

Enrico Chapela



Photo: Enrico Chapela, © Bernd Uhlig

FULL ORCHESTRA

Ínguesu

Symphonic poem

2003

9 min

for orchestra

2.picc.2.corA.2.bcl.2.dbn-4.4.2.btrbn.tuba-timp.perc(4):I=güiro/vibraslap/2susp.cym(ride
&crash)/2Latin snares(timbales)/picc.SD; II=maracas/xyl/marimba/bass dr;
III=t.bells/bongos/4tom-t/whistle; IV=tam-t/vib/congas/TD-harp-pft-strings

9790202532157 **Study Score (paperback)**

World Premiere: 09 Nov 2003

National Centre of Arts, Blas Galindo Concert Hall, Mexico City, Mexico

Carlos Chavez Symphony Orchestra

Conductor: Teresa Rodriguez

CHAMBER ORCHESTRA

Irrational Music

2009

8 min

for chamber orchestra

1.1.1.bcl.1-1.1.1.0-perc(2):l=vib/2wdbl/2jam bl/4tom-t/crash.cym;
ll=marimba/tamb/cowbell/2cans/2bongo/2conga/crash.cym-pft-strings

"Enrico Chapela's Irrational Music was a perfect curtain-raiser. The piece is based on Chapela's explorations of irrational numbers; but this was in no way indicative of a dry or cerebral surface. On the contrary, Irrational Music pulsates with vibrant energy. Its frequent time changes and energetic tutti pileups were deftly negotiated by New Paths. What's more, Chapela's music set the stage for the rest of the concert; serving as a foreshadowing of elements grappled with throughout the concert. The evening was often about music of deft negotiations – balancing massed orchestration versus delicate linear writing and intricate metric shifts with visceral 'dancing' rhythms." (Christian Carey, Sequenza21.com, 09 Jun 2009)

World Premiere: 05 Jun 2009

City University, Graduate Center, Elebash Recital Hall, New York, NY, USA
The New Paths Chamber Ensemble
Conductor: David Alan Miller

Li Po

2008/09

10 min

for chamber orchestra

1.1.1.1-1.1.1.1-perc(2)-strings(2.0.2.2.2)

"You could listen to this work without knowing anything of its origins and still be swept along by the wash of colors, the sputtering mechanistic energy and the riot of instrumental and amplified sounds. For a while it seemed that "Li Po" was going to be an environmental piece, with sounds coming from speakers all over the hall. But then it broke into a raw, swinging triple-meter episode and started to sound like a spectral-electronic riff on West Side Story." (Anthony Tommasini, The New York Times, 09 Apr 2009)

"Chapela's Li Po, in many ways the most interesting work, is for large ensemble and is very much all over the map. Chapela uses sophisticated computer programming of French spectral school to fool around with phonic syllables, Spanish- and Chinese-based. But the electronics are only one layer. There are all kinds of compelling instrumental effects, exciting visceral rhythms, and tons on tones sliding around." (Mark Swed, Los Angeles Times, 09 Apr 2009)

"Chapela's Li Po gets the award for most energetic [of the programme]. The work was composed through an involved process that included the composer reading a Spanish poem into a tape recorder and translating the reading's pitches and notes into a musical score. A computer program or two got involved along the way; at any rate, there was little resemblance between spoken word and the resulting piece that I could discern.

What emerged was a barrage of tightly intertwined instrumental and taped sounds, all over the place but tumbling over each other and closely related in timbre. It was difficult at times to tell where the tape sounds – wind, rain, buzz saws, frogs, whistles – stopped and in the instrumental sounds began. Ethereal and whomping episodes intervened, and then big slow waves. It was ten minutes of controlled mayhem, but that control was key – it gave the work shape and personality." (Timothy Mangan, Orange County Register, 09 Apr 2009)

"Chapela's Li Po makes virtuosic use of unconventional instrumental sounds – multiphonics, bowed percussion, glissando everywhere – and envelops them in voluptuous electronic textures. Yet the work is more than an onslaught of effects: tendrils of melody curl around the ear, harmonic colors glow eerily bright, rhythms have a folkish, danceable thrust." (Alex Ross, The New Yorker, Apr 2009)

World Premiere: 07 Apr 2009

Walt Disney Concert Hall, Los Angeles, CA, USA
Los Angeles Philharmonic
Conductor: Esa-Pekka Salonen

