

# A Tí Te Toca

para dos pianos y orquesta, opus 23

1. Corrido
2. Mariachi
3. Sandunga (Danza favorita de Frida Kahlo)
4. Salsa
5. Mambo

## **commissioned**

by the Aachen Symphony Orchestra

## **composed**

between 13<sup>th</sup> April and 30<sup>th</sup> July 2003

## **dedicated**

to Enrique Diemecke

## **duration**

ca. 27 min.

## **premièred**

on 15<sup>th</sup> December 2004 at the Eurogress in Aachen (Germany) by Anna & Ines Walachowski (piano duo), the Aachen Symphony Orchestra & Marcus R. Bosch (conductor)

## **published**

by Donemus

## **recorded**

by Anna & Ines Walachowski (piano duo), the Aachen Symphony Orchestra & Marcus R. Bosch (conductor) on NorthWest Records NWC 412152

## **scoring**

2 Solo Pianos (Solo Piano 1 also plays a pair of Maracas)

2 Flutes (1<sup>st</sup> ad libitum also Piccolo, 2<sup>nd</sup> also Piccolo)

2 Oboes (2<sup>nd</sup> also Cor Anglais)

2 Clarinets in Bb (2<sup>nd</sup> also Bass Clarinet in Bb)

2 Bassoons (1<sup>st</sup> ad libitum also Contrabassoon, 2<sup>nd</sup> also Contrabassoon)

2 Horns in F

2 trumpets in C (1<sup>st</sup> ad libitum also Trumpet in D or piccolo trumpet for the high passages)

2 Trombones ( 1<sup>st</sup> tenor, 2<sup>nd</sup> bass)

Percussion (5 or 6 players): Guiro, Claves, 2 Bongos, 2 Congas, 2 Timbales, Suspended Cymbal, Chinese Cymbal (large), Snare Drum, Bass Drum, Tambourine, Thundersheet (large), Tam-tam (large), Cow Bell 1 (Cha-Cha Cow Bell, very high and small Cow Bell), Cow Bell 2 (high), Cow Bell 3 (low), Wood Block, 2 Metal Pipes (medium and high), Glissando Gong (medium, Chinese Opera Gong), Tuned Gong, Glockenspiel, Xylophone, Marimba

Strings (at least 8/6/4/4/2, preferably more)

### **Marijn Simons on *A Tí Te Toca*:**

*A Tí Te Toca* ("It's your turn") is a Latin jazz expression, referring to when a bandmember takes a solo.

I chose for five Mexican and Cuban folksongs and dances as a basis for this composition, in which the two pianos have soloistic parts. In comparison with the traditional "songdances" the two pianos fulfill the role of the singer(s).

The Corrido is a "story song", for almost two centuries an old ballad tradition from Mexico. The texts are obscure and interpreting them is difficult since they often refer to local customs. For the common people the Corrido is a way to tell the unofficial version of history and to protest against exploitation and oppression. This slow opening movement has an epic and lyrical character, continuously supported by a pedal point of two notes (a perfect fourth) in the bassoons and contrabasses.

The second movement Mariachi is very folkloristic and has a typical Mexican atmosphere. By the end of the nineteenth century the Mariachi started in the Mexican state Jalisco, according to the popular legend in the city of Cocula. After the example of the Spanish theatre orchestras a Mexican variant arose consisting of 2 violins, vihuela and guitarrón (respectively a higher and lower tuned guitar). Nowadays a complete Mariachi ensemble consists of 6 to 8 violins, 2 trumpets, vihuela, guitarrón and guitar. The typical Mariachi music is not only meant to be played or sung, but from the very beginning also meant to dance to. In Mexico the Mariachi music has a very important role in social life and is used to celebrate important happenings such as weddings, christenings, birthdays and even funerals.

Mexican Frida Kahlo was an extraordinary artist and one of the greatest personalities of Latin-America. After a terrible traffic accident she lived for the rest of her life in infernal and unbearable pains. But she remained proud, unbending and unremitting until death. Her marriage with the world-famous fresco painter Diego Rivera -the revolutionary- is legendary. They both had a deep-rooted belief in the revolution to glorify the Indian past of Mexico. This relation between "the elephant" and "the pigeon" -as they were called in popular speech- varied between passionate love and scornful hate.

*Ay Sandunga, Sandunga, mamá por Dios, Sandunga no seas ingrata, prenda de mi corazón. (Ay Sandunga, Sandunga, for love of God, Sandunga don't be so cruel, you are the jewel of my heart.)*

The Salsa started in the sixties out of a pleasant mix of Afro-Caribbean jazz and Latin-Cuban music, when innumerable Cubans settled in Florida. Salsa is the Spanish word for sauce –the dance is as hot and spicy as the Spanish sauces. The name Salsa was first used in New York as a nickname for this dance. The music is fast and light, but above all fun.

Perez Prado is without doubt the “father” of the Mambo. In 1943 he introduced the dance in the “La Tropicana” nightclub in Havana. The Mambo and Salsa started out of the same Latin-Cuban background and have therefore a lot in common. Perez Prado, born in Cuba but active in Mexico, developed a total concept for the Mambo: the music, the dance steps and the clothing.

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