MANUEL MATARRITA

Invenciones ticas

Esta es una colección de quince obras para piano que utiliza como material temático generador una serie de canciones y danzas que forman parte del imaginario tradicional costarricense y, a la vez, las invenciones a dos voces (BWV 772-786) de Johann Sebastian Bach. En sentido más estricto, las obras en cuestión recurrirían al recurso de la *parodia* ya que echan mano de trozos de obras ya existentes como punto de partida para la creación de nuevas composiciones En este caso es un proceso de *doble parodia* pues emulan melodías nacionales, y son estilizadas a la luz de otras composiciones y patrones musicales del período barroco. Estas *invenciones* (entendidas esencialmente como creaciones novedosas) no siguen un esquema formal, armónico ni contrapuntístico estrictamente escolástico y son más bien libres reconstrucciones de las melodías originales, con algunos rasgos fundamentales de las obras barrocas a dos partes. En cuanto al material temático, las melodías originales corresponden a obras anónimas del folclor costarricense y a otras cuyos autores son conocidos -tales como Pasión Acevedo, Rafael Chavez Torres, Julio Fonseca Alberto Gómez y Héctor Zúñiga, entre otros- todas ellas encontradas en versiones impresas o registros sonoros. El esquema tonal de la compilación calca el orden establecido por Bach en su colección de invenciones. El propósito de las obras no va más allá de ofrecer un acercamiento para los pianistas en formación a diversos estilos musicales de la tradición centroeuropea desde melodías del acervo costarricense.

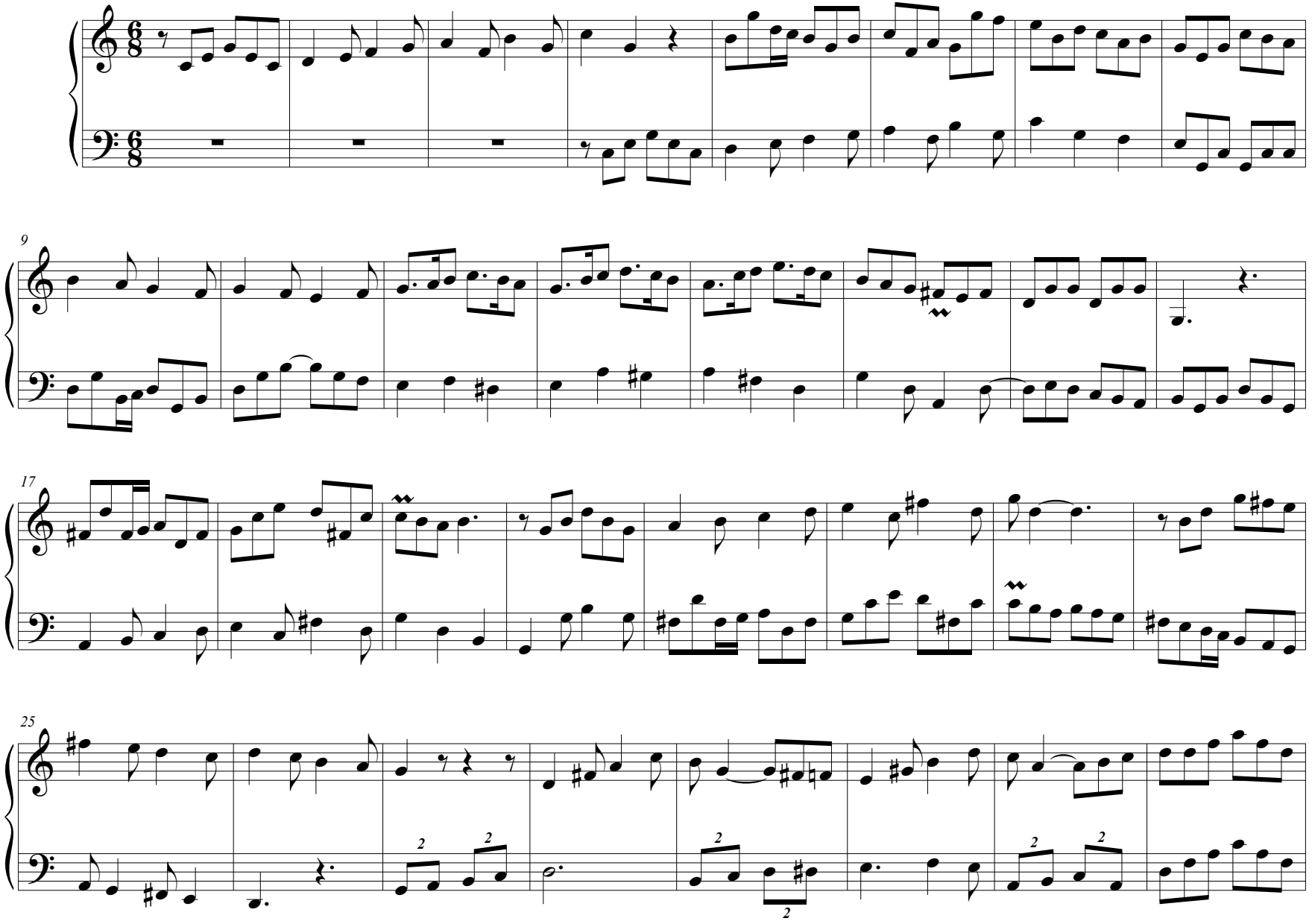
This is a collection of fifteen works for piano that uses a series of songs and dances that belong to the traditional Costa Rican imaginary, as well as the Two-voice inventions (BWV 772-786) by Johann Sebastian Bach. In a stricter sense, these pieces are parodies since they use fragments of existing works as the starting point for the creation of new compositions. In this case it is a double parody process because they emulate national melodies, and they are stylized in light of other compositions and musical patterns of the Baroque period. These inventions (understood essentially as novel creations) do not follow a formal, harmonic or strictly scholastic contrapuntal scheme and they are rather free reconstructions of the original melodies, with some fundamental features of the two-part Baroque works. As for the thematic material, the original melodies correspond to anonymous works of Costa Rican folklore and others whose authors are known -such as Pasión Acevedo, Rafael Chavez Torres, Julio Fonseca Alberto Gómez and Héctor Zúñiga, among others- all of them found in printed versions or sound recordings. The tonal scheme of the compilation traces the order established by Bach in his collection of inventions. The purpose of the works does not go beyond offering an approach for the pianists in training to different musical styles of the Central European tradition from melodies of the Costa Rican own popular repertoire.

