ***cante jondo*** (canto hondo) español, una variedad del flamenco en que un cantante sin acompañamiento instrumental improvisa lamentos que a menudo tienen que ver con la muerte. La cuerda baja de la orquesta y dos trompetistas tocando desde el público alternan con el fliscorno solista en esta escena lúgubre.

El último movimiento se inspira en la *Santería*, una religión sincrética de orígen africano y caribeño. La trompeta solista actúa en combinación con los metales de la orquesta para describir un ritual en que participan los ***Orishas*** (dioses) C*hangó*, *Ogún* y *Ochún*.

Francisco "Pacho" Flores estrenó *Andares* con la Orquesta Sinfónica de *Utah State University* el 24 de marzo del 2012.

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Andares

I. San Sebastián.....7

II. Cante Jondo.....15

III. Orishas.....37

Instrumentation

Solo Trumpet
Flügelhorn
Trumpet in C
Piccolo Trumpet in F
Piccolo Trumpet in B♭

3 Trumpets in C (1st and 3rd also in B flat)

2 Trombones

Percussion 1:
Snare Drum (small)
2 Suspended Cymbals (1 large, 1 small)
3 Wood Blocks
2 Bongos*
2 Congas*
2 Timbales

Percussion 2:
Snare Drum (regular)
3 Roto-Toms
Timpani
1 Tom-tom*
Bass Drum

Strings

** If available, use Cuban Batá, Abakuá, or Yuka drums of various sizes.*

Duration: 25 min.

Instrumentación

Trompeta solista
Fliscorno
Trompeta en Do
Trompeta piccolo en Fa
Trompeta piccolo en Si♭

3 Trompetas en Do (1a y 3a también en Si♭)

2 Trombones

Percusión 1:
Redoblante (pequeño)
2 Platillos suspendidos (1 grande, 1 pequeño)
3 Wood Blocks
2 Bongoes*
2 Congas*
2 Timbales

Percusión 2:
Redoblante (regular)
3 Roto-Toms
Timpani
1 Tom-tom*
Bombo

Cuerdas

** En lo posible, usar tambores Batá, Abakuá, o Yuka de varios tamaños.*

Duración: 25 min.

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Performance notes

1. The brass and percussion players stand in a group in the middle as if in a Latin combo (see suggested orchestra placement diagrams).

2. Orchestra trumpets 1 and 3 play the second movement from the audience. They are placed on opposite sides, facing the orchestra (see placement diagrams). Having concluded the second movement, they take their position in the orchestra. To attain the desired colors, the players should use actual B♭ trumpets in the second movement and C trumpets in the third movement.

3. Four players are needed to play the full percussion music. A fifth player may be added in order to split the bongo/conga parts. If the availability of percussionists is limited, a reduced percussion part can be performed by three players who can omit the notes written in cue size. The first movement is scored as a trio between the trumpet soloist and two percussionists. Therefore, only two percussionists should play in the first movement.

4. Play with a string section of 14 first violins, 12 second violins, 10 violas, 8 cellos, and 6 basses.

5. Play a quarter tone down from a natural note and a quarter tone down from a flat note.

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Suggested placement of the orchestra

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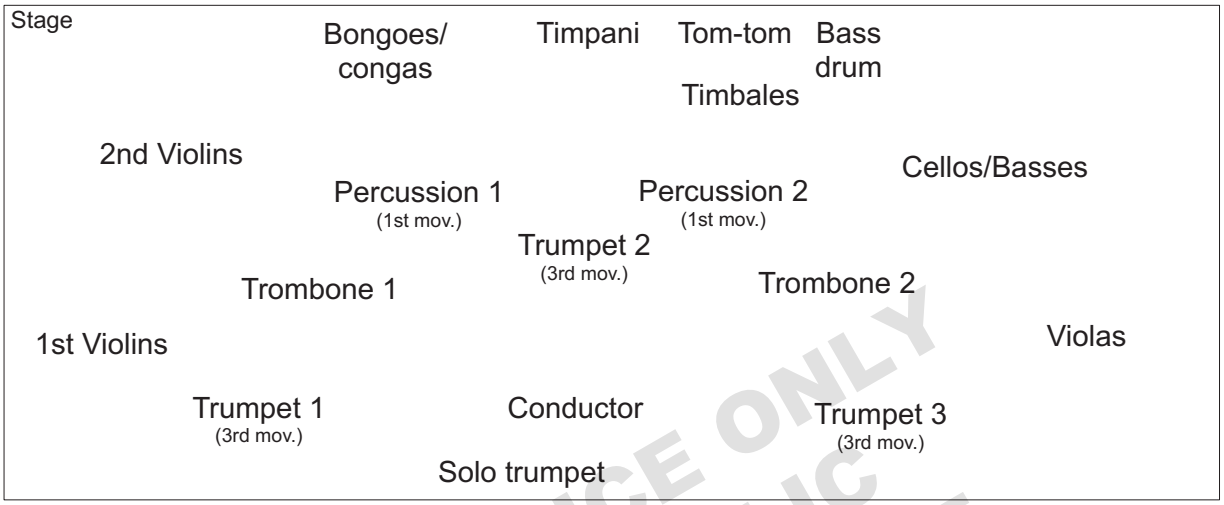
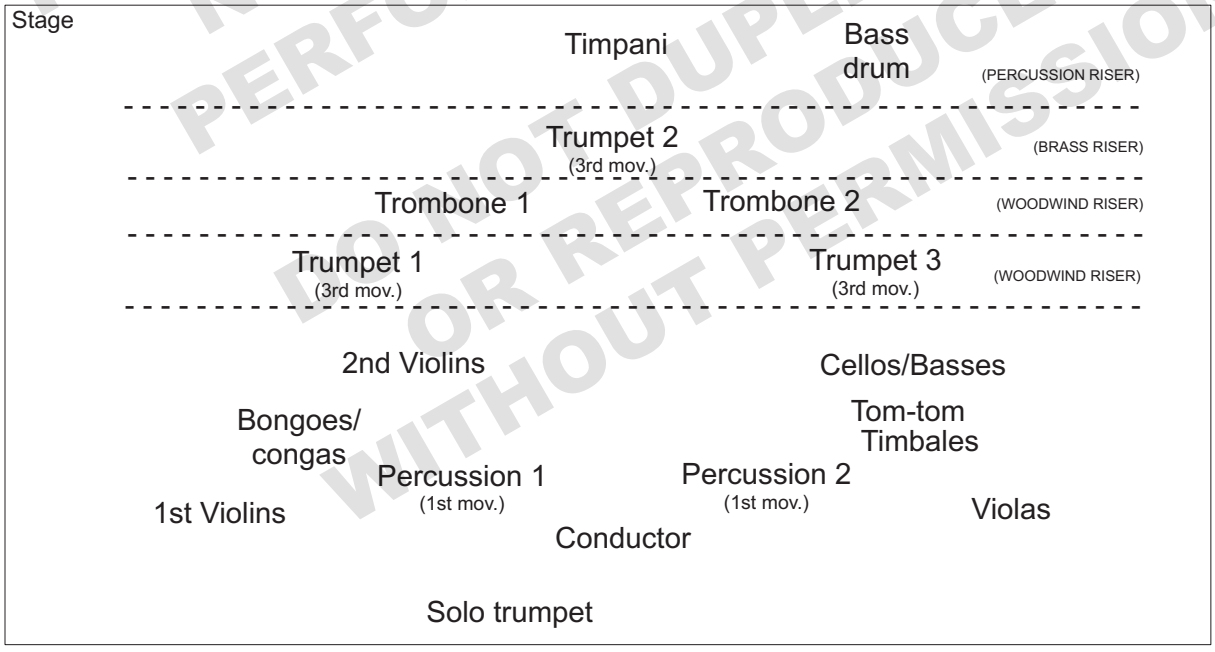