SOLO INSTRUMENT(S) AND ORCHESTRA

Encrypted Poetry

2007

18 min

Percussion trio concerto

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.tuba-timp.perc(3):I=double whistle(glissando whistle)/skull whistle(wind whistle)/crot/t.bells/marimba(shared with P2)/multi perc set(2TD/hi snare/3wdbl/ride cym/chin.cym)/cajón; II=skull whistle(wind whistle)/teponaxtli(log dr)/glsp(shared with P3)/marimba(shared with P1)/multi perc set(2chin.tom-t/med SD/tamb/2cans/sizzle cym/splash cym); III=skull whistle(wind whistle)/glsp(shared with P2)/vib/multi perc set(2timb/lo snare/3cans/crash cym)
-pft-strings

World Premiere: 19 Apr 2007

University of Cincinnati, College Conservatory of Music, Cincinnati/Ohio, USA

Percussion Group Cincinnati, percussion; CCM Cymphony Orchestra

Conductor: Mark Gibson

Noctámbulos

2008

30 min

Rock trio concerto

2.picc.2.corA.2.bcl.tsax.2.dbn-4.3.2.btrbn.1-timp.perc(3):I=glsp/claves/darabouka/BD;
II=almglocken/teponaxtli/gong/doumbek; III=kalimba/vib/steel dr/djembé;
IV=almglocken/t.bells/marimbula/vib/Cajón-prep.pft-elec.git-elec.bass-dr-strings;
reduced orchestration: 2(I=picc).2(II=corA).1.tsax.2(III=dbn)-2.2.1.btrbn.1-timp.perc(4)
-prep.pft-elec.git-elec.bass-dr-strings

"The evening's strongest impression was made by Noctámbulos, written by the Mexican composer Enrico Chapela for rock trio and orchestra at the request of the Sinfoniker and also premiered at this concert. The fundamental element of this work consists of the contrasting rhythms that evolve into a polyrhythmic structure. At the same time, powerful eruptions and a fascinating orchestration, compelling ostinati and irresistible drive are supplementary parameters. Chapela proves here his ability to compose and assign floating melodies to individual solo instruments – besides the trio, mainly to wind instruments. The composition is full of refinement, which as a result of the music's vitality is perceived as entirely natural and often also as spontaneous." (Peter Zacher, Dresdner Neueste Nachrichten, Sep 8, 2008)

"...big, flamboyant fusion, largely dependent on intricate rhythmic cross-currents and deftly contrasted timbres..." (Steve Smith, The New York Times, Feb 3, 2009)

World Premiere: 06 Sep 2008

Kulturpalast, Dresden, Germany

Jens Legler, elec.gtr / Jesús Lara, b.gtr / Luis Miguel Costero, dr; Dresdner Sinfoniker

Conductor: Olari Elts

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Crucigrama

2006 19 min

for string quartet with guitar quartet
9790202532218 4 guitars, string quartet

World Premiere: 06 Dec 2007

National Centre of Arts, Blas Galindo Concert Hall, Mexico City, Mexico
Cuarteto Latinoamericano & EntreQuatre

El cuarto camino

(The Fourth Way)

1996 13 min

for string quartet

World Premiere: 01 Jun 1996

Claustro de Sor Juana, Mexico City, Mexico
Camerton String Quartet

Lo nato es neta

2001-2003 27 min

for rock trio and acoustic quintets

elec.gtr-Bgtr-drum set;
fl.cl.ob.tsax.bn-hn.2tptrbn.tuba-perc(4);I=glsp/claves/darabouka;
II=almglocken/kalimba/tabla; III=steel dr/teponaxtli/djembé;
IV=t.bells/marimbula/cajón-prepared pft-strings

World premiere incomplete: 29 Sep 2001

Teatro, Aguascalientes, Mexico
José White String Quartet
Conductor: Enrique Barrios

S.O.S.

2005 12 min

for chamber ensemble

fl.cl-pft-vln.vla.vlc

World Premiere: 20 May 2006

National Centre of Arts, Blas Galindo Concert Hall, Mexico City, Mexico
ONIX Ensemble

PIANO(S)

Duelo envela

3 min 40 sec

for piano

INSTRUMENTAL

Melate Binario

2004

6 min

for solo acoustic guitar

9790202532201 **Guitar (score & part)**

World Premiere: 25 Nov 2004

National Centre of Arts, Blas Galindo Concert Hall, Mexico City, Mexico

Gonzalo Salazar, guitar;

La Mengambrea

2002

13 min

for saxophone quartet

ssax.asax.tsax.barsax

9790202532164 (Score & parts)

World Premiere: 01 May 2003

National Centre of Arts, Blas Galindo Concert Hall, Mexico City, Mexico

Anacrusax Sax Quartet