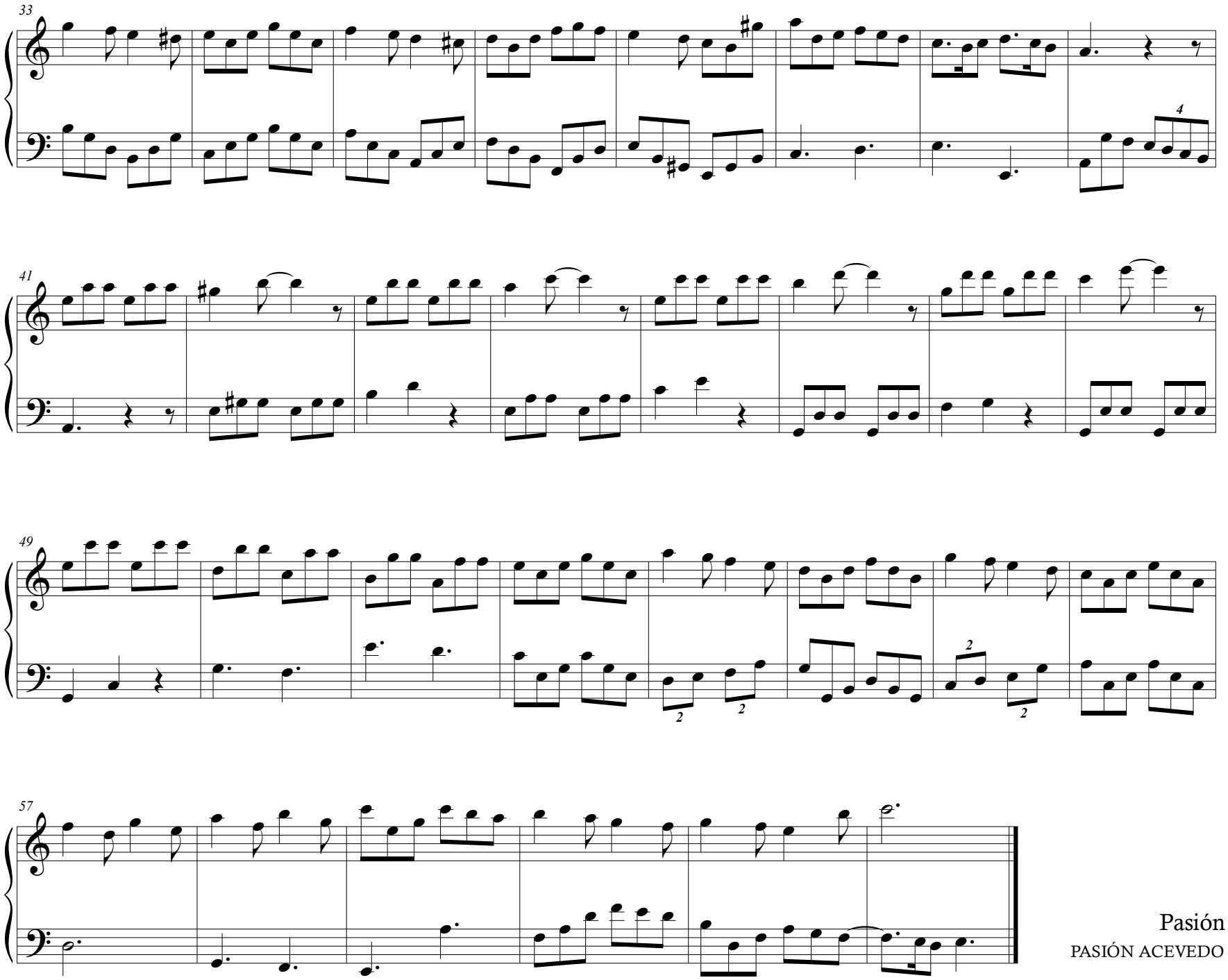
MANUEL MATARRITA (Costa Rica, n. 1972)