Trumpet 1
(2nd mov., from audience)

Trumpet 3
(2nd mov., from audience)

IF USING RISERS



Trumpet 1
(2nd mov., from audience)

Trumpet 3
(2nd mov., from audience)

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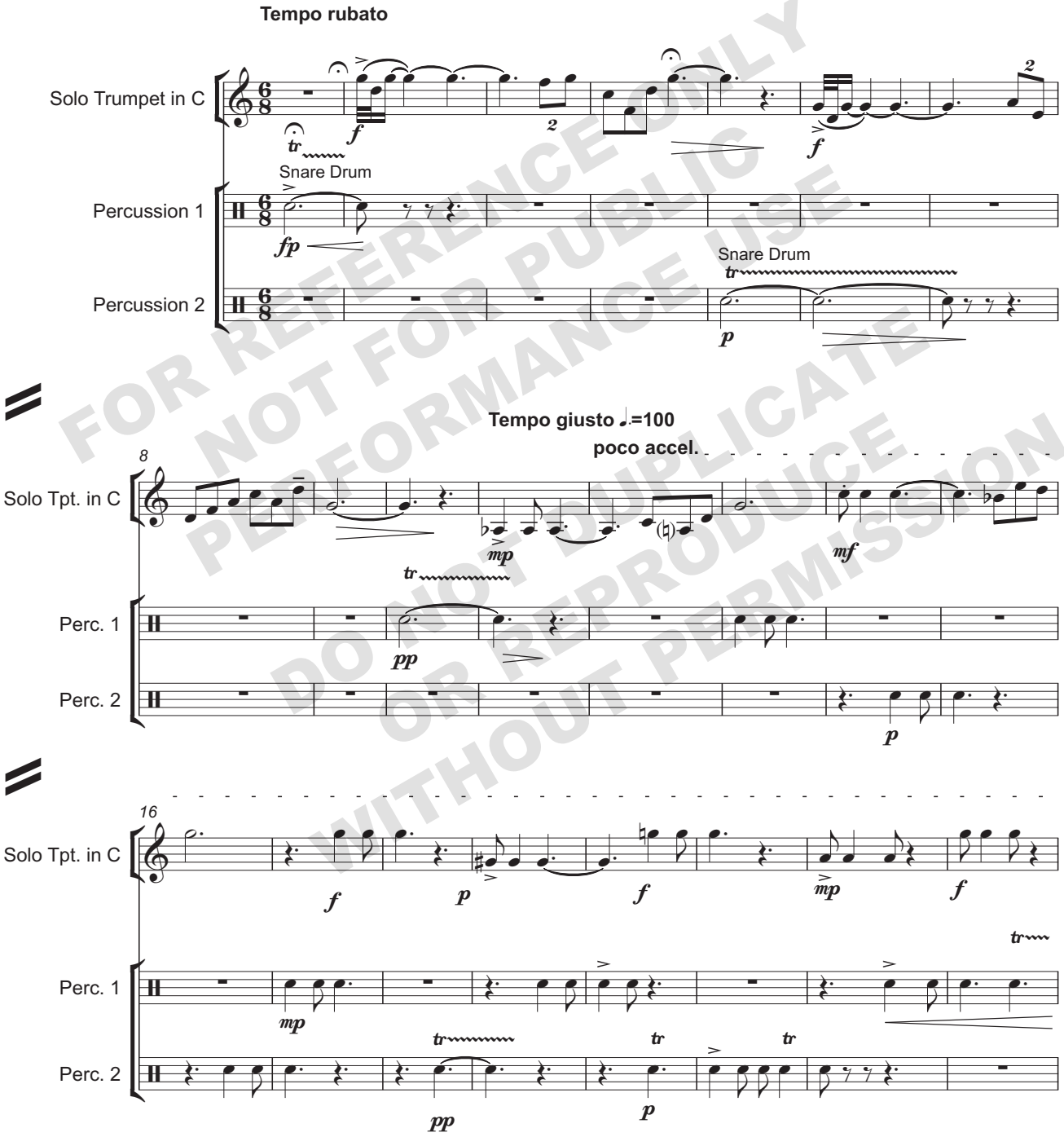
Andares

(2011)

Sergio Bernal (b. 1959)

