

Danza rústica

(1981)

José Carlos Campos

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José Carlos Campos

Biographical note

Born in Lima, Peru, José-Carlos Campos began his studies in composition with Edgar Valcárcel and in orchestration with Celso Garrido Lecca at the National Conservatory of Music in Lima. In 1981 he had his first international debut with his work "*Las Niñas de Luz*" (Girls of Light) for female voices in the 3rd International Forum for New Music of Mexico. In 1982 he received a scholarship to Brazil to take courses in composition with Claudio Santoro and Jose-Antonio de Almeida Prado, and to participate in the XIII Winter Festival of Campos do Jordão (classical music festival showcasing São Paulo Symphony Orchestra, held in the winter resort town Campos do Jordão) with the premiere of his rhapsody for piano "*Encontros*".

Upon returning to Lima, Campos concluded his studies and in 1985 won a French government scholarship to continue his musical training in Paris. There he studied Musical Analysis with Betsy Jolas (CNSM of Paris) and Composition with Allain Gaussin. In 1987 he won a scholarship from the International Foundation Nadia et Lili Boulanger of Paris, and continued his studies with Michel Philippot and Maurice Ohana, for whom he wrote a piano reduction of his opera "*La Celestina*" in 1988. He was also a fellow at the Bayreuth Festival (1988) and programming intern at Radio France in Paris (1989).

Having returned again to Peru, Campos taught at the Conservatory of Music in Lima and the Universidad Peruana Cayetano Heredia. In 1997, his work "*Noctis*" for sextet and improvisational jazz duo (which received **Honorable Mention in the Competition of Composition of the Lima Philharmonic Society, 1992**) was premiered at the New Music Festival in Freiburg, Germany. That same year he won **2nd Prize at the International Competition of Composition of the Lima Philharmonic Society** for his work "*Epiphany*" for flute, viola, piano and percussion.

In 1998 Campos emigrated to France where he joined the school of Musicology at the Sorbonne University in Paris, obtaining his Bachelor of Music degree and studying Musicology. In 1999 his piano reduction of "*Maurice Ohana's Concertino for trumpet and orchestra*" was published by Gerard Billaudot Éditeur of Paris. In 2007 he did a postgraduate course in orchestration with Pierre Farago (CNR de Boulogne-Billancourt). In 2008 he won **2nd Prize** (Prix de la Ville) at the **National Composition Competition for Symphonic Band of Cholet** (Pays de la Loire) for his work "*Cortège*". In 2009 he was guest composer in the 1st annual clarinet conference of Rosheim-Bischoffsheim (Alsace).

His work includes music for choir, piano, chamber orchestra and percussion, most of which has been performed in the United States, Brazil, Mexico, France, Germany, Argentina, Cuba, Ecuador, Dominican Republic, Chile, Spain, Scotland, Italy, Denmark, Holland, Singapore, and Australia.

Reseña biográfica

Nacido en Lima, inicia sus estudios de composición musical con Edgar Valcárcel y de Orquestación con Celso Garrido Lecca en el Conservatorio Nacional de Música de Lima. En 1981 lleva a cabo su primer estreno internacional con su obra "*Las Niñas de Luz*" para voces femeninas en el 3er. Forum Internacional de Música Nueva de México. En 1982 es becado al Brasil para seguir cursos de composición con Claudio Santoro y José-Antonio de Almeida Prado y participa en el XIII Festival de Invierno de Campos do Jordão de São Paulo con el estreno de su rapsodia para piano "*Encontros*".

De regreso a Lima concluye sus estudios y en 1985 se hace acreedor de una beca del Gobierno Francés para continuar su formación musical en París en Análisis Musical con Betsy Jolas (CNSM de París) y Composición con Allain Gaussin. En 1987 gana la beca de la Fundación Internacional *Nadia et Lili Boulanger* de París y prosigue sus estudios con Michel Philippot y los consejos de Maurice Ohana para quien realiza la reducción para piano de su ópera "*La Celestina*" en 1988. Ha sido también becario para el Festival de Bayreuth (1988) y para una pasantía de programación en la Radio France de París (1989).

De regreso al Perú fue docente en el Conservatorio Nacional de Música de Lima y en la Universidad Peruana Cayetano Heredia. En 1997, su obra "*Noctis*", para sexteto y dúo de improvisación Jazz (**mención honrosa en el Concurso de Composición de la Sociedad Filarmónica de Lima de 1992**), es estrenada en la Temporada de Nueva Música de Friburgo, Alemania. Ese mismo año gana el **2do. Premio del Concurso Internacional de Composición de la Sociedad Filarmónica de Lima** con su obra "*Epifanía*" para flauta, viola, piano y percusión.

En 1998 emigra a Francia en donde ingresa a la Facultad de Musicología de la Universidad La Sorbona de París en donde obtiene su Licenciatura en Música y realiza estudios de Musicología. En 1999 su reducción para piano del "*Concertino para trompeta y orquesta*" de Maurice Ohana es editada en la Gerard Billaudot Editions de París. En 2007 realiza un curso de postgrado de orquestación superior con Pierre Farago (CNR de Boulogne-Billancourt). En 2008 gana el **2do. Premio** (Prix de la Ville) en el **Concurso Nacional de Composición para Banda Sinfónica de Cholet** (Pays de La Loire) con su obra "*Cortège*". En 2009 es compositor invitado en el 1er. Encuentro de Clarinetistas de Rosheim-Bischoffsheim (Alsacia).

Su obra abarca música para coro, piano, de cámara, orquesta y percusión; la mayor parte de ella ha sido interpretada en Brasil, México, Estados Unidos de Norte América, Francia, Alemania, Argentina, Cuba, Ecuador, República Dominicana, Chile, España, Escocia, Italia, Dinamarca, Holanda, Singapur y Australia.

