

BAHUÉ

VOICE | PERCUSSION

Friday, April 7, 2023, 7:30 PM

Feddersen Recital Hall, Music Building, Mount San Antonio College
La Puente Drive, Walnut, CA 91789

Concert Program #1

Works from the 2022 Latinx Composer Miniature Challenge

“Velando” for voice and marimba by J. Andrés Ballesteros

“Mirando hacia el Firmamento” for voice and marimba by Ida Sánchez Tello

“me estimo a mi mismo en la tierra” for voice, shaker and marimba by Jaime Díaz

“refraction” for voice, vibraphone, and marimba by Joshua Marquez

“Al Mar” a dedication to the ocean for voice and percusión
by Isabel Crespo Pardo

“Axolotl” for voice and vibraphone
by Jimena Maldonado

“Love After Love” for voice and marimba
by Tania León

“Tu Cárcel” for solo marimba
Marco Antonio Solis

“Vamonos” & “Volver, Volver”
Rancheras Populares arr. by Ariel Campos

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Lyrics/Letras

“Velando”

Music and text by J. Andrés Ballesteros

Poco a poco me derribo,
La vela de tus sueños;
Poco a poco me desvanezco,
La llama de tus esperanzas,
Tus esperanzas.

“Mirando hacia el Firmamento”

Music and text by Ida Sanchez Tello

I wrote this poem as a hopelessly romantic 15 year-old, never imagining that it would be turned into a song almost 30 years later. While adding notes, rather than doing it in the here and now, I tried to place myself back in León during the spring full of Jacarandas wearing a middle school uniform and tried to impress that simple, yet awakening self into it.

Thanks Ali and Ariel for this great opportunity. It is an honor to have this song performed today along with fantastic performers.

Mirando hacia el firmamento
contigo, amor
me doy cuenta de que todo
lo tengo yo.

Mirando hacia las estrellas
sé que las ves,
podrías decir que son bellas
más de una vez

Mirando hacia el infinito
me encontraré

y si tú no estás conmigo
me moriré

Mirando hacia el universo
eres mi amor.
Mirando hacia el firmamento
juntos, tú y yo

“me estimo a mi mismo en la tierra”

Music by J Diaz, text by an anonymous Nahuatl poet

como una flor sola
me estimo a mi mismo en la tierra
solo soy un cantor
me pongo triste

“Al Mar” a dedication to the ocean

Music and text by Isabel Crespo Pardo

te pienso, te espero, te busco, te escucho, te
veo, te siento, te digo

“Axolotl”

Music by Jimena Maldonado, text by Julio Cortázar

Now I am an axolotl.

“Love After Love” for voice and marimba

Music by Tania León, text by Derek Walcott

“Love after Love” celebrates the freedom of two individual lines. A slow moving vocal line with elements of restrictive, non-restrictive and recaptured time in contrast to a marimba accompaniment that displays brief static events

and transient stages of rapid chromatic configurations.

The sonic material of the piece provides, through a myriad of colors, series of repetitive events, and sustained single notes, an implication of tonalities in transit.

Love after Love is set to the poem of the same title by Nobel Prize poet Derek Walcott. The work was commissioned by Mary Sharp Cronson and Work and Process, Inc.

The time will come when, with elation
you will greet yourself arriving
at your own door, in your own mirror
and each will smile at the other's welcome,

and say, sit here. Eat.

You will love again the stranger who was your self.
Give wine. Give bread. Give back your heart
to itself, to the stranger who has loved you

all your life, whom you ignored
for another, who knows you by heart.
Take down the love letters from the bookshelf,

the photographs, the desperate notes,
peel your own image from the mirror.
Sit. Feast on your life.

"Vamonos" arr. by Ariel Campos

Que no somos
iguales dice la gente
que tu vida y mi vida

se van a perder
que yo soy un canalla
y que tu eres decente
que dos seres distintos
no se pueden querer

Pero yo ya te quise
y no te olvido
y morir en tus brazos
es mi ilusión
yo no entiendo esas cosas
de las clases sociales
sólo se que me quieres
y te quiero yo

Si no somos iguale
que nos importa
nuestra historia de amores
tendrá que seguir
y como alguien me dijo
que la vida es muy corta
esta vez para siempre
he venido por ti

Pero quiero que sepan
que no te obligo
que si vienes conmigo es por amor
di con todas tus fuerzas
lo que soy en tu vida
pa' que vean que me quieres
como te quiero yo.