Transposed score /
Partitura en transposición

I. San Sebastián



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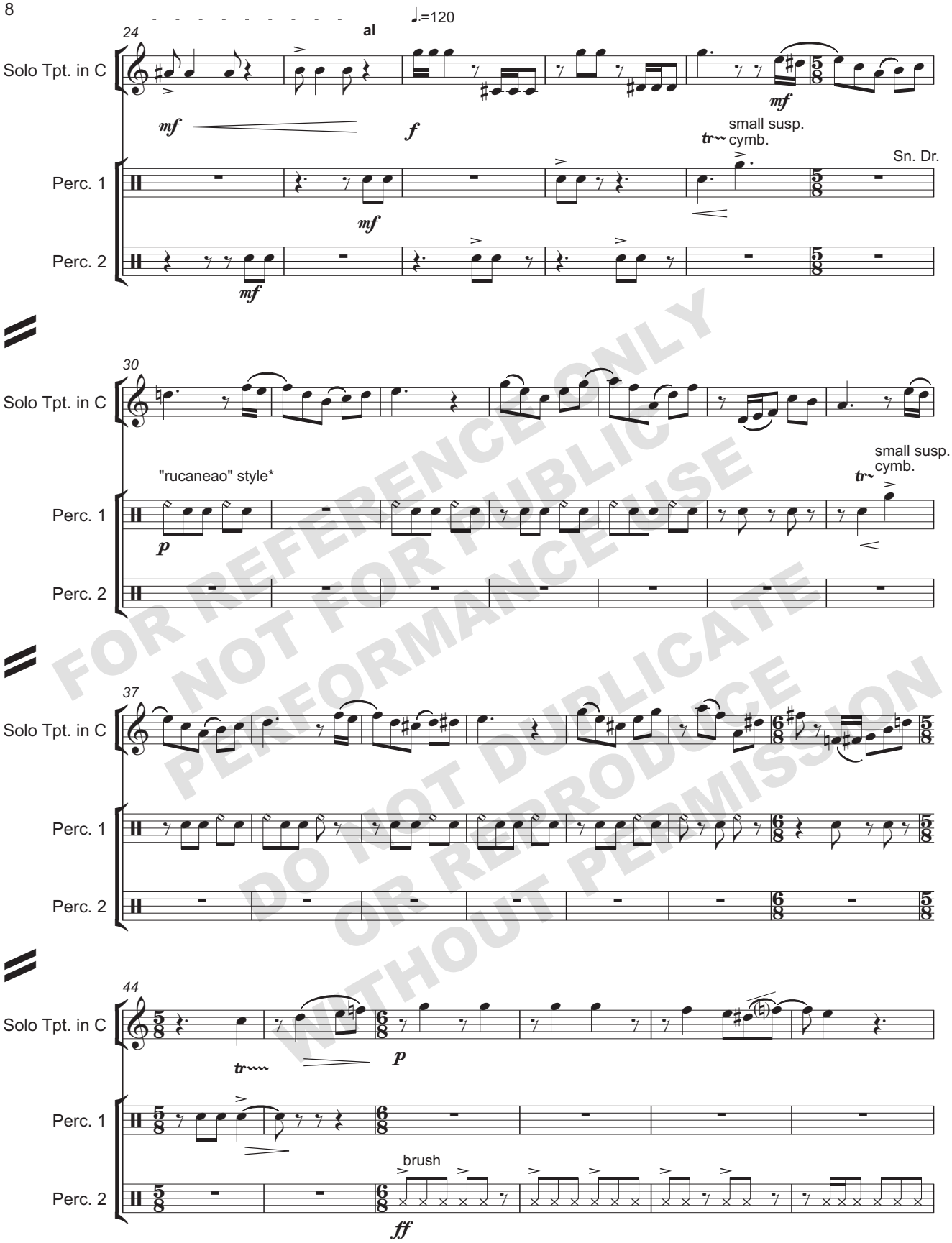

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* Upper note (diamond shape): hold one stick under the palm of the hand with the end of the stick on the drum head against the rim; play that stick against the other side of the rim. Lower note: play the other stick normally.

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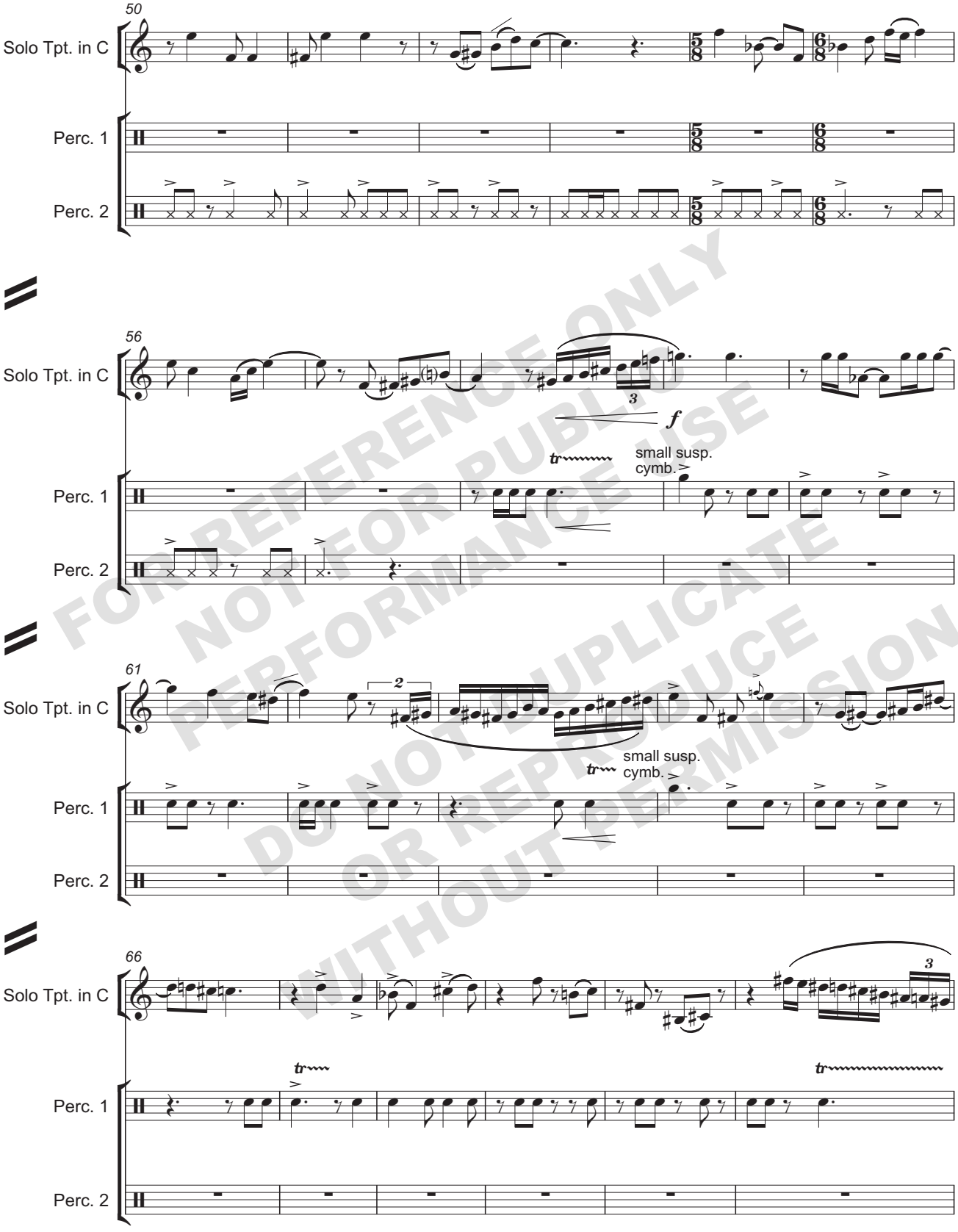

