



100th Birthday
Celebration Concert

for

Juan Orrego-Salas

Saturday, January 26, 2019
4 PM • Auer Hall



About Juan Orrego-Salas & Today's Program

Born January 18, 1919, Juan Orrego-Salas is one of the last living composers from a generation that shaped and defined mid-twentieth century American and Latin American music, and he remains one of the most important figures in narratives of Western art music. He began his musical studies in his hometown of Santiago, Chile, where he studied with Pedro Humberto Allende and Domingo Santa Cruz. During his early years, Orrego-Salas studied both composition and architecture, and though he graduated with degrees in both, by 1944 he decided to dedicate himself entirely to music.

Orrego-Salas is a maestro in every sense of the word and has contributed to musical life across the world in every capacity. He has been a friend and colleague to many of the greatest musicians in the twentieth and twenty-first centuries, studying with musical masters such as Randall Thompson and Aaron Copland, and befriending and working alongside luminaries such as Alberto Ginastera, Leonard Bernstein and Carlos Chávez. He studied musicology with Paul Henry Lang and later served as the editor for the *Revista Musical Chilena* and a critic for *El Mercurio*, Chile's leading daily newspaper. He has also written many important articles and studies as well as an autobiography, *Encuentros, visiones y repasos: Capítulos en el camino de mi música y mi vida*, which was published in 2005. His oeuvre, which ranges from intimate solo and chamber pieces to monumental works for orchestra and chorus, demonstrates his versatility and compositional mastery as well as his incredible gift of interpreting even the most sublime and profound texts.

In 1961, Juan and his wife Carmen relocated to Bloomington, Indiana, where joined the composition faculty at Indiana University, and with the help of a grant from the Rockefeller Foundation, established the Latin American Music Center (LAMC).

Tonight, the LAMC, in collaboration with the Jacobs School of Music, honors its founder, a man who has dedicated his life to the promotion of Latin American music and who has inspired and taught generations of

musicians and scholars. This concert represents just a small fraction of Orrego-Salas's extensive repertoire but showcases a wide variety of styles and genres drawn from over fifty years of compositions. The program begins with *Mobili* for viola and piano, which was written in 1967 and is one of only a few pieces to receive its world premiere in Chile. As the title of the work suggests, just as shapes shift when a mobile moves, so too do melodies and motives transform over the course of the work. The titles of the four movements—Flessible (Flexible), Discontinuo (Discontinuous), Ricorrente (Recurrent), and Perpetuo (Perpetual)—also reflect the various motions and spatial configurations possible of a mobile. Written just a few years later, in 1971, *Esquinas* (Corners), for solo guitar is a short piece written in a large ternary form with contrasting sections including a rhythmically-demanding middle marked by frequently shifting meters. Orrego-Salas's settings of text from Rafael Alberti's *El alba del alhelí* (The Dawn of the Alhelí) for soprano and piano are evocative of popular songs of southern Spain, the regional subject of Alberti's book. In these early songs, Orrego-Salas brings the vibrant colors of Alberti's poetry to music, imbuing it with inflections of local musical color such as the melismatic vocal writing in "Pregón" (Cry), which recalls the style of *cante jondo* singing so common in Andalusian song. This folkloristic quality contrasts sharply with the **String Quartet No. 4**, which Orrego-Salas himself described as "serious" in character and reminiscent of Beethoven, particularly his opus 135. Orrego-Salas dedicated this quartet to his son Juan Miguel. The program closes with **Introducción y allegro concertante**, a piece written expressly for the performers Fred Hammond and Marina Berretta-Hammond, dear friends of Orrego-Salas who premiered the work in 1999. The introduction presents a dialogue between winds and piano, beginning with a contemplative French horn solo that returns later in the piece. This reflective opening gives way to the rhythmically exciting "Allegro," which continues the dialogue between piano and orchestra. Complete with a cadenza worthy of any piano concerto, this work is a veritable display of virtuosity for all performers and is characterized by effortless exuberance and brilliance.

Juan Orrego-Salas's legacy—both at Indiana University and across the world—cannot be understated, and tonight, on this most momentous occasion, we celebrate him and all that he has done.

¡Feliz cumpleaños, maestro!