QUINCE INVENCIONES TICAS

1. Pasión
2. Clemencia
3. La cajeta
4. Mañanitas de mi tierra
5. De la caña se hace el guaro
6. Rice´n beans
7. El gamonal
8. El pavo
9. El duelo de la Patria
10. Zapateado
11. Amor de temporada
12. La pava negra
13. He guardado
14. Espíritu guanacasteco
15. La botijuela

I

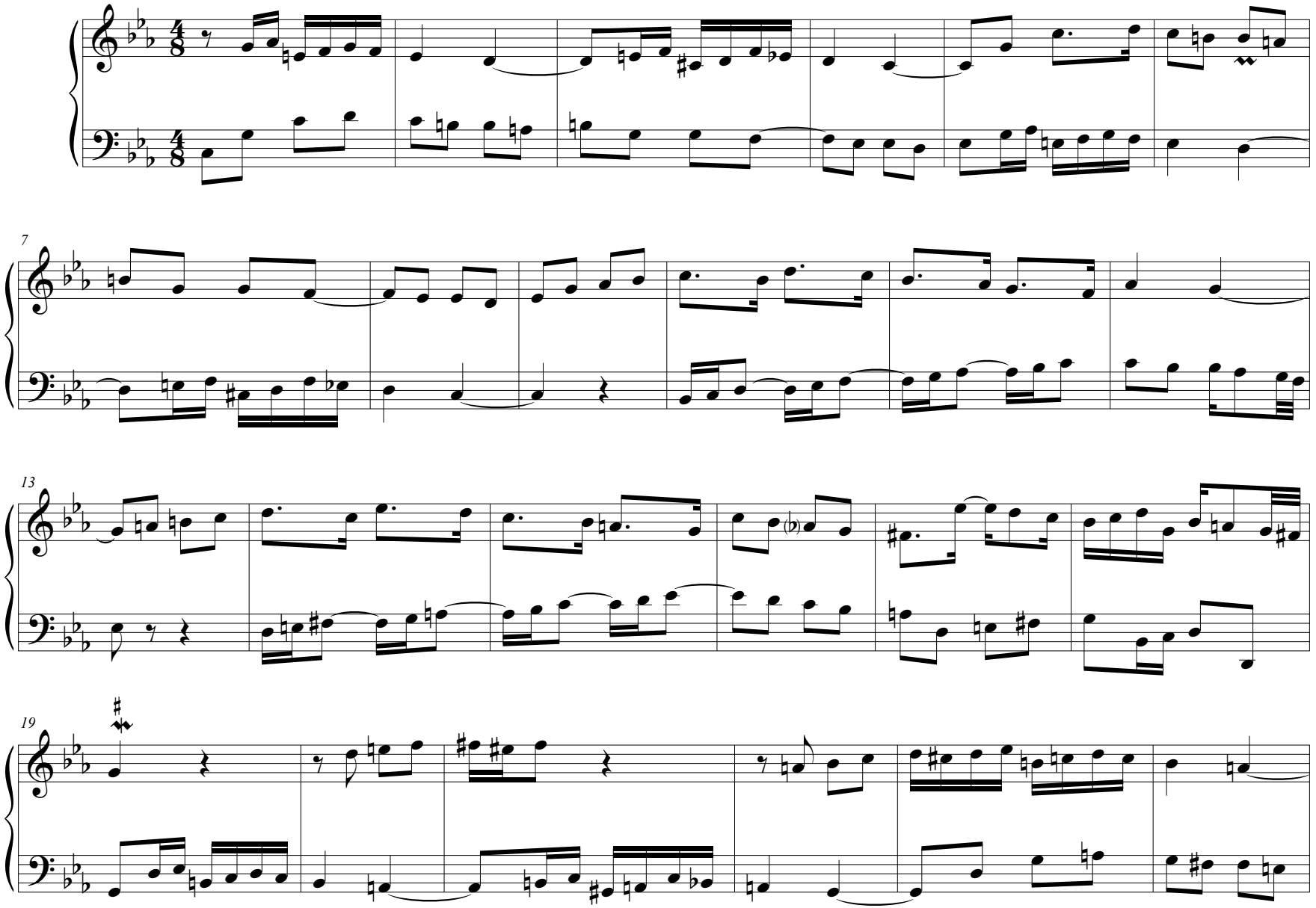


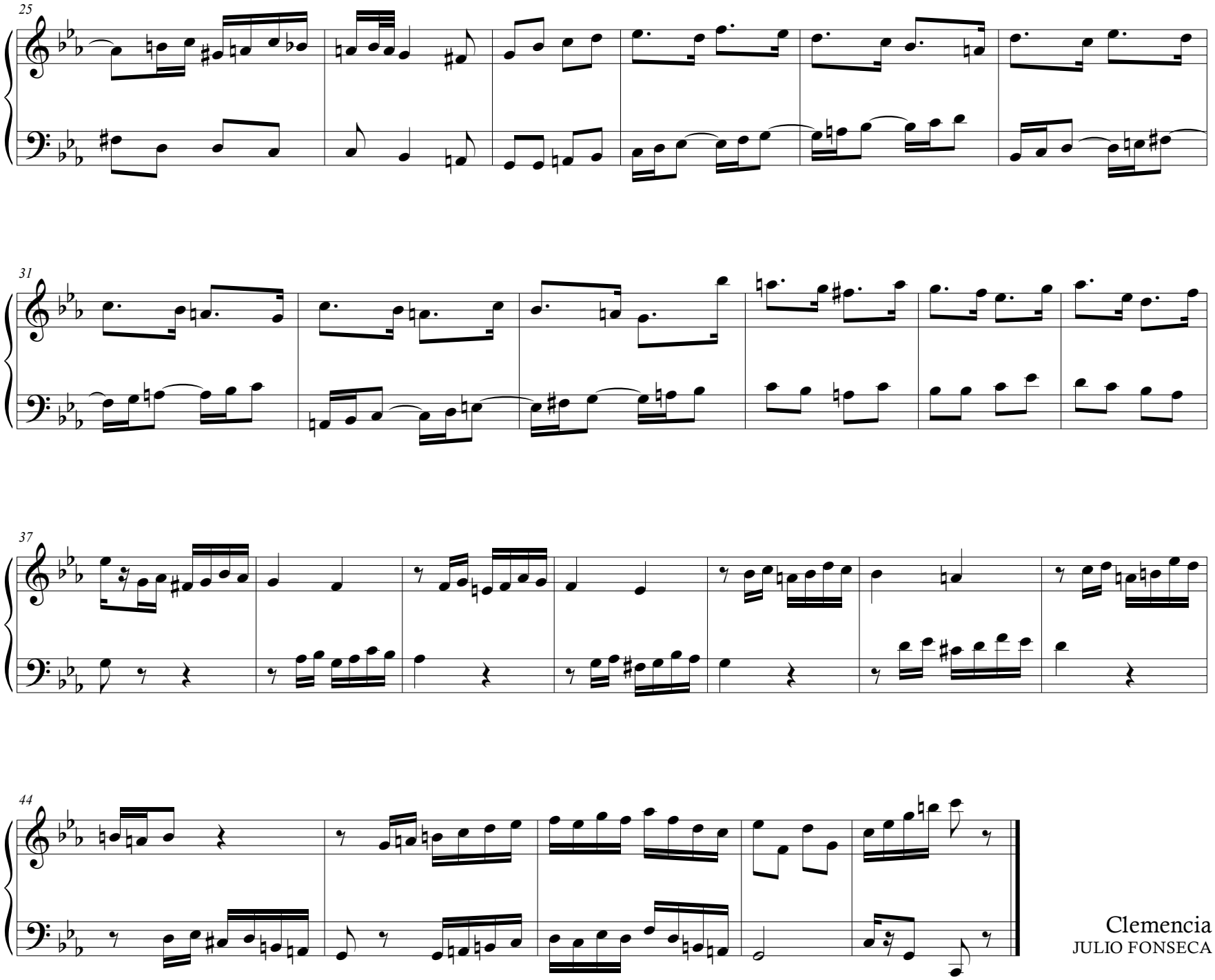