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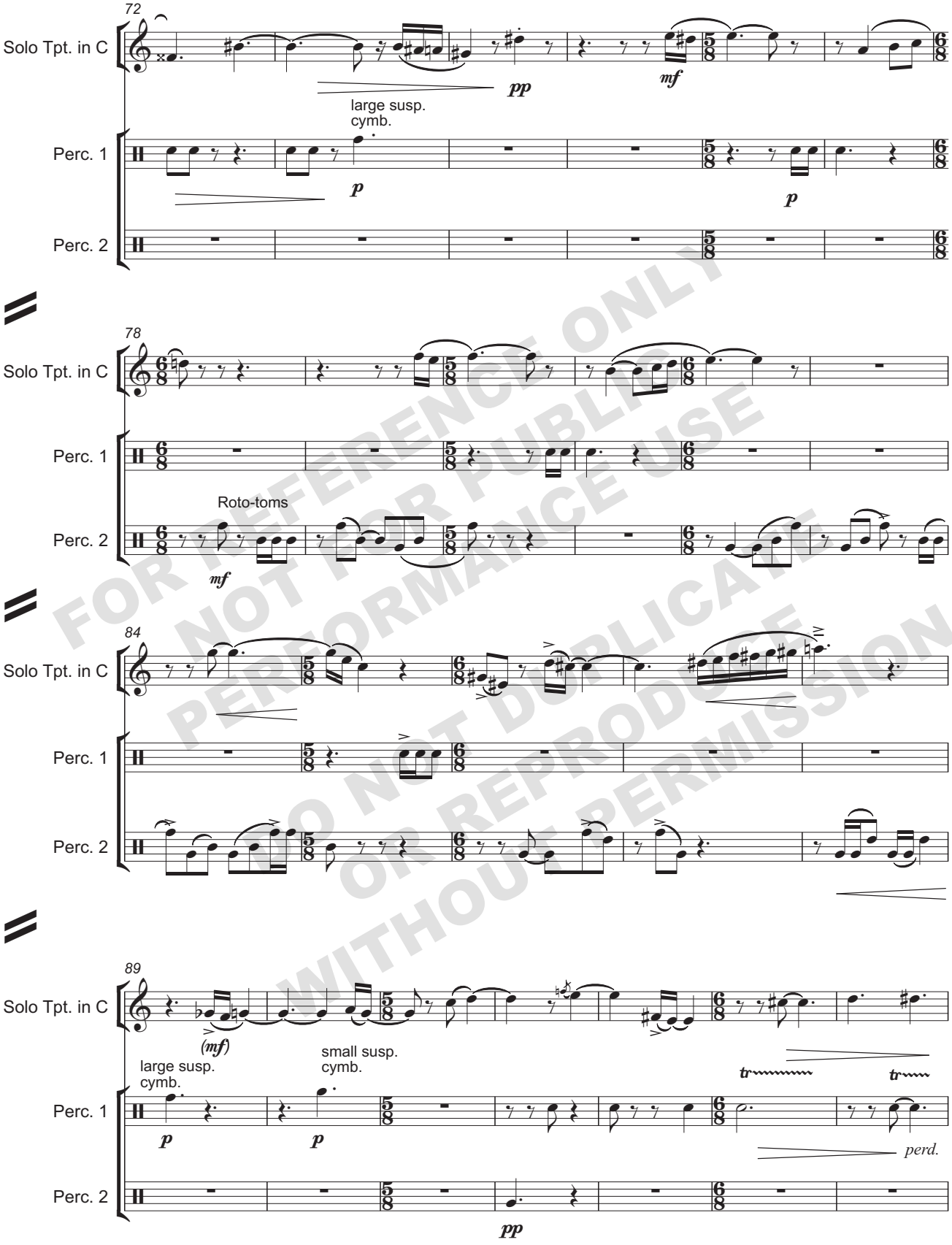

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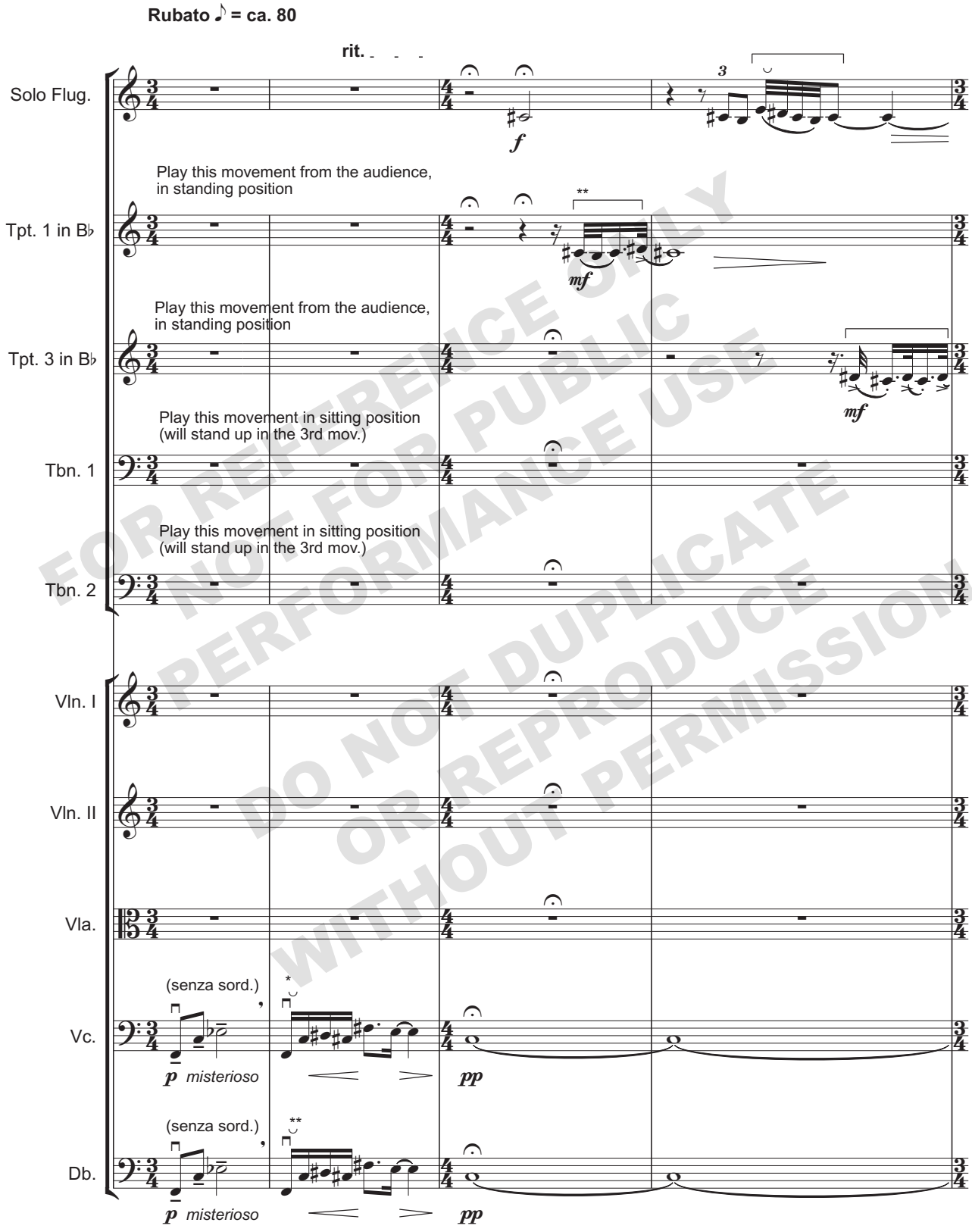
II. Cante jondo