Danza rústica

About the work

“*Danza Rústica*” is the first symphonic piece by the composer, written while he was still a student at the National Conservatory of Music in Lima. It was composed for the Youth Orchestra of the Camerata of Lima, which premiered it in 1983, conducted by Edward Brown.

The dance is made in the style of a very free scherzo, treated under a peculiar exoticism of a popular air, with the preponderant influence of Stravinsky. However, all the melodies of *folkloric style* in the dance are invented by the composer.

The movement begins with a syncopated ostinato in the bass instruments, upon which an oriental-type theme is elaborated by the oboe, overlapped by modal counterchants with different rhythmic figures on the flute and clarinet. A major crescendo gives way to an energetic and agile theme on the strings, with a Latin American character. After a polyrhythmic deployment follows an episode with a new ostinato in ternary time, where from the initial impetus of the oboe theme emerges a new ornamental motif developed by the violins, which will gradually increase to a large orchestral tutti. In the central episode this *Latino-oriental* miscegenation happens in a more varied and picturesque way, exposed under different rhythms and timbres. The climax is announced by the vibrant tone of the horns and in the dark ternary ostinato returns to culminate in a general tutti.

Matching orchestral parts available from the publisher at: www.filarmonika.com

Notas sobre la obra

“*Danza rústica*” es la primera pieza sinfónica del compositor, escrita cuando aún era estudiante en el Conservatorio Nacional de Música de Lima. Fue compuesta para la Orquesta Juvenil de la Camerata de Lima que la estrenó en 1983 bajo la dirección de Edward Brown.

La danza está hecha a la manera de un scherzo muy libre, tratada bajo un peculiar exotismo de aire popular, con una influencia preponderante de Stravinsky. Sin embargo, todas las melodías de *tipo folklórico* de la danza son inventadas por el compositor.

El movimiento se inicia con un ostinato sincopado en los graves, sobre el que se elabora un tema de tipo oriental en el oboe y al que se superponen contracantos de tipo modal bajo diferentes figuras rítmicas en la flauta y en el clarinete. Un gran crescendo abre paso al tema enérgico y ágil de las cuerdas, de tono latinoamericano. Tras un despliegue polirrítmico sigue un episodio con un nuevo ostinato a tres tiempos, en donde del ímpetu del tema inicial del oboe brota un nuevo motivo ornamental desarrollado por los violines que aumentará progresivamente hacia un gran tutti orquestal. En el episodio central este mestizaje *latino-oriental* se sucede en forma más variada y pintoresca, expuesto bajo diferentes esquemas rítmicos y tímbricos. El clímax es anunciado por el tono vibrante de los cornos y en el final se retoma el oscuro ostinato ternario para culminar la danza en un tutti general.

El material de partes orquestales se puede obtener a través de su publicadora en: www.filarmonika.com

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
2 Horns in F
2 Trumpets in B \flat

Timpani

Percussion (3 players)

Bass drum

Suspended cymbal

Triangle

Strings

Duration: 3:30 min

* The work can be played with two percussionists, leaving out the cymbal note at measure 56, and the triangle part at measures 96 and 97.

Instrumentación

1 Piccolo
2 Flautas
2 Oboes
2 Clarinetes en Si \flat
2 Fagotes
2 Cornos en Fa
2 Trompetas en Si \flat

Timbales

Percusión (3 músicos)

Bombo orquestal

Platillo suspendido

Triángulo

Cuerdas

Duración: 3:30 min

* La obra se puede ejecutar con dos percusionistas, omitiendo la nota del platillo en el compás 56, y el triángulo en los compases 96 y 97.

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Allegretto ♩ = 76/80

Piccolo

Flute I-II

Oboe I-II

Clarinet in B \flat I-II

Bassoon I-II

Horn in F I-II

Trumpet in B \flat I-II

Timpani

Triangle & Cymbals

Gran Cassa

This section contains the staves for woodwinds and percussion. The Piccolo, Flute I-II, Oboe I-II, Clarinet in B \flat I-II, Bassoon I-II, Horn in F I-II, and Trumpet in B \flat I-II staves are mostly empty, with some notes appearing in the Oboe I-II staff starting in the third measure. The Bassoon I-II staff has a continuous eighth-note pattern starting in the second measure. The Timpani, Triangle & Cymbals, and Gran Cassa staves are also empty.

Allegretto ♩ = 76/80

Violin I

Violin II

Viola

Cello

Contrabass

This section contains the staves for strings. The Violin I and Violin II staves have pizzicato notes starting in the second measure. The Viola staff has pizzicato notes starting in the second measure. The Cello and Contrabass staves have a continuous eighth-note pattern starting in the second measure. Dynamics include *sf* and *p*.

6

Picc.

Fl. I-II

Ob. I-II

B♭ Cl. I-II

Bsn. I-II

Hn. I-II

B♭ Tpt. I-II

Tmp.

Triang. & Cym.

G.C.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

a 2

gliss.

cresc. poco a poco

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Maestoso e molto ritmico ♩ = 144

11

Picc. *mf* *f* *sf*

Fl. I-II *mf* *f* *sf* *mf*

Ob. I-II *f* *sf*

B♭ Cl. I-II *f* *sf* *mf*

Bsn. I-II *f* *sf*

Hn. I-II *mf* *f* *sf* *mf*

B♭ Tpt. I-II *mf* *sf*

Tmp. *p* *mf* *sf* *mf* *p*

Triang. & Cym. *sf*

G.C.

Maestoso e molto ritmico ♩ = 144

11

Vln. I *f* *sf*

Vln. II *f* *sf*

Vla. *f* *sf* *mf*

Vc. (tutti) *f* *sf* *mf*

Cb. *f* *sf* *mf*