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Un etnodrama musical de Isabel Aretz
“KWALTAYA”
será difundido a través
de la Unesco

“Kwaltaya”, etnodrama musical de la compositora venezolana Isabel Aretz fue seleccionado por la Unesco para ser difundido a través de los canales oficiales de este organismo.

Presentada en la “Tribuna Internacional de Compositores de América Latina”, auspiciada por la Unesco, su designación se hizo en el rubro de composiciones contemporáneas.

Esta obra se había presentado en Caracas, en octubre del año pasado, en el escenario del Teatro Municipal, con la interpretación de Iris Guñazú.

Se trata de tres escenas ininterrumpidas para una sola intérprete sobre el tema de la lucha del hombre latinoamericano por preservar su identidad, a través de la magia, que conforma una de sus profundas realidades culturales.

Cada una de las tres escenas está consagrada a las diversas culturas que integran la región del Caribe: la indígena que habita a orillas del río Orinoco y en el Delta Amacuro; la africana de Haití y Santo Domingo; la simbiosis criolla del llano venezolano, Colombia y Centroamérica.

did further studying in Folklore and Ethnomusicology with Carlos Vega in Argentina.

Isabel Aretz considers the Indian and African music of Latin America to be a creative source if its expressive characteristics (phenomenology) are thoroughly known and utilized along with contemporary techniques, including electronics.

This composer, who began in Argentina with an output based on musical elements of the Altiplano Indians ("Puneñas") says with respect to her work: "I sought to create with Andean scales, with typical turns and combinations, to achieve a particular color." It was that primitive symphonic work that marked the beginning of her research, always expressing an American language.

Through the years, new compositions were added which demonstrate the possibility of combining original American material with the free colors of modern electronic techniques. The following works are written within this context: "Birimbao" (magnetic tape and 4 kettledrums); "Simiente" (cantata with the use of Afro-Venezuelan percussive resources); "Gritos de una ciudad" (with a theme based on poetic elements suggested by the city of San Francisco, U.S.A.); "Yekunana," National Music Prize of Venezuela (orchestra and choir); "Kwaltaya" (soprano and magnetic tape), ethnodrama based on ethnic folkloric sounds and songs of the continent.

With respect to the symphonic-choral work "Padre Libertador" (Municipal Prize of the City of Caracas), Aretz indicates that it is divided into three movements titled "La palabra mágica" and "Tiembo di

Following are key excerpts from those texts, which will contribute to a better understanding of the musical creation of Isabel Aretz in its intention of heroic extolment.

In the murky darkness of perdurable night, all which is not deeply black appears bright as a light coveted by he who moans from the bottom of the antre and regards it as providential. . .

Silence and quietness were our forced watchwords.

Suddenly, an even louder cry than the roaring of the tempest which sweeps the Continent, and a magic word is pronounced in the face of the terrible lion, the guardian of Castile's conquests.

The wind seizes it and carries it in its wings through the space, like an illuminating, frightening fire balloon. The echoes of our mountains wake up from their lethargy and choir it like sentries alerting each other. . .

—Eduardo Blanco

We crossed rivers which wrapped our chests snake-like and the heavenly and earthy lianas sometimes threatened to drown us.

The dust of all the roads of America became whirlwind inside our hearts.

The endless marches furnished us the key to the end of some battles.