* ‿ = elongate the note value. ** play bracketed groups faster

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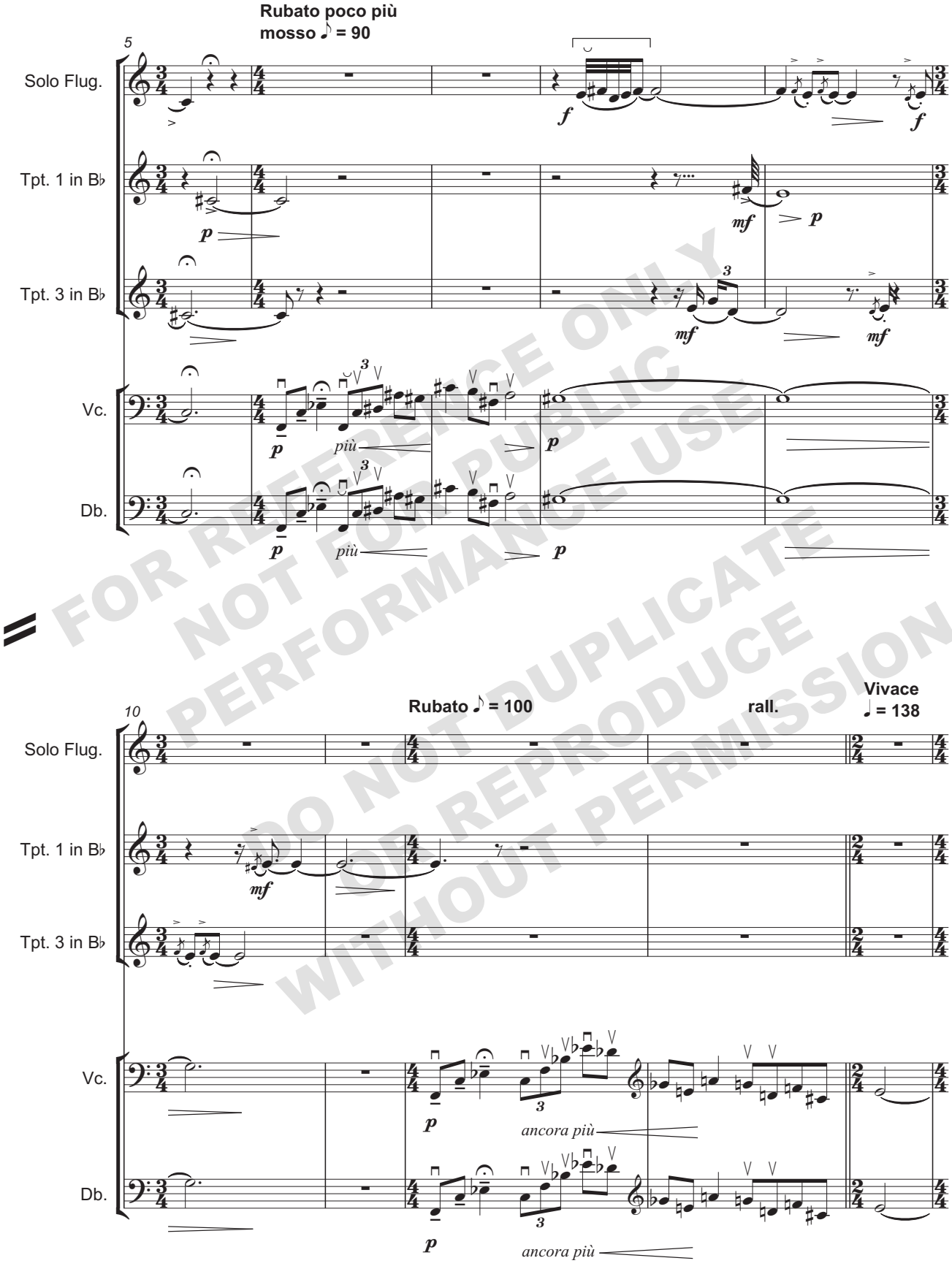

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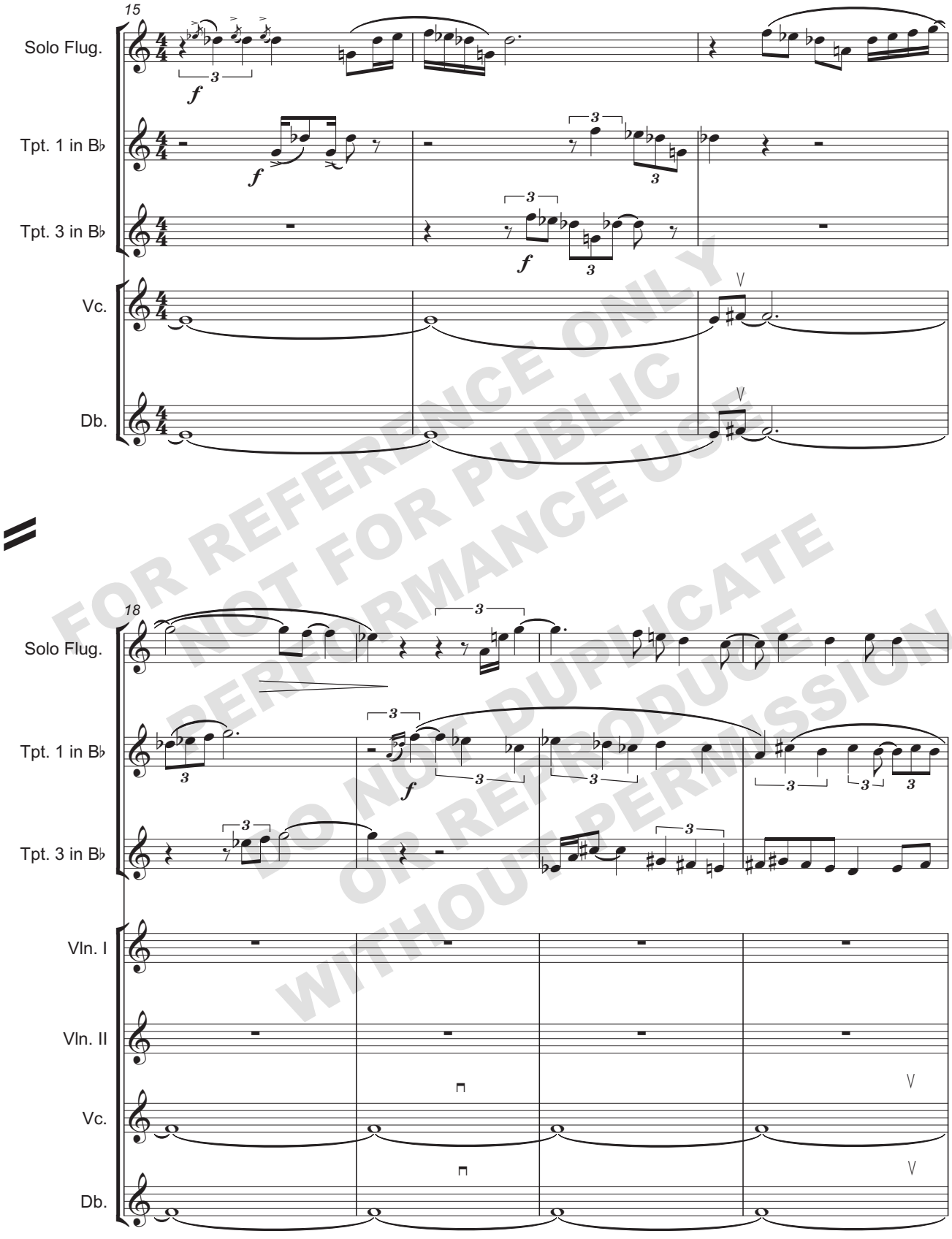