Vamonos, donde nadie nos juzgue
donde nadie nos diga
que hacemos mal
Vamonos alejados del mundo
donde no haya justicia

ni leyes ni nada
nomás nuestro amor

“Volver, Volver” arr. by Ariel Campos

Este amor apasionado
Anda todo alborotado
Por volver
Voy camino a la locura
y aunque todo me tortura
Sé querer
Nos dejamos hace tiempo
Pero me llegó el momento
De perder
Tú tenías mucha razón
Le hago caso al corazón
Y me muero por volver

Y volver volver, volver
A tus brazos, otra vez
Llegaré hasta donde estés
Yo sé perder, yo sé perder
Quiero volver, volver volver

Nos dejamos hace tiempo
Pero me llegó el momento
De perder
Tú tenías mucha razón
Le hago caso al corazón
Y me muero por volver

Y volver volver, volver
A tus brazos otra vez
Llegaré hasta donde estés
Yo sé perder, yo sé perder
Quiero volver, volver volver

Bahué

Bahué is a dynamic new voice and percussion duo that advocates for and uplifts Latinx artistry through music.

We celebrate and investigate complex Latin identity because we are each our own thing.

We love Spanish, English, bilingual and Spanglish, and all our native tongues.

We are part of the artistic voice of our collective community.

We amplify the collective artistic voice of our community.

We find a place amongst the displaced.

We connect to others

... because it's meaningful.

... because we love.

... because it's fun!

ALIANA DE LA GUARDIA is a Cuban-American artist with a multifaceted career as a soprano vocalist, entrepreneur, actor, and educator in Massachusetts. A co-founding artist and Artistic Director of Guerilla Opera, Aliana has 16 years of experience leading this Boston-based performing ensemble and produced many newly commissioned operas with roles tailor-made for her ferocious stage presence and garnered acclaim for her “dazzling flights of virtuosity” (Gramophone) in “vocally fearless” performances that are “fizzing with theatrical commitment” (The Boston Globe). A graduate of the Boston Conservatory and consummate interpreter of new classical concert repertoire, she has enjoyed collaborations with many ensembles featuring today’s most eminent composers with American Lyric Theater, Boston Modern Orchestra Project, Boston New Music Festival, Dinosaur Annex, Enigma Chamber Opera, Ludovico Ensemble, Monadnock Music, New Gallery Concert Series, the PARMA Festival, Transient Canvas, and Winsor Music, among others. As a recording artist, she can be heard on Navona and Ravello Records. Aliana can also be heard on classical label imprints of PARMA Recordings, BMOP Sound, and independent labels.

Her work as an arts leader advocates inclusivity and multicultural collaboration. With accumulated experience in arts administration, she has received accolades that put her at the forefront of the next generation of arts leadership including the OPERA America Mentorship Program for Women in Opera paired with the Wolf Trap Foundation for the Performing Arts, a mentor with Double Edge Theatre supported by Public Art Learning Fund grant award from the New England Foundation for the Arts, was a member of the 2022 Nonprofit Learning Institute by Philanthropy MA and the 2022 Creative Community Initiative Changemakers by the Essex County Community Foundation. As an educator, she has been a featured artist at Harvard University, Lawrence Conservatory, Vermont College of Fine Arts, and University of Memphis, and served on the performance faculty at Hubbard Hall Opera Theater for three seasons, as well as in 2021 at the New England Foundation for the Arts National Dance Project Regional Dance Development Initiative. She is the owner and founder of Dirty Paloma Voice Studio, former treasurer of Granite State National Association of Teachers of Singing, and also teaches at the Springfield Community Music School in Massachusetts. Other guest speaking engagements include roundtable discussions sponsored by Washington National Opera, Boston Lyric Opera, Boston Singers Resource, Classical Singer Convention, and National Opera Association Convention. (alianadelaguardia.com)

ARIEL CAMPOS is a Los Angeles-based percussionist with a diverse musical background that spans from commercial music to classical. His performances with contemporary artists include Kelly Clarkson, John Legend, Country Pop Duo “Brooks and Dunn” and Jennifer Lopez, and with Latin Jazz artists Louie Cruz-Beltran, Francisco Aguabella, and Poncho Sanchez.

As a solo classical percussionist, Campos has been featured in solo concerts and recitals with the UCLA Philharmonia, California State University, Northridge Wind Ensemble, and Union High School Percussion Ensemble in Tulsa, Oklahoma.

He was an original cast member of the Tony and Emmy award-winning musical “Blast!,” which premiered in London. Campos can also be heard as a featured musician on the Original Motion Picture Soundtrack to the film “Bella.”

Composer Biographies/Biografías de los compositores

J. ANDRÉS BALLESTEROS is a composer, educator, and speaker based in Boston, MA. His works are centered in classical music but include a variety of musical styles, from Latin music to electronics and theater. Andrés regularly works on collaborative projects that engage with youth and community organizations in creating original works around issues they face. He has been recognized for his leadership in working to expand the representation and performance of works by historically underrepresented composers. His work was recently recognized in Ana Francisca Vega’s book *Corazón de Mexicanos Como Yo*, highlighting 50 Mexican-Americans who broke boundaries.

