

“Ciclo de canciones”
de

ESTEBAN BENZECRY

Para soprano y orquesta

I - "Del encuentro al camino"

(Texto: Fernanda Victoria Caputi Monteverde)

II – “Paz”

(Texto: Alfonsina Storni [1892 - 1938])

III - "Quiero ser"

(Texto: Ana Lía Berçaitz de Boggiano)

IV - "La Noche"

(Texto: Gabriela Mistral [1889 - 1957])

V - "Altar de la existencia"

(Esta poesía es un extracto del texto quechua
"Qachwa de wayllacha" traducido al español)
(The Text is an extract from the Quechua
"Qachwa of wayllacha" translated into Spanish)

ESTEBAN BENZECRY

"Del encuentro al camino"

Para soprano y orquesta

"Del encuentro al camino"
Poema de Fernanda Victoria Caputi Monteverde

Ceibo en octubre
sangre en tus ramas
fuerza en el alma.

Sakura en abril
imperial delicadeza
sublime florecer.

Renacimiento.
Se anuncia de a poco
la primavera.

Nosotros, del encuentro al camino.

a Ayako Tanaka y Pablo Boggiano

"Del encuentro al camino"

Musica: Esteban Benzecry
Texto: Fernanda Caputi Monteverde
2013

♩ = 100

The musical score is arranged in a standard orchestral format. It features a woodwind section with 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Clarinets in Bb, and 1st and 2nd Bassoons. The brass section includes 1st and 2nd Horns in F. The strings consist of Violin I, Violin II, Viola, Violoncello, and Double Bass. A Solo soprano part is also included. The score is divided into two systems. The first system contains staves for the woodwinds, brass, piano, and solo soprano. The second system contains staves for the strings. The tempo is marked as quarter note = 100. The key signature is one flat (Bb). The time signature is 4/4. The solo soprano part begins with a *pp* dynamic, followed by a crescendo to *p*, and ends with a *mp* dynamic. The piano part is mostly silent, with some rests. The string parts are also mostly silent, with some rests. The woodwind and brass parts are mostly silent, with some rests. The solo soprano part has a melodic line with some triplets and slurs.

"PAZ"

Poema de Alfonsina Storni (1892-1938)

Vamos hacia los arboles...el sueño
Se hara en nosotros por virtud celeste.
Vamos hacia los arboles; la noche
Nos sera blanda, la tristeza leve.

Vamos hacia los arboles, el alma
Adormecida de perfume agreste.
Pero calla, no hables, se piadoso;
No despiertes los pajaros que duermen.

"PAZ"

Musica: Esteban Benzecry
Texto: Alfonsina Storni
2014

♩ = 75

The musical score is arranged in systems. The first system includes woodwinds: 1st and 2nd Flute, 1st and 2nd Oboe, 1st and 2nd Clarinet in Bb, and 1st and 2nd Bassoon. The second system includes brass: 1st and 2nd Horn in F, 1st and 2nd Trumpet in C, and Timpani. The third system includes Percussion and Soprano Solo. The fourth system is for Piano, showing both treble and bass clefs. The fifth system includes strings: Violin I and II, Viola, Violoncello, and Contrabass. The score features a tempo of quarter note = 75. The woodwinds and brass are mostly silent. The Piano part has a dynamic of *p*. The strings enter in the fifth system with a dynamic of *pp*. The Violin I and II parts have glissando markings and end with *ppp* and *div.* markings. The Viola and Violoncello parts also end with *ppp* and *div.* markings. The Contrabass part has a dynamic of *p*.

"Quiero Ser"

Texto de Analia Boggiano

Quiero ser como el agua de la lluvia,
que penetra en la tierra y la germina
Como viento que esparce la semilla
y en la tarde de estio es suave brisa.

a Ayako Tanaka y Pablo Boggiano
a Ayako Tanaka y Pablo Boggiano

"Quiero ser"