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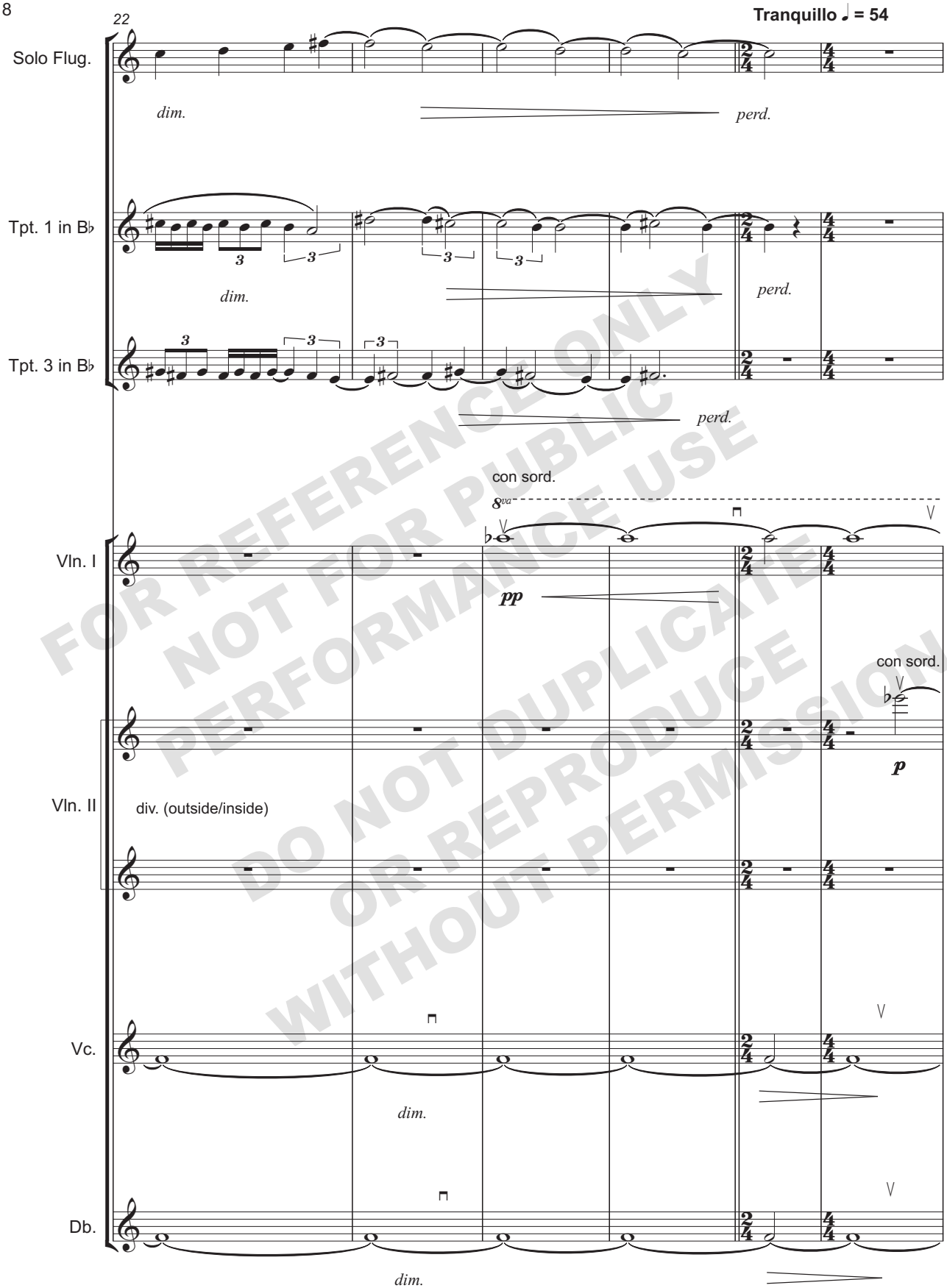