Pasión

PASIÓN ACEVEDO

II

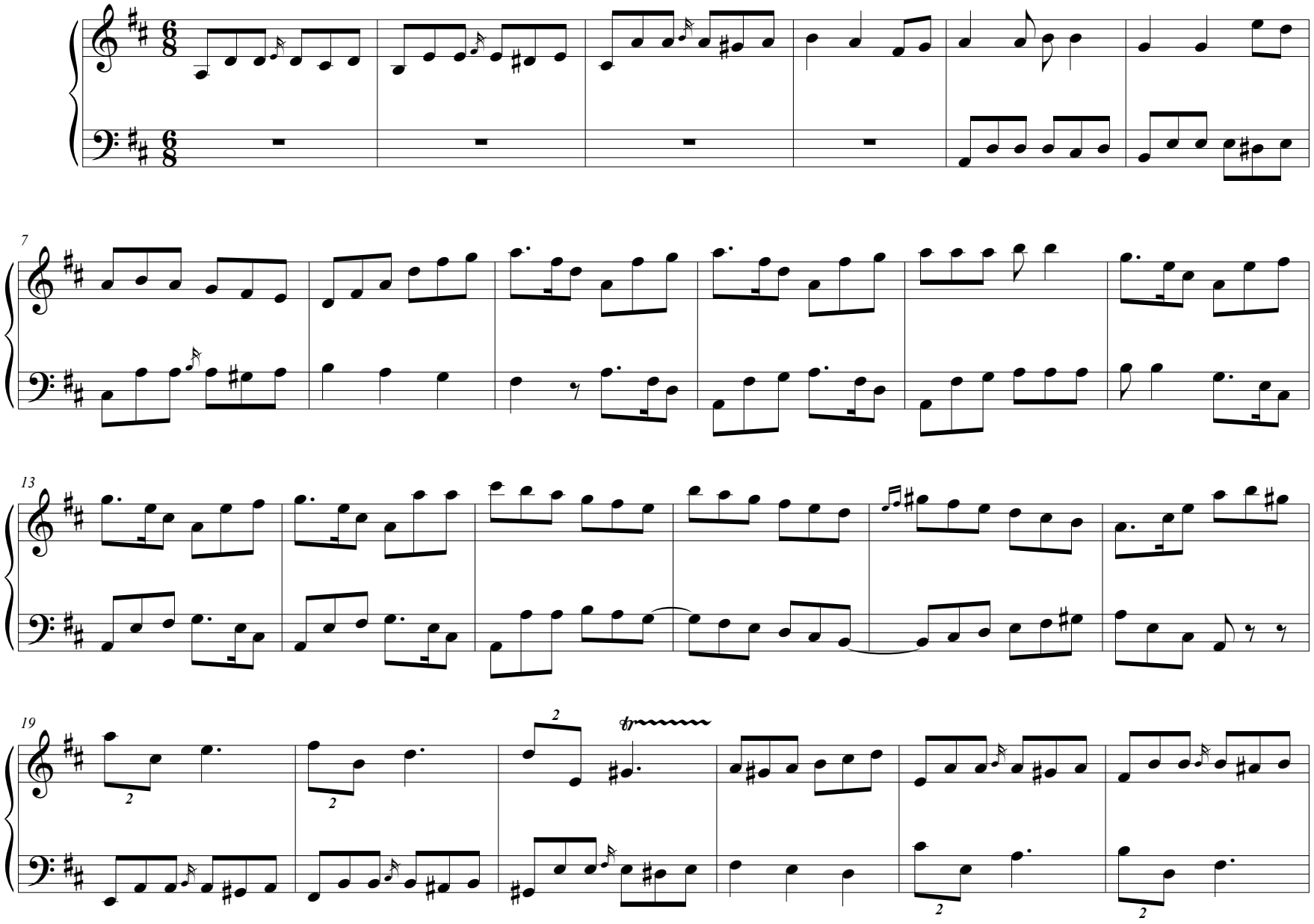


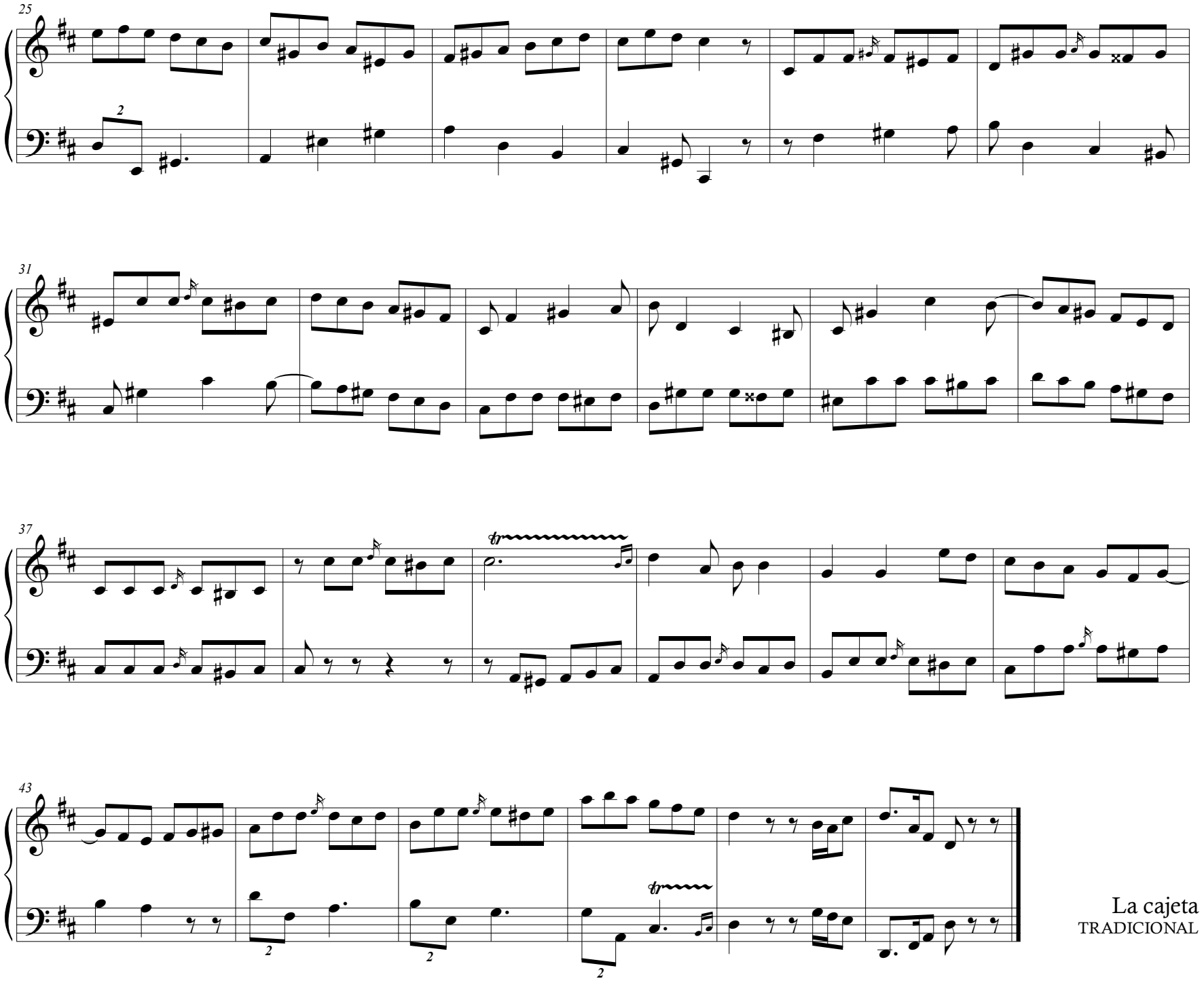


Clemencia