ISABEL CRESPO PARDO (they/them) is a NYC-based latinx vocalist, improviser-composer, and interdisciplinary artist. Rooted in conceptual clarity, their work actively entangles music, visual art, text and performance, always evolving to reflect the intra/interpersonal spaces they inhabit. Reveling in soft chaos, they embrace openness and specificity to create poetic work(s).

For Crespo, art is a place to gather, to exercise intuition, rigor and delight. They are deeply invested in building generative structures and intentionally inviting others into focused explorations. Most recently, they premiered 6., a durational interdisciplinary piece featuring close collaborators Loré Yessuff, Eden Girma, Kwami Winfield, Chris Williams, and Lester St. Louis, at Roulette Intermedium as part of their 2022 Van Lier Fellowship. Making use of screen printing, sculpture and sound, the performance activated contemplation of community and improvisation. In June 2022, they a co-created site-specific piece with eddy kwon in the catacombs of the Green-Wood Cemetery. Inspired by this historic space, they created a ritual of transformation through improvisation, dance, poetry, and the use of found objects. In May 2022, they premiered *desbordándome*, an evening-length large-scale embroidered graphic score composed for [sinonó](#), their trio featuring Lester St. Louis (cello), Henry Fraser (bass), and themselves (voice). In this piece, they explore themes of change, interconnectedness, and failure, as well as the expressive and sonic potential of words. [sinonó](#) plans to release their debut album in 2024. Their compositional voice can also be heard on ‘el rostro (des)cubierto,’ an

upcoming album set for release in May 2023 on Lobby Art Records. This record features a collection of pieces composed for Afarin Nazarijou (qanun), Skyler Hill (guitar), and SeaJun Kwon (bass).

Institutions that have recognized and shaped Crespo's artistic trajectory include: MATA Festival, New Amsterdam Composers Lab, Van Lier Fellowship, Roulette Intermedium, Metropolis Ensemble, New Music Edmonton, New England Conservatory (MM), Institute for Musical Arts, Spiderweb Salon, Art & Words Festival, Greater Denton Arts Council, University of North Texas (BM), Siena International Jazz Workshop, The Boysie Lowery Living Jazz Residency, and the Conservatorio de Castella. (isabelcrespo.com)

JAIME DÍAZ is a queer, Mexican sound maker based in Glasgow, UK. They are a PhD student at the Royal Conservatoire of Scotland working on how notation strips away marginalized identities.

TANIA LEÓN (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. Most recently, the London Philharmonic Orchestra announced Tania León as its next Composer-in-Residence – a post she will hold for two seasons, beginning in September 2023.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project, *Alone Together*, and The Curtis Institute. Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature works for the League of American Orchestras, and Claire Chase, flute, and *The Crossing* Choir with text by Rita Dove.

A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim

Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. (tanialeon.com)

JIMENA MALDONADO (b.1988) is a Mexican composer, researcher and educator. Having studied both Composition and Photography, she is interested in combining the two disciplines in order to achieve alternative forms of composing, researching, teaching, collaborating, and presenting her work. Her work has been performed and commissioned by the Ligeti Quartet (UK), Jeffrey Zeigler (USA), Decibel ensemble (UK), Cuarteto José White (MX), Quinteto de Alientos de la Ciudad de México (MX), Rohan de Saram (UK), Orkest de Ereprijs (NL), BlackBox Ensemble (USA), Bozzini Quartet (CAN), and HD Duo (AUS), in festivals such as the Manuel Enríquez International Festival of New Music (MX), Le Tout-petit festival musical (FR), Open Circuit Festival (UK), Aires Nacionales (MX), Fem Fest (NL) and Dag in de Branding (NL), among others. In 2020, she won the prestigious Hildegard Competition of the National Sawdust in New York City. Her debut album 'Intervened memory' was released in 2022 by Birmingham Record Company. Jimena completed a BA in Composition and Music Theory at the Research and Music Studies Centre (CIEM) in Mexico City and holds an MA in Composition from the Royal Conservatory of The Hague. She completed a PhD at the Birmingham Conservatoire, with the support of CONACYT- FINBA (MX). Jimena currently works as a freelance composer and a Lecturer at the Prins Claus Conservatorium. (jimenamaldonado.com/composer)

JOSHUA MARQUEZ is a Philadelphia-based Filipinx-American composer, improviser, and sound artist whose music explores the liminal space between tone/noise and digital/analog as a means to investigate the complexities and duality of identity in search of connection during a diaspora. Searing a sonic imprint of cultural identity, his explorations of the noise spectrum represent alienation and assimilation through the fusion and fission of disparate timbres. Joshua's music is described as "upsetting and calming in equal measure" with atmospheres that "sink into your skin" ([Prism Reviews](#)). Hailed as "cutting-edge" ([The Gazette](#)), "expertly crafted" ([We Write About Music](#)), "haunting" ([The Daily lowan](#)), and "creepy" ([Fanfare Magazine](#)), Marquez's polemic deconstruction and disintegration of sound aims to present music through a decolonized lens.