Text and Translation for *El alba del alhelí*, Op. 29

El alba del alhelí takes its name from a collection of poems of the same title written by Rafael Alberti Merello, a Spanish poet who was a member of the famed Generation of '27. Written in 1925–26, the poems reflect what Alberti saw as the idiosyncrasies of the culture of Southern Spain, especially Andalusia. Alberti was a known synesthete, a quality captured in much of his writing, but which makes translation particularly complicated. These translations have been made as literal as possible to offer the reader the best opportunity for interpretation. “Alhelí” refers to a type of wallflower, a plant prized for its fragrant flowers

El alba del Alhelí

Prólogo

Todo lo que por ti vi
-la estrella sobre el aprisco,
el carro estival del heno
y el alba del alhelí-,
si me miras, para ti.
Lo que gustaste por mí
-la azúcar del malvavisco,
la menta del mar sereno
y el humo azul del benjuí,
si me miras, para ti.

The Dawn of the Alhelí

Prologue

Everything that I saw through you
The star above the sheepfold,
The summer cart full of hay
And the dawn of the alhelí,
If you look at me, for you.
What you liked for me
The sweetness of the marshmallow,
The mint of the quiet sea
And the blue smoke of the balsam,
If you look at me, for you.

Pregón

¡Vendo nubes de colores:
las redondas, coloradas,
para endulzar los calores!
¡Vendo los cirros morados
y rosas, las alboradas,
los crepúsculos dorados!
¡El amarillo lucero,
cogido a la verde rama
del celeste duraznero!
¡Vendo la nieve, la llama
y el canto del pregonero!

Cry

I sell colorful clouds:
Round and rosy,
To sweeten hot days!
I sell purple clouds
And pink, the clouds of the dawn
And the golden twilight!
The yellow morning star,
Taken from the green branch
Of the celestial peach tree!
I sell the snow, the call
And the song of the street vendor!

Al puente de la golondrina

¡Vente rondaflor al puente
De la golondrina, amor!

Buenos días, hiladora,
Del agua-rosa-naciente,
¡Buenos días, rondaflor!

Buenas tardes, bordadora,
Del agua-clavel-poniente,
¡Buenas tardes, rondaflor

Buenas noches, veladora,
Del agua-dalia-durmiente,
¡Buenas noches, rondaflor!

To the bridge of the swallow

Come hummingbird to the bridge
Of the swallow, my love!

Good day, weaver
Of the water-rose-dawning,
Good day, hummingbird!

Good afternoon, embroiderer
Of the water-western-carnation,
Good afternoon, hummingbird!

Good night, candle-keeper,
Of the slumbering-water-dahlia,
Good night, hummingbird!



Performer Biographies

EDWARD GAZOULEAS, *viola*

Professor of viola at the Jacobs School of Music at the Indiana University Jacobs School of Music since 2012, Ed Gazouleas previously was a member of the Boston Symphony Orchestra for 24 seasons. Gazouleas held the Harlan Anderson Chair in the BSO and led the viola section on many occasions, notably with conductors such as Colin Davis, Kurt Masur and Andre Previn. He was active in orchestra governance and chaired the orchestra's Artistic Advisory committee. He also served on the search committee that selected Andris Nelsons to be the orchestra's Music Director.

As a chamber musician, Gazouleas has appeared with members of many string quartets, among them Fine Arts, Pacifica, Muir and Audubon. He was a prize winner at the Eighth International String Quartet Competition in Evian, France and has collaborated with many other artists including Christian Tetzlaff, Stephanie Blythe, Roberto Diaz, the Boston Symphony Chamber Players and the principal string players of the Cleveland Orchestra.

Gazouleas held faculty appointments at Boston University College of Fine Arts, Boston Conservatory, Wellesley College and New England Conservatory where he taught Orchestral Repertoire for violists and co-founded and taught NEC's pathbreaking program in Entrepreneurship for Musicians. In 2017 he was appointed Visiting Viola Faculty at the Curtis Institute.

Ed Gazouleas was a member of the Pittsburgh Symphony and attended Yale University. He graduated from the Curtis Institute where he studied with Michael Tree and Karen Tuttle.

ARAM ARAKELYAN, *piano*

Armenian pianist Aram Arakelyan performs as a collaborator throughout the United States, Europe, and Asia. He wears many hats, from collaborative partner to chamber musician, to orchestral and choral keyboardist, arranger, ballet class pianist, and even a graphic designer.

He has been a pianist for the 2014 Primrose International Viola Competition and the 2015 International Horn Symposium. He also has been on staff at the Colburn School in Los Angeles and the Meadowmount School of Music in upstate New York. He has been one of the primary pianists in the viola studio of Donald McInnes. For the past three years, Arakelyan was the pianist for the University of Southern California (USC) Thornton Chamber Singers, under the direction of Jo-Michael Scheibe, with which he performed at the 10th World Symposium on Choral Music in Seoul, Korea, and the 12th China International Chorus Festival in Beijing, China.