JULIO FONSECA

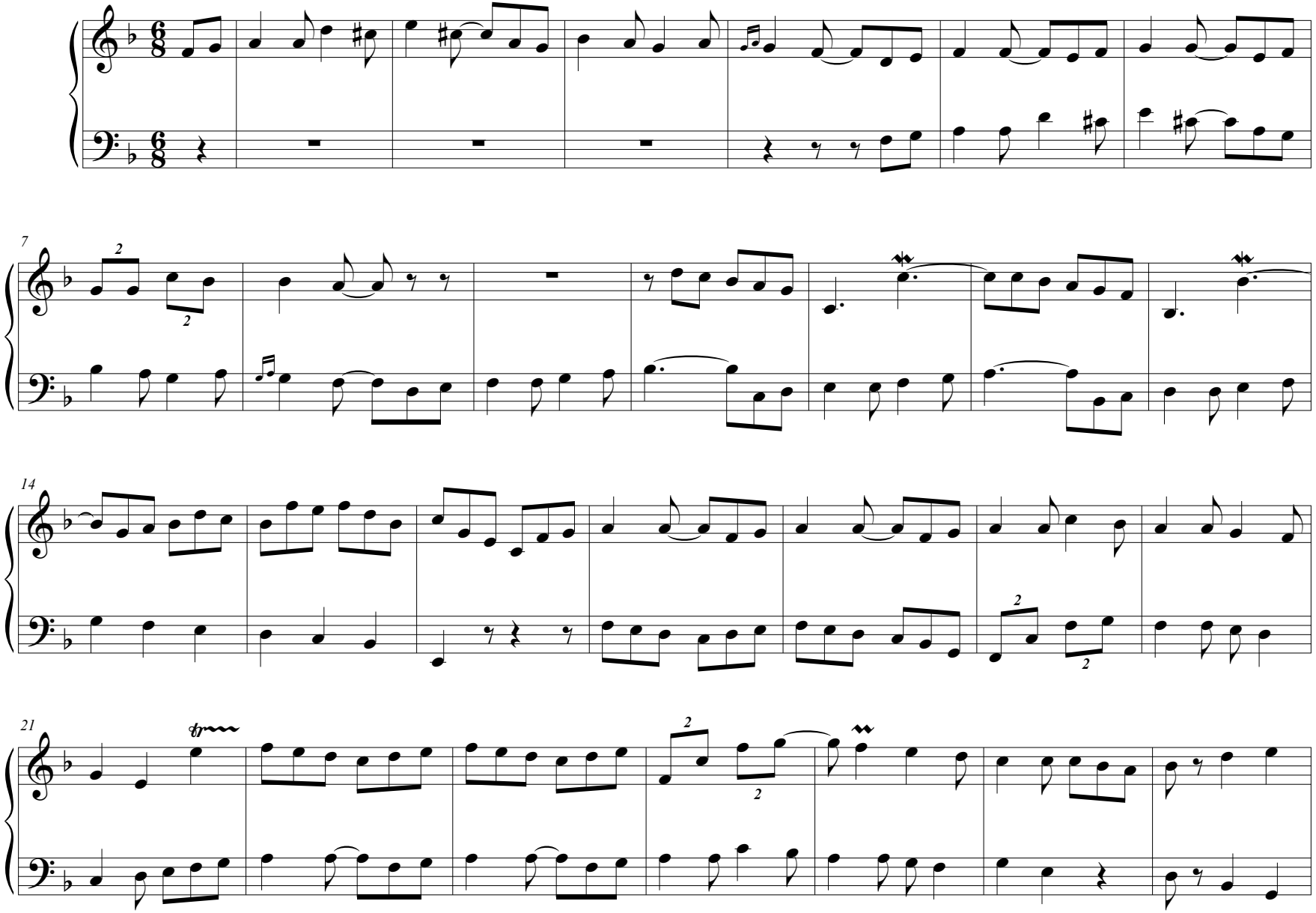
III

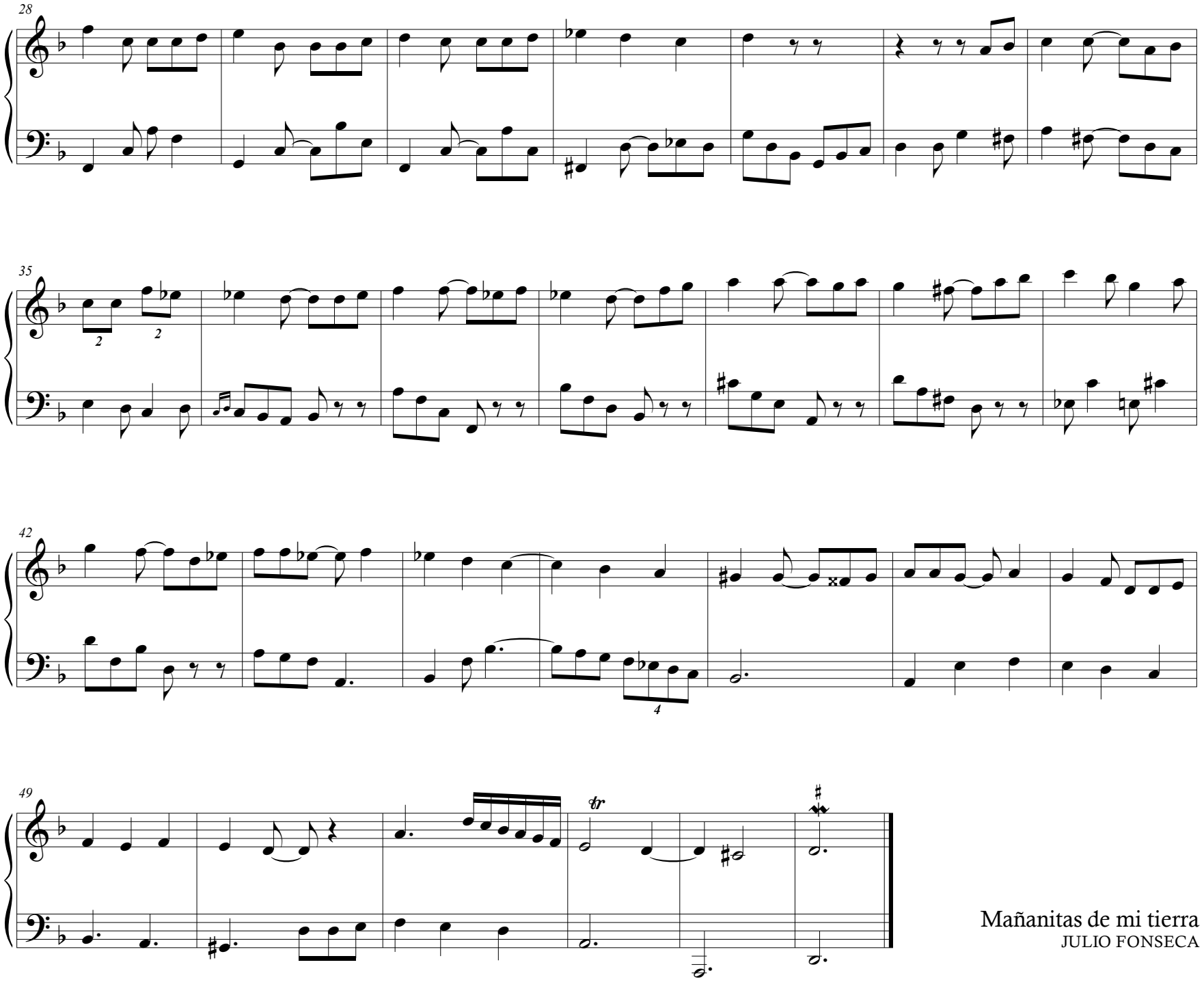




La cajeta
TRADICIONAL