Marquez's music has been performed and recorded, internationally, by ensembles and musicians such as the [Arditti Quartet](#), [JACK Quartet](#), [Brno Philharmonic](#), [Carmine Marcello Rizzi](#)

(violin), [Iwona Glinka](#) (flute), [Akropolis Reed Quintet](#), [Stony Brook Contemporary Chamber Players](#), [University of Iowa Center for New Music](#), [Gate City Camerata](#), [Quintet Sirocco](#), [Duo Charango](#), and the [National Chamber Orchestra of Armenia](#), among others.

His work has been awarded a [Rockefeller Foundation Bellagio Center Residency as an Arts Fellow](#), a [Recycled Artist In Residency \(RAIR\)](#), a [Virginia Center for the Creative Arts Residency](#) as a CSG Fellow, a [Millay Colony for the Arts Residency](#), a [Brush Creek Artist Residency](#), a [Kimmel Harding Nelson Center for the Arts Residency](#), a [New Music USA Grant](#), the [Arts in Wilmington Artist of 2019 Award](#), a [2016 Sayat Nova International Composition Competition Prize](#), a [North Carolina Arts Grant](#), an Iowa Social Justice Grant, and an Iowa Arts Across Borders Grant in addition to other honors.

Recordings of Marquez's music have been released on [ABLAZE Records](#) (USA), [RMN Classical Records](#) (UK), [Sarton Records](#) (PL), [E.M.P.i.R.E.S Records](#) (USA), [910 Noise](#) (USA), and [Bahay Records](#) (USA).

Marquez holds a PhD in composition from the University of Iowa in addition to an MM from the University of North Carolina at Greensboro. Joshua currently serves as a Resident Composer for the [Saint Mary's College Summer Composition Intensive](#) in Notre Dame, IN (2013-2023), having previously taught at the University of Iowa and the Preucil School of Music. He has studied with [David Gompper](#), [Josh Levine](#), [Mark Engebretson](#), and [Alejandro Rutty](#) in addition to private studies with [Samuel Adler](#), [Derek Bermel](#), [Michael Harrison](#), [Laura Kaminsky](#), [David Lang](#), and [Augusta Read Thomas](#). (joshuamarquez.com)

La carrera musical de **MARCO ANTONIO SOLÍS** tuvo inicio en 1970, cuando formó con su primo Joel Solís el grupo “Los Hermanitos Solís”. Éste se convertiría en lo que hoy conocemos como “El duelo los Bukis”, palabra que en lengua yaqui, significa “niños”.

Al poco tiempo, del dueto nació el grupo “Los Bukis”. Surgieron, entonces, grandes éxitos que forman parte del cancionero popular y del corazón del público mexicano y latinoamericano.

¿Quién no conoce “Tu cárcel”, “Mi fantasía” o “Cómo fui a enamorarme de ti”? Los éxitos de este legendario grupo alcanzaron los primeros lugares de popularidad en varios países, recibiendo como muestra de reconocimiento y del enorme afecto de su público 15 Discos de Oro, 10 Discos Platino y un Disco Diamante.

Después de dos décadas con “Los Bukis”, en 1995, Marco Antonio inició un nuevo capítulo en su trayectoria y musical: lanzó su primer disco en solitario. “En pleno vuelo”, se presentó al público el 24 de julio de 1996 y consiguió un Disco de Oro y un Disco Platino.

En menos de una semana, la producción discográfica vendió más de medio millón de unidades, ocupando, así, los principales lugares en las listas de Billboard en EEUU. La carrera del Buki, con el posterior lanzamiento de 10 producciones discográficas como solista, se basó en un gran número de éxitos de talla internacional. (marcoantoniosolis.com)

IDA SÁNCHEZ TELLO studied voice in the National Conservatory of Music and later transferred to Mannes where she majored in Choral Conducting under the tutelage of Mark Shapiro. She studied harmony and counterpoint with Robert Cuckson, Chris Park and José Suárez. Her first published works were premiered in 2018 in Mexico City as part of the cycle of songs "Testimonios de la Tierra". Aside from music, she also studied Biomedical Engineering. She's currently working as a freelance organist and choral conductor, while working on a Spanish mass and an opera based on her hometown's legends.