Musica: Esteban Benzecry
Texto: Analia Boggiano
2014

♩ = 60

A

The musical score is arranged in a standard orchestral format. The woodwind section includes 1st and 2nd Flutes, 1st and 2nd Oboes, 1st and 2nd Clarinets in B♭, and 1st and 2nd Bassoons. The brass section consists of 1st and 2nd Horns in F, and 1st and 2nd Trumpets in B♭. The percussion section includes Timpani, Vibraphone, and Percussion. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. A Soprano soloist is featured in the lower middle section. The score begins with a tempo marking of ♩ = 60. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 1 through 6. The second system covers measures 7 through 12. The Soprano part begins with the lyrics "Quie - ro" in measure 7. The piano accompaniment features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The woodwinds and strings provide a lush harmonic background. The score includes various dynamic markings such as *pp*, *mf*, *p*, and *ppp*. There are also performance instructions like *5* and *6* indicating fingerings or specific techniques. A rehearsal mark 'A' is placed at the beginning of the second system.

"La noche"
Poesía de Gabriela Mistral
(1889 - 1957)

Por que duermas, hijo mío,
el ocaso no arde más:
no hay más brillo que el rocío,
más blancura que mi faz.

Por que duermas, hijo mío,
el camino enmudeció:
nadie gime sino el río;
nada existe sino yo.

Se anegó de niebla el llano.
Se encongió el suspiro azul.
Se ha posado como mano
sobre el mundo la quietud.

Yo no sólo fui meciendo
a mi niño en mi cantar:
a la Tierra iba durmiendo
el vaivén del acunar...

"La Noche"

Musica: Esteban BENZECRY
Texto: Gabriela Mistral
2014

♩ = 120

The score is for a symphonic work in 4/4 time, marked with a tempo of 120 beats per minute. It features a large woodwind section with 1st and 2nd parts for Flute, Oboe, Clarinet in Bb, and Bassoon. The brass section includes 1st and 2nd Horns in F, and 1st and 2nd Trumpets in C. The string section consists of Violin I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The score is divided into two systems, each starting with a tempo marking of 120. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. Dynamics range from *ppp* (pianississimo) to *mp* (mezzo-piano). The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and triplets.

1st Flute
2nd Flute
1st Oboe
2nd Oboe
1st Clarinet in Bb
2nd Clarinet in Bb
1st Bassoon
2nd Bassoon
1st Horn in F
2nd Horn in F
1st Trumpet in C
2nd Trumpet in C
Timpani
Cymbals
Soprano Solo
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

Percussion

div.
pizz.
Ped. *

« Altar de la existencia »

Cuál es el origen de nuestra existencia
¡oh río hermosos y sagrado!
En el altar de nuestra existencia.
Árbol de amor dulce que planté para mí
regado y cuidado con mis lágrimas de juventud.

Ofrendemos al tiempo florido
¡oh río hermosos y sagrado!
En el altar de la alegría.

Guíame y jálame hacia ti.....

Esta poesía es un extracto del texto quechua “Qachwa de wayllacha” traducido al español.

Es una qachwa de wayllacha de la comunidad de Coracora (Parinacochas, Ayacucho, Perú), compuesta de cuatro estrofas de tres versos cada una; hay dos versos interpretados por hombres y mujeres que se intercalan entre las estrofas y cumplen la función de estribillo o refrán, y se refieren al amor dulce cultivado y cuidado con mucha pena y esmero.

En la primera estrofa las mujeres se interrogan por el origen de nuestra existencia y denominan al mundo terrestre “altar de la existencia”; además loan al río sagrado, que es, a la vez, el hombre progenitor.

En la segunda estrofa, los hombres invitan a las mujeres a realizar ofrendas al tiempo florido; se loan al río sagrado, y al mundo terrestre se lo denomina “altar de la alegría”.

En la tercera estrofa las mujeres invitan a los hombres a poseerlas.

Luego los hombres invitan a las mujeres a rehacer la existencia, entre jóvenes amorosos y tiernos. El río, agua, es una divinidad bisexual.

La Qachwa podría definirse como: poesía, música y danza de orgía ritual colectiva en la civilización andina. La wayllacha es la danza, el canto, la música y la poesía interpretados durante el periodo de la “regeneración de la naturaleza”, es decir, desde el comienzo de las primeras lluvias (octubre-noviembre) hasta “el domingo de tentación (cuaresma)”. Wayllacha, denominada de forma indebida “carnaval”, viene de la palabra quechua que significa “prado verde no agostado”, prado de buen pasto, de hierbas frescas y llenas de flores.