He earned degrees from the University of Utah, University of Texas at Austin, and USC. His mentors include Susan Duehlmeier, Anne Epperson, Norman Krieger, and Alan Smith.

CARLO FIERENS, *guitar*

Carlo Fierens was born in Finale Ligure, Italy. He started studying guitar with his father Guillermo, an internationally celebrated guitarist. He later obtained the Diploma at the Conservatory for Music in Alessandria, with the highest scores (10 cum laude) and his Masters degree in Guitar at the Trento Conservatory, always with the highest scores and special mention. He began his performing career at an early age and started to participate in both national and international competitions, obtaining more than ten first prizes. His awards include the 1st prize at the International Guitar Competition “Alirio Diaz” in Rome, 1st prize at the international competition “Italian Festival” (chairman: M^o Marcello Abbado), 1st prize at the Matinee Musicale competition, Indianapolis.

He was also a finalist at the International Music Prizes Competition (USA), and thanks to the high artistic value of his performance he was awarded with the title and grade of “Honorary Associate of The National Academy of Music”. In 2013, he won the “Italian National Prize for the Arts”, a prize awarded by the Ministry of Education to the best music student of the year, among all conservatories and schools of music. He also took part in many guitar festivals in Europe (Italy, Spain, Austria and Germany) where he had the possibility to visit master-classes and have lessons with famous guitarists such as Roberto Aussel, Pablo Marquez, Eliot Fisk, Paul Galbraith and others. He has performed across America, Europe, and Asia, in prestigious venues such as Kennedy Center in Washington (USA), Academy Hall of the Baptist University in Hong-Kong, Munetsugu Hall in Nagoya (Japan),

Museo Metropolitan de Buenos Aires (Argentina), Museu Villa-Lobos in Rio de Janeiro (Brazil), Teatro San Babila di Milano, Sala delle crociere in Roma (Italy), Arno Babajanyan Music Hall in Erevan (Armenia).

He graduated from the University of Cremona (BA and MA degrees in musicology) with the highest mark and “summa cum laude”. There he also played many times in lesson-concerts. As a musicologist he was invited to make lectures for the “Rossini” musical association in Savona and wrote several articles and essays mainly on guitar music and contemporary composers. In 2010 he won a scholarship to study at the Paul Sacher Stiftung in Basel (Switzerland) where he has completed a research on contemporary guitar repertoire, and in 2011 he studied at the University of Denver – Lamont School of Music with Ricardo Iznaola and Jonathan Leathwood, with a full-ride scholarship. He was Performing Assistant at the Bowdoin International Music Festival (ME).

Fierens is currently pursuing his doctorate with Ernesto Bitetti at the Jacobs School of Music (Indiana University), where he also serves as an Associate Instructor.

ALEJANDRA VILLARREAL MARTÍNEZ, *soprano*

Alejandra Villarreal Martínez, soprano, is from Southern California. Concert credits include performances at the National Council de la Raza, the premiere of Orrego-Salas's *Ash Wednesday*, Beethoven's *Mass in C* with Joseph Flummerfelt, and Penderecki's *St. Luke Passion* at Indiana University's Musical Arts Center, and she recently made her debut at the Palladium in Carmel, Indiana with the Indiana Wind Symphony. Favorite opera roles include *La Contessa* (*Le nozze di Figaro*), *Salud* (*La vida breve*), and *Cristina Kahlo* in Long Beach Opera's 2017 production of *Frida*. Ms. Martínez has continued her tenure with Long Beach Opera (LBO), singing the role of *Branghien* in Frank Martin's *The Love Potion* and lending her voice to Steve Reich's *Three Tales* in LBO's 2018-2019 season opener. She was recently honored by the National Society of Arts and Letters as the Bloomington Chapter's 1st Place Winner in Classical Voice and was also the recipient of the Indianapolis Matinee Musicale's Robert and Sophia Marks 1st Place Classical Voice Scholarship. On March 1st, 2019, she will be thrilled to present an evening of scenes from *Le nozze di Figaro* and *La Traviata* at Purdue under the baton of Maestro Adam Bodony. Learn more about Ms. Martínez's upcoming projects at <https://www.soprano-alejandra-martinez.com/>.