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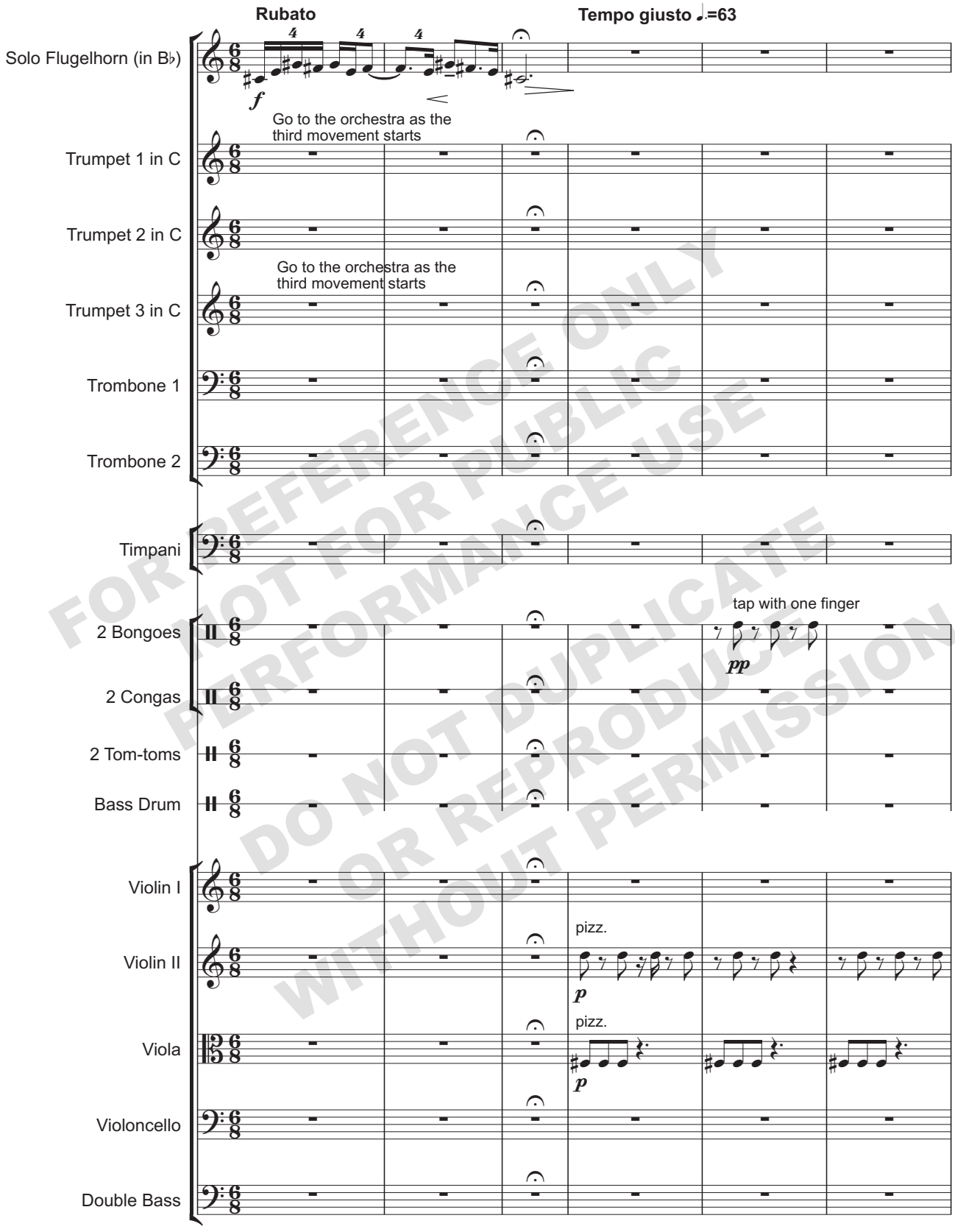

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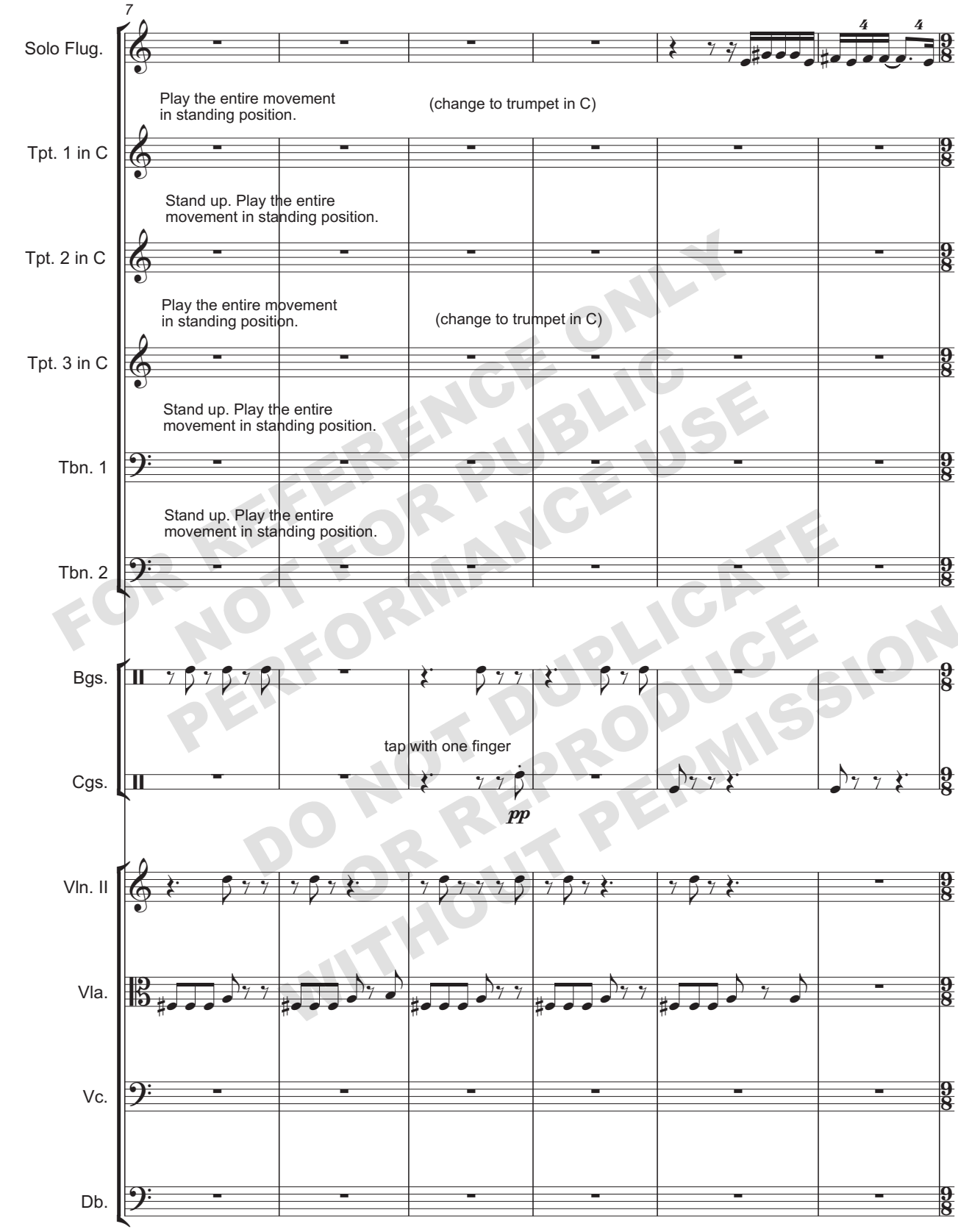