IV

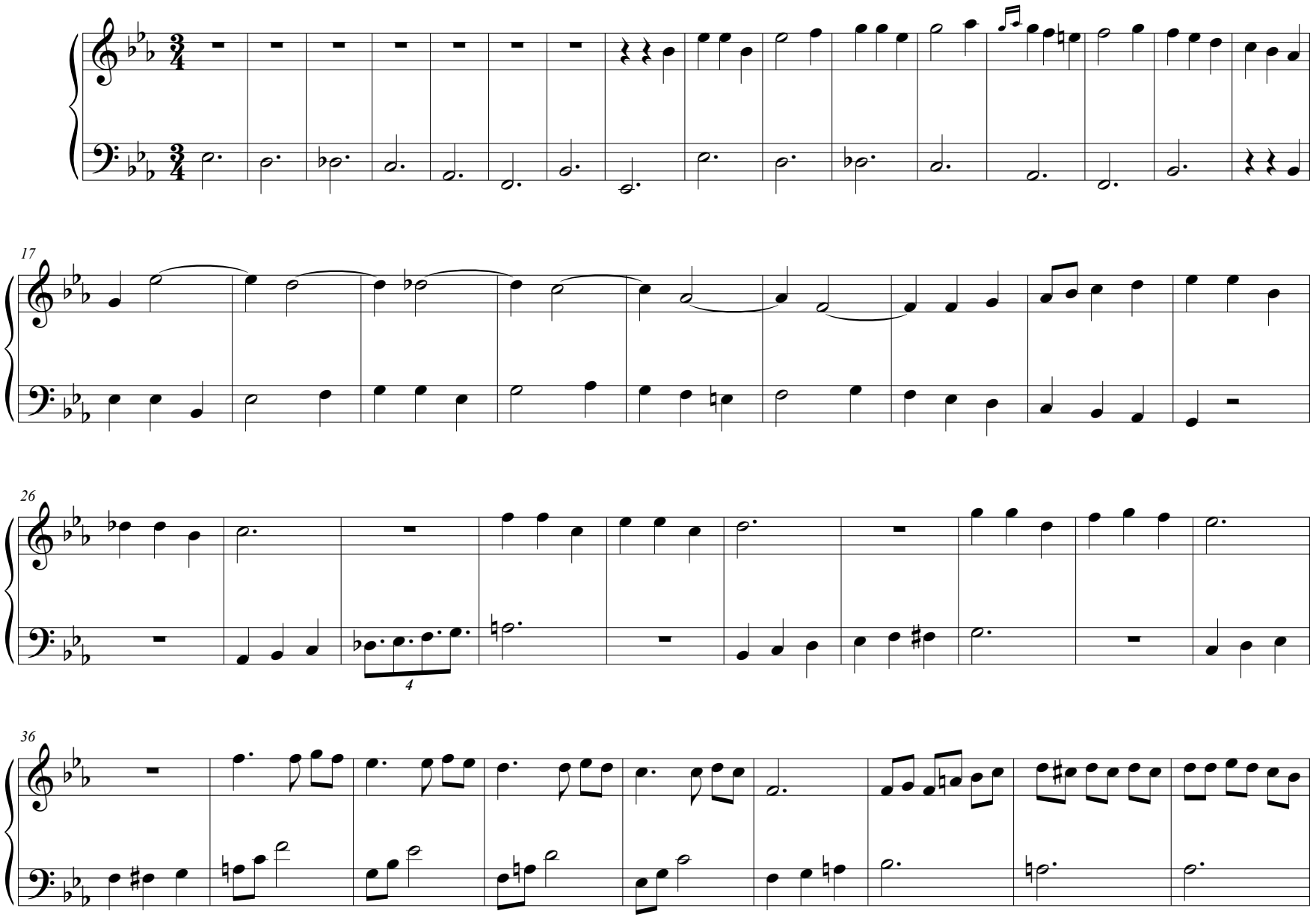


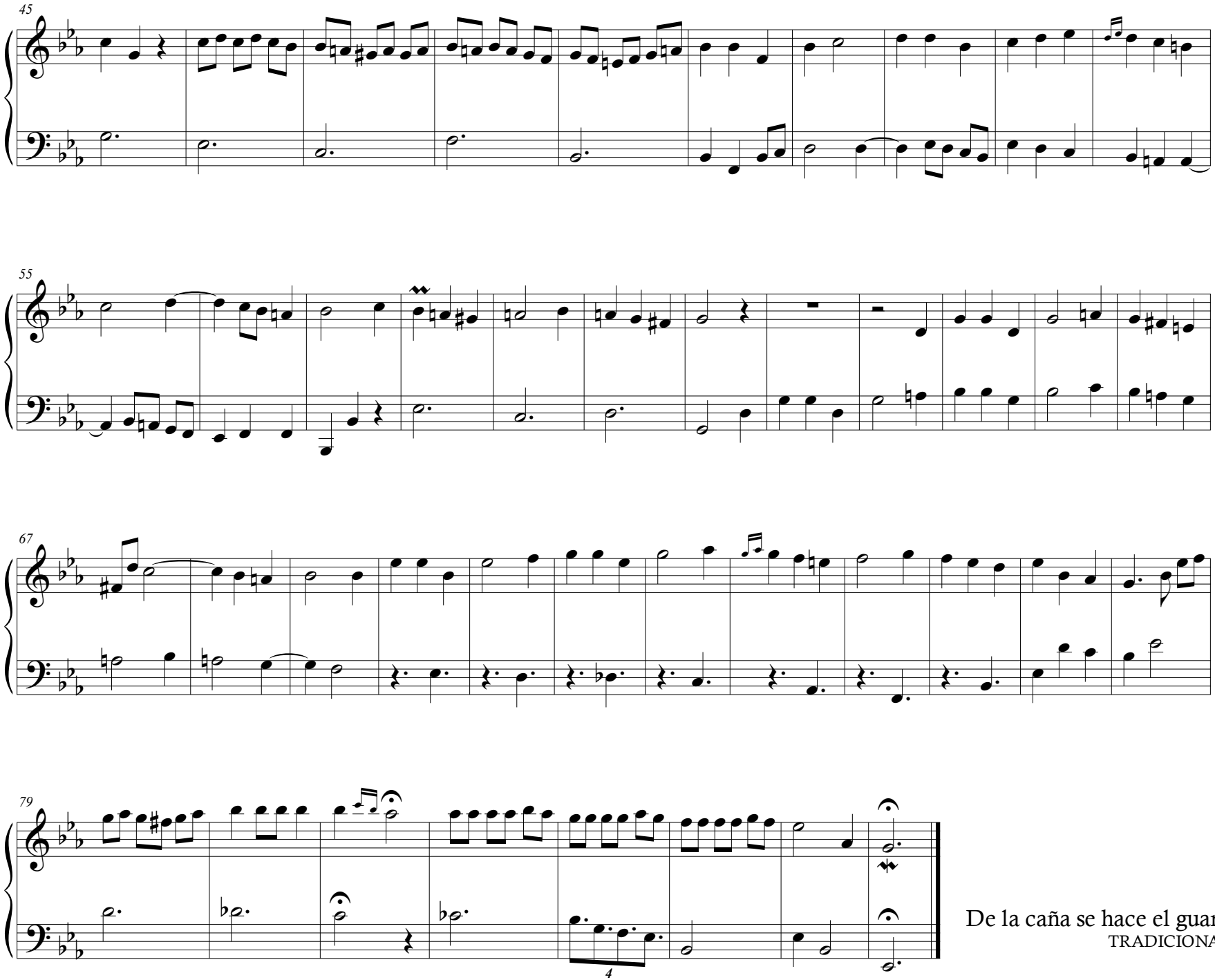


Mañanitas de mi tierra

JULIO FONSECA