SHELLEY HANMO, *piano*

Pianist **Shelley Hanmo Qian** is known for her versatile repertoire and expressive performance. Appeared as a soloist in major concert halls around the globe, including Kennedy Center Millennium Stage (Washington D.C.), Jack Singer Concert Hall (Calgary), and Forbidden City Concert Hall (Beijing). In recent years, Ms. Qian began to explore repertoires beyond classical music realm. Her collaboration with baritone Bruno Sandes landed her a debut album *Minha Terra*, in which the vocal/piano duo explores Brazilian traditional and newly composed works. This album is now available on Spotify, Amazon, GooglePlay, and CDbaby. Besides her experience in performing world music, Ms. Qian also gave series of lecture recitals across the United States on various topics of contemporary piano music. Most prominent ones include a lecture series on solo piano pieces by Russian composer Sofia Gubaidulina, a lecture recital at College Music Society on selected solo piano works by female composers since the 20th century, and a topic on selected piano works by post-WWII European composers as a musical comparison to the IU Eskenazi Museum of Art spring exhibition of Abstract Painting in Europe, 1949-1968. After her recent studies at IU Jacobs School of Music as a doctorate candidate in piano performance, Ms. Qian began to expand her professional field into arts administration. She is pursuing a Master of Arts in Arts Administration degree at IU School of Public and Environmental Affairs since fall 2017. As an active promoter for arts education and community engagement, Ms. Qian has been involved in administrative roles at several local arts organizations, including Lotus Education and Arts Foundation, Lotus World Music Festival, Bloomington Symphony Orchestra, and Classical Connections at Jacobs School of Music. Her passion is to promote innovative vision for the arts in this everchanging 21st century.

PANACEA QUARTET

The Panacea String Quartet is a recently established chamber group currently under the guidance of the Pacifica String Quartet at the Jacobs School of Music. Driven by passion and curiosity for various styles of music, they seek to share their culturally diverse backgrounds by performing music from different countries. Members of the quartet include:

Qianyi Fan, violin

Born in Nanjing, China, Qianyi Fan has just begun her doctoral studies at Indiana University Jacobs School of Music under the tutelage of Simin Ganatra, founding member of the Pacifica Quartet. Ms. Fan has performed in China, as well as Italy, Romania and various concert halls in Europe and United States, as a soloist and chamber musician. She shares a great passion for chamber music and connecting to wide audiences.

Nathaniel Shapiro, violin

From Geneva, Switzerland, Nathaniel Shapiro is currently pursuing his doctoral studies at Indiana University under the tutelage of prof. Kevork Mardirossian. An avid chamber musician, he performed in the Quatuor "Sous-Sol" which was awarded a regional first prize as well as a national third prize in the "Concours de la Jeunesse Suisse Musicale".

Kevin Flynn, cello

Kevin Flynn is pursuing his Doctor of Music in Cello Performance at Indiana University as the Eva Heinitz Memorial Scholar and as assistant to his teacher, Emilio Colón. He received a Master of Music in Cello Performance at Indiana University, and a Bachelor of Arts with a double major in Cello Performance, studying under Pablo Mahave-Veglia, and in Philosophy from Grand Valley State University. He has played in venues from Constellation Chicago to Yellowstone National Park and has been heard on American Public Media's *Performance Today* and in *I CARE IF YOU LISTEN*'s Fall 2015 mixtape. Kevin has served as an adjunct lecturer in music theory in the GVSU music department, and as a teaching assistant in the GVSU Philosophy department.

Esteban Hernández Parra, viola

Colombian violist Esteban Hernández Parra is a doctoral student under the mentoring of Prof. Stephen Wyczynski at the Jacobs School of Music, he has been recently appointed as a junior faculty member of the IU String Academy and as one of the assistant directors of IU Mariachi La Perla del Medio Oeste. His passion for playing and teaching Latin American music from different periods and styles has driven him to teach as a faculty member of the 2017 Bogota Viola Festival and to lead the viola section of the Bogota Philharmonic Orchestra in their collaboration with protest rock band "Aterciopelados". Esteban recently performed the Guillermo Uribe-Holguín viola concerto as a soloist with the Medellin Philharmonic Orchestra, and has been invited as a Young Artist to the upcoming 2019 International Chamber Orchestra of Puerto Rico Festival