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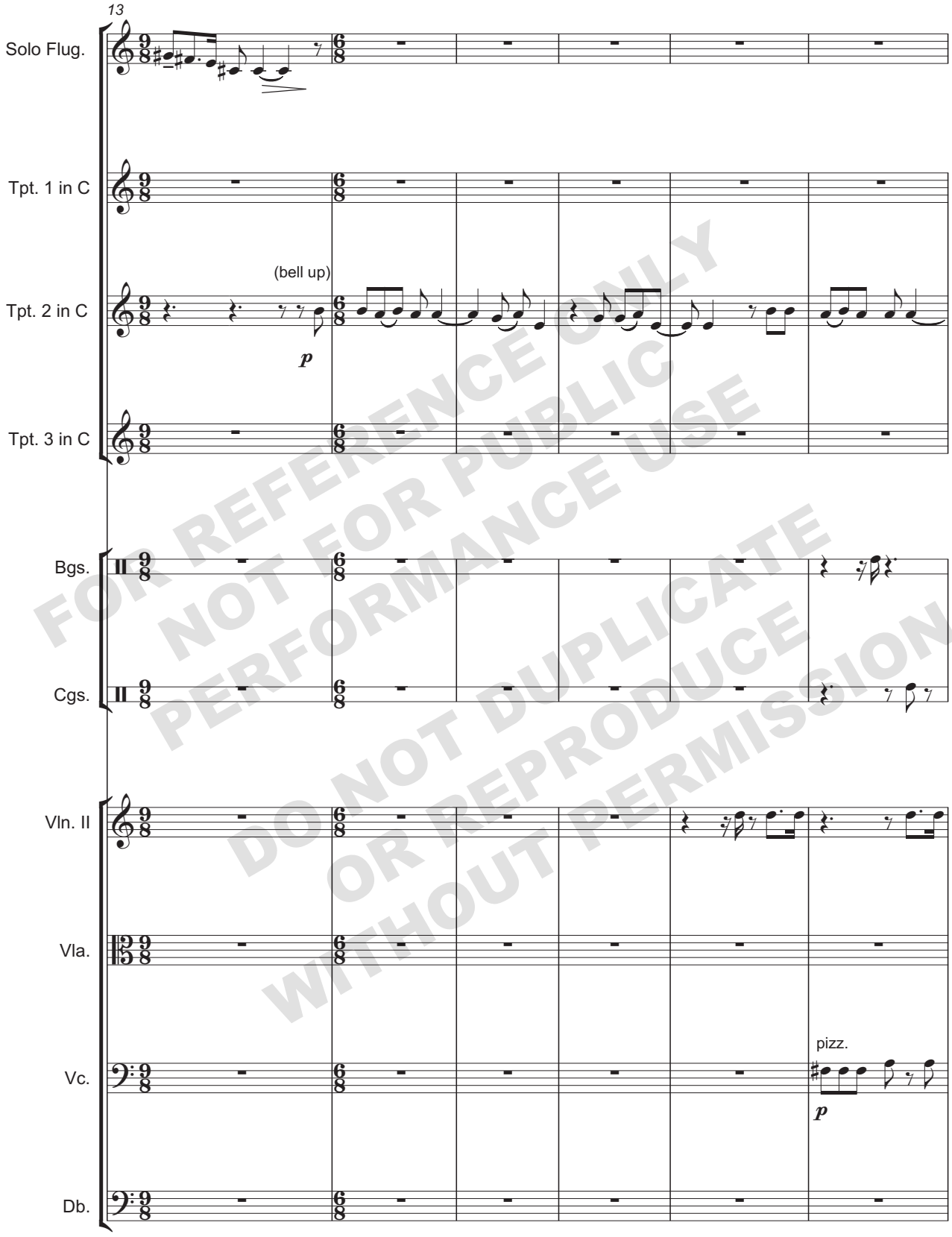

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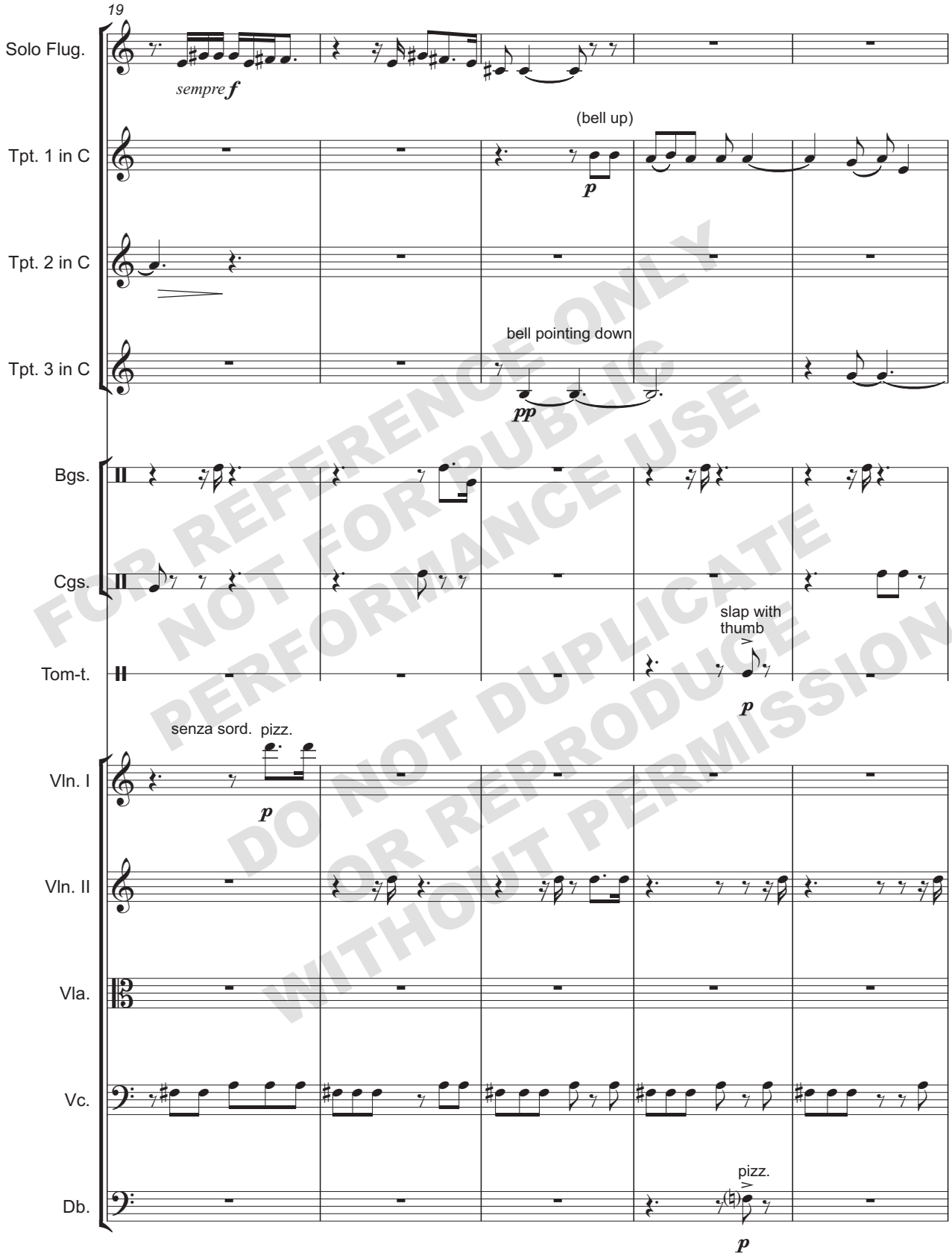

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