



DAN ROMÁN

MÚSICA
DE
PALLADIUM

MÚSICA DE PALLADIUM

for violin, viola, cello and piano

01: Preludio	1:22
02: Candela	3:25
03: Sentimental	4:13
04: Sensacional	4:36

Annie Trepanier (violin), Steve Larson (viola),
Carlynn Savot (cello), and Pi-Hsun Shih (piano)**LA MACHINA LINE**

for alto saxophone and viola

05: La Machina Line	4:11
06: Cielo-line	4:22
07: La Park Line	3:54

Carrie Koffman (saxophone) and Tim Deighton (viola)

RETROSPECTOS

for cello and piano

08: Introducción al Paseo	2:13
09: Retrospecto a Tavárez	3:50
10: Retrospecto a Morel	3:16
11: Retrospecto a Quintón	4:48
12: Retrospecto a Mislán	3:35

Beth Ringel (cello) and Alex Maynegre (piano)

FÁBULAS

for violin and piano

13: La capilla del Cristo	2:59
14: La garita del diablo	5:00
15: Santa María, líbranos de todo mal	3:40

Katalin Vismeg (violin) and Pi-Hsun Shih (piano)

PASSING PUNTOS

for violin, cello, and piano

16:	10:00
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Annie Trepanier (violin), Carlynn Savot (cello),
and Pi-Hsun Shih (piano)

Puerto Rican composer **Dan Román** has developed a compositional style integrating elements of the folkloric music from the Caribbean with the mechanics of minimalism and the aesthetics of postmodern art. His music has been performed in Puerto Rico, Europe, South America and throughout the United States, including performances at the 34th International Viola Congress in 2006, the 2005 Guitar Foundation of America Convention, CCSN's 4th Annual International New Music Festival, and as part of the Hartford Commissions Concerts at Merkin Hall in New York. In addition, Dan Román has received commissions to write new pieces for the Alturas Duo, the New World Trio, The Guitar Ensemble of Chile, The Irrelevants, the Goldspiel & Provost Guitar Duo, the Connecticut Children's Choir, and others.

Dan Román currently teaches courses in composition, music theory and electronic music at Trinity College, Hartford, Connecticut.

Scores and parts are available by request:

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MÚSICA DE PALLADIUM

for violin, viola, cello and piano

2005

01: Preludio	1:22
02: Candela	3:25
03: Sentimental	4:13
04: Sensacional	4:36

Annie Trepanier (violin), Steve Larson (viola), Carlynn Savot (cello), and Pi-Hsun Shih (piano)
Recorded in Berkman Hall, University of Hartford, 2010.

Sound recording: Justin Kurtz

LA MACHINA LINE

for alto saxophone and viola

2006

05: La Machina Line	4:11
06: Cielo-line	4:22
07: La Park Line	3:54

Carrie Koffman (saxophone) and Tim Deighton (viola)

Recorded in Berkman Hall, University of Hartford, 2010 and 2011.

Sound recording: Scott Metcalf (track 5), Justin Kurtz (track 6), and Gabe Hermann (track 7)

RETROSPECTOS

for cello and piano

2006

08: Introducción al Paseo	2:13
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14: La garita del diablo	5:00
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Katalin Viszmeg (violin) and Pi-Hsun Shih (piano)
Recorded in Berkman Hall, University of Hartford, 2011.

Sound recording: Justin Kurtz

PASSING PUNTOS

for violin, cello, and piano

2004

16:	10:00
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Annie Trepanier (violin), Carlynn Savot (cello), and Pi-Hsun Shih (piano)

Recorded in Berkman Hall, University of Hartford, 2010.

Sound recording: Justin Kurtz

Track 5 (La Machina Line) edited by Scott Metcalf. All other tracks edited by Justin Kurtz.

Mixing and mastering by Justin Kurtz:

Laurel Hill Recording

Mobile Mix Remote Music Recording

www.laurelhillrecording.com

All tracks produced by Dan Román.

Liner notes by Dan Román and edited by Gail Woldu.

This recording was made possible through a generous grant by Trinity College, Hartford, Connecticut.

Thanks to my family, friends and colleagues for their love, support and encouragement!

And to the players who braved the difficulties of my music and brought forward such excellent performances!

innova is supported by an endowment from the McKnight Foundation.

Philip Blackburn, director, design

Chris Campbell, operations director

Steve McPherson, publicity

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Tracks 1-4: **Música de Palladium** - for violin, viola, cello and piano

Performed by Annie Trepanier (violin), Steve Larson (viola), Carlynn Savot (cello), and Pi-Hsun Shih (piano)

This piece is loosely inspired by the history and legacy of the great Palladium ballroom, which was located at West 53rd Street and Broadway in New York and the site where so much Latin music was performed in the United States during the '50s and '60s.

The first movement, **Preludio**, works as an introduction, with a sense of transformation from the noise of the city to the musical landscape of the ballroom. The second movement, **Candela (Flame or Flaming Hot)**, suggests as well as anticipates the growing chatter and the musical rhythm in the ballroom, including fleeting reminiscences of the mambos and guarachas of Tito Puente. The third movement, **Sentimental**, is a combination of Afro-Antillean rhythms, including those of the Cuban guaracha and the romantic bolero of the Caribbean, in addition to a few melodic extractions from Montiel's "Canta lo sentimental" (Sing the Sentimental). The fourth and last movement, **Sensacional**, is a collage of aural images taken from mambos and other dance music of Machito, Tito Puente and Tito Rodriguez.

Música de Palladium was written for the New World Trio (Annie Trepanier, violin, Melissa Morgan, cello, Pi-Hsun Shih, piano) and violist Steve Larson.

Tracks 5-7: **La Machina Line** - for alto saxophone and viola

Performed by Carrie Koffman (saxophone) and Tim Deighton (viola)

Recorded in Berkman Hall, University of Hartford.
Recording engineers: Scott Metcalf, Justin Kurtz, and Gabe Hermann

Produced by Dan Román

The subject of this piece is the phenomenon of the migration of Puerto Rican culture to the United States, focusing on the Puerto Rican community in Hartford, Connecticut, and in particular the area around Park Street (commonly known among many local residents as "La Park"), which is surrounded by the Capitol Area and the downtown commercial district. This phenomenon creates a distinctive and colorful amalgam of cultural crossroads, with mingled languages and ideas.

The movements picture travel through the areas of downtown Hartford and Park Street, and a quick vision of the transformation of a typical North American city into a dream of Puerto Rican urban landscape. The first part, **La Machina Line**, uses a reference of the word 'machine' taken into Spanish, referring in this case to a motorized vehicle of public transportation traveling into downtown. The second part, **Cielo-line**, is a take on the term skyline, obviously referring to the visual collective of tall buildings in the downtown area. The third and last part, **La Park Line**, refers to an imaginary journey through Park Street, and the clash of cultures that can be seen in the landscape.

This piece was written for The Irrelevants (Carrie Koffman, saxophone and Tim Deighton, viola).

Tracks 8-12: **Retrospectos** - for cello and piano
Performed by Beth Ringel (cello) and Alex Maynegre (piano)

Retrospectos is based on material derived from the musical genre of the Puerto Rican Danza, a type of classical music that originated in the nineteenth century and has continued to evolve to this day. The Danza, as its name implies, was born as a dance form that eventually made its way into ballroom social occasions. Its growing popularity motivated composers to also develop it into a highly refined instrumental and vocal genre.

Each movement of this piece uses a different aspect of the Danza. Each movement also explores a particular composer from among the most significant authors of the genre. However, the source material is always treated as series of analytical objects that become manipulated to nearly the point of abstraction.

The first movement represents the introductory section known as the 'paseo', which serves as a kind of promenade for the dancing couples to establish the traditional protocol of introduction before the actual dance. This movement utilizes melodic fragments from the 'paseo' of the Danza Margarita by Manuel Gregorio Tavárez. The second movement is based on Manuel Gregorio Tavárez's La sensitiva, a slow and lyrical Danza in the romantic style. Gregorio Tavárez (1843-1883) is today considered to be the godfather of the Puerto Rican Danza, as he, after returning from Europe, devoted himself to make the Danza an elaborate and sophisticated type of classical composition, especially through his many instrumental Danzas for solo piano. The third movement uses material

from Juan Morel Campos' Un conflicto, a Danza in the merrier style of the festive type. Juan Morel Campos (1857-1896) was a student of Gregorio Tavárez, and was eventually to become perhaps the greatest exponent of the genre, writing hundreds of Danzas and refining the style to its highest expression. The fourth movement is based on José Ignacio Quintón's Mi estrella, another slow and romantic Danza. Quintón (1881-1925) is today better known by his highly popular composition El coquí, which has become a staple of Danzas in the festive style. Like Morel Campos, he was a very prolific composer, and contributed enormously to the development of the genre. The fifth and final movement takes shape from the Danza Sara, by Angel Mislán (1862-1911). Sara is one of the most beloved Danzas of the festive type, and it has situated Mislán as one of the most recognizable names of all Puerto Rican composers of Danzas.

Retrospectos was written for the Montserrat Duo (Beth Ringel, cello, and Alex Maynegre, piano).

Tracks 13-15: **Fábulas** - for violin and piano
Performed by Katalin Vismeg (violin) and Pi-Hsun Shih (piano)

1) **La capilla del Cristo (Chapel of The Christ):**

Daring horse races were quite popular in the city of San Juan during the mid 18th century, with competitors racing through the streets and towards the finish line by one of the massive stone walls of the colonial city, not before riding through a segment of the course dangerously close to a cliff into the sea. In one particular account a rider lost control and was thrown off the cliff, as spectators watched in horror. And, as we are told, those present spontaneously joined in

devout clamor for the life of the unlucky rider, who was then somehow miraculously saved from what should have been certain death. Years later a small chapel was erected in the same place where the events took place. This small edifice still stands to this day, in commemoration of whatever may have actually happened there. Fast arpeggios, repeated notes and scales in the violin recreate the speed, excitement and danger of these horse races, leading to a suspended climax of questioning, and then emotional release.

2) *La garita del diablo* (The Devil's Sentry Box):

The old city of San Juan is surrounded by a fortified stone wall built by the Spaniards to protect the city from their enemies, which included the French, British, Dutch, as well as pirates and corsairs. The Spaniards placed stone sentry boxes at several strategic locations alongside the wall, from where soldiers could gain an advantageous view and see any approaching ships. One of these boxes was built at the end of a long extension of the wall, which reached meters high above over the sea. The mystery and myth surrounding this particular sentry box began after a period of a few weeks during which several soldiers disappeared during their guards, leaving no trace behind. Despite a number of reasonable theories, popular imagination, fueled by further stories relating the seemingly mystical qualities of this sentry box, ended up blaming the disappearance of those soldiers on evil and supernatural forces.

The piano and the violin form aural impressions of the echoes and distant reverberations that take shape in the old passages leading to the sentry boxes, and of the darkness and impersonality of the ocean during the night, until the observer gets

to the sentry box and hears the breaking of the sea waves against the rocks and against the city wall.

3) *Santa María, líbranos de todo mal* (Oh, Holy Mary, save us from evil):

A famous 'plena' song tells the story of how, in the town of Agüadilla, an otherworldly creature was sighted at the town square, described as running around and terrorizing the otherwise peaceful and quiet population. Assuming the beast was the devil's own incarnation, the townspeople rushed into the church, praying to Virgin Mary for protection. And so, the story goes, they saw Holy Mary herself descending from the heavens, accompanied by her celestial courtship, to save the town from the terrible demonic beast.

This piece uses tonality, consonance, and dissonance to represent the different aspects of the story as told in the 'plena' song. The violin and the piano obsessively play the typical rhythms associated with the genre of the 'plena', as well as episodes taken directly from the melody of this popular song.

Track 16: *Passing Puntos* - for violin, cello, and piano

Performed by Annie Trepanier (violin), Carlynn Savot (cello), and Pi-Hsun Shih (piano)

The 'plena' is regarded as one of the most authentic genres of Afro-Antillean music in Puerto Rico. It is a close relative to the genre of the 'bomba', which also provides source material for this piece. The characteristic rhythms, patterns and syncopated idiosyncrasies from the 'plena' and the 'bomba' have been extracted and then

synthesized into the constructed mechanics of this piece, taking advantage of the natural sense of reiteration, overlaying patterns and off-beat accents from those genres. One single melodic motive serves as a recurrent and generating cell, taken from the 'plena' song Matan a Bumbum ("They killed Bumbum" or "They've killed Bumbum").

As it is common with 'plena' songs, the text relates a factual or fictional event that reveals the life typical of any small town in Puerto Rico, especially before the 1960s. As such, it serves as a vehicle for folkloric oral traditions, producing music that is simultaneously lively in rhythm but melancholic and nostalgic in its melodies and harmonies. Further elements of Afro-Caribbean music have been added to the mix, including the typical syncopated bass line of the Son and the Guaracha, and the juxtaposition of triple over duple rhythms (3 beats against 2 beats across the same time) present in so many variations of African-descendant genres.

The word Puntos in the title refers to the rhythmic improvisatory element that percussionists use in Afro-Caribbean music to accentuate or offset the beats. Puntos (meaning points or dots) also relates in this case to the minimalist technique of repeating patterns. The performers are thus passing the puntos within the ensemble, while also producing the passing of repeating patterns in time.

Originally composed for Katie Lansdale (violin), Robert Black (double bass), and John McDonald (piano) as part of the Hartford Commissions Concerts, this version has been arranged for violoncello substituting the double bass.