HAMMOND DUO

Marina and Fred Hammond made their debut as a duo in 1991 at the Fifth Latin American Music Festival in Caracas, Venezuela. Since then, they have been committed to promoting contemporary piano music, particularly the Latin American repertoire. They have played recitals and with orchestra in the United States, Argentina, Venezuela and Spain. Highlights include the Latin American premiere of Schnittke's Concerto for piano-4 hands with the Simón Bolívar Orchestra in Caracas, a recital at the Fourth Festival of Contemporary Music in Alicante, Spain, a recital in celebration of the 70th anniversary of the National Music Conservatory in Buenos Aires, Argentina; the premiere of Juan Orrego-Salas's *Introducción y allegro concertante*, Op. 117 with David Dzubay and the New Music Ensemble of the Jacobs School of Music at Indiana University. The Hammond Duo played at the 3rd San Francisco International Music Festival and at the Peck School of the Arts in Milwaukee, University of Wisconsin. Since 2004 the duo has been featured yearly in the Music in the Mountains recital series and are on the faculty of the Rocky Ridge Music Center in Colorado. In 2014 they released their CD "Fireproof" sponsored by Indiana University and includes works for 2 pianos by Latin American composers.

The Hammonds live in Bloomington, Indiana where they are faculty at the Young Pianists Program of the Jacob School of Music.

INDIANA UNIVERSITY NEW MUSIC ENSEMBLE

With a core of eighteen virtuoso instrumentalists, the New Music Ensemble dedicates its efforts to performing a broad spectrum of contemporary music, focusing on works from the recent past and giving many world premieres with the composer present, but also presenting significant ensemble works from the 20th century. A season's repertoire will include music by IU students and faculty, guest composers, and other composers from around the world. To date, ten CDs featuring the New Music Ensemble and music by IU faculty composers have been released. There are also many live audio and video recordings of the ensemble available online, at Soundcloud, YouTube, and IUMusicLive.

Soloists that have collaborated in performance with the ensemble include guests Wu Man, Claire Chaise, Kate Soper, Stephen Copes, Steve Mackey, Michael Lowenstern, Sang Mee Lee, Karl Paulnack, Solungga Liu, Yuval Gotlibovich, David Taylor, Summer Aebker, Erin Helgeson Torres and Nathan Fischer; faculty members Jorja Fleezanis, Simin Ganatra, John Rommel, Jeff Nelsen, Thomas Robertello, Kate Lukas, William Ludwig, Edward Gazouleas, Linda Strommen, Howard Klug, James Campbell, Patricia Stiles, Yael Weiss, Mark Kaplan, Mary Ann Hart, Eric Kim, Sung-Mi Im and Ik-Hwan Bae; and numerous student singers and instrumentalists. Alumni of the ensemble include Jeremy Denk, Winston Choi, Bella Hristova, Madalyn and Cicely Parnas, Edgar Myer and Kenny Aronoff, to just name a few.

Founded in 1974 by Frederick Fox and directed since 1992 by David Dzubay, the other directors of the group have been Harvey Sollberger (1983-89), Claude Baker (1989-90), and Eugene O'Brien (1990-92). In addition to presenting a series of six concerts each year on the Bloomington campus, the New Music Ensemble is active touring, and has performed extensively beyond the borders of Indiana. In 1977 it performed at the Eighth Annual Inter-American Music Festival at the Library of Congress. The NME made its New York debut in 1981 at Merkin Hall as part of Indiana University's week-long concert series entitled Music from IU. In March 1985, the ensemble again performed in New York City as part of a tour which included Philadelphia, Indianapolis, and Champaign-Urbana. In 1987, the ensemble performed a concert in Davies Hall as part of the San Francisco Symphony's New and Unusual Music Series, and in 1989 performed in Columbia University's Miller Theatre. Other appearances have included a return to New York City's Merkin Hall in 1995, a residency at the 1997 June in Buffalo Festival, a featured performance at the 1998 National Conference of the Society of Composers, Inc., a performance of Pierre Boulez's Grawmeyer Prize-winning *sur incises* at the University of Louisville in 2002, and a tour of the west coast during March 2003 that included performances in Seattle, Portland, San Francisco and Los Angeles, and a tour of the east coast in 2007 that included performances in Washington DC, Philadelphia and New York. The ensemble performed in April 2010 at the DAM International Festival of Young Musicians in Prishtina, Kosovo and most recently traveled to Mexico in May 2018 to perform at the National Autonomous University of Mexico.

DAVID DZUBAY, *conductor*

David Dzubay was born in 1964 in Minneapolis, grew up in Portland, Ore., and earned a D.M. in Composition at Indiana University in 1991. Additional study was undertaken as a Koussevitzky Fellow in Composition at the Tanglewood Music Center (1990), at the June in Buffalo Festival, and as co-principal trumpet of the National Repertory Orchestra in Colorado (1988, 1989). His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Oliver Knussen, Allan Dean, and Bernard Adelstein.

Professor Dzubay's music has been performed in the U.S., Europe, Canada, Mexico, and Asia by ensembles including the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra, and New York Youth Symphony; and ensembles including Le Nouvel Ensemble Moderne (Montreal), Onix (Mexico), Manhattan Brass, Voices of Change (Dallas), the Alexander and Orion String Quartets, the League/ISCM, Earplay, and the San Francisco Contemporary Music Players.

His music has been championed by soloists including Christine Schadeberg, Thomas Robertello, Corey Cerovsek, Carter Eneyart, James Campbell, Liana Gourdjia, Eric Nestler, and David Starobin, and conductors including James DePreist, George Hanson, David Loebel, Michael Morgan, Eiji Oue, Richard Pittman, Lawrence Leighton Smith, Carl Topilow, David Wiley, Samuel Wong, Kirk Trevor, and David Zinman.

His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Sony, Centaur, Bridge, innova, Crystal, Klavier, Gia, First Edition, and Indiana University labels.

Recent honors include Guggenheim (2007), MacDowell (2006, 2007), Yaddo (2008), Copland House (2008), and Djerassi (2007) fellowships; the 2009 Kuhmo Chamber Music Festival Composition Competition, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission, 2005 Columbia Orchestra American Composers Competition, 2004 William Revelli Memorial Prize from the National Band Association, 2003 Commission from the Metropolitan Wind Symphony, 2001 Walter Beeler Memorial Prize, 2000 Wayne Peterson

Prize; and grants from the Aaron Copland Fund for Music for all-Dzubay CDs by Voices of Change (innova 588) and the Manhattan Brass (Bridge). Dzubay has also received awards from the NEA (1992-1993), BMI (1987, 1988), ASCAP (1988, 1989, 1990), the American Music Center, Composers, Inc., Phi Mu Alpha Sinfonia, Indiana State University, Indiana University (including the "Outstanding Junior Faculty Award"), the Tanglewood Music Center, and the Cincinnati Symphony.

Dzubay is currently professor of music, chair of the Composition Department, and director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He was previously on the faculty of the University of North Texas in Denton.

He has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, an ensemble from the Minnesota Orchestra, the Kentuckiana Brass and Percussion Ensemble, and strings from the Louisville Orchestra at the Maple Mount Music Festival. From 1995 to 1998, he served as composer-consultant to the Minnesota Orchestra, helping direct their "Perfect-Pitch" reading sessions, and during 2005-06, he was Meet the Composer/American Symphony Orchestra League *Music Alive* Composer-in-Residence with the Green Bay Symphony Orchestra.





The LAMC thanks the many performers, guest lecturers, sponsors, and other collaborators who have helped make this two-week celebration such a success.

We also thank Juan Orrego-Salas for his vision and deeply appreciate his and his family's continued support over the years.



My Life in Music:
A Century of Relationships through Musical Notes
An exhibit showcasing the Juan Orrego-Salas Legacy Collection
in celebration of his 100th birthday

January 18–February 26, 2019

at the
William & Gayle Cook Music Library
Free and open to the public

Sponsored by:
Latin American Music Center
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Jacobs School of Music
Indiana University, Bloomington

The Latin American Music Center (LAMC) celebrates the life and music of its founding director, Juan Orrego-Salas, on his 100th birthday, with an exhibit that highlights his impact as a composer, educator, scholar, and advocate of Latin American music. The exhibit includes materials from the **Juan Orrego-Salas Legacy Collection**, which was donated by the composer in 2011 as part of the 50th Anniversary Celebration of the Center.

The collection consists of Orrego-Salas's musical works and ephemera such as letters, photographs, concert programs, and writings by and about Orrego-Salas. It also includes sketches, manuscript scores, and published scores by the composer as well as his personal scrapbooks. Other items include personal and professional correspondence to and from Orrego-Salas, scholarly writings by and about Orrego-Salas, papers and compositions written by his students, as well as photographs and artwork, all of which provide insight into the life and music of the composer. This collection is available for research at the Lilly Library at Indiana University. An online exhibit featuring selected highlights of the collection will be launched soon.

For more information, including exhibit hours and collection details, as well as a link to the forthcoming online exhibit, please visit: www.music.indiana.edu/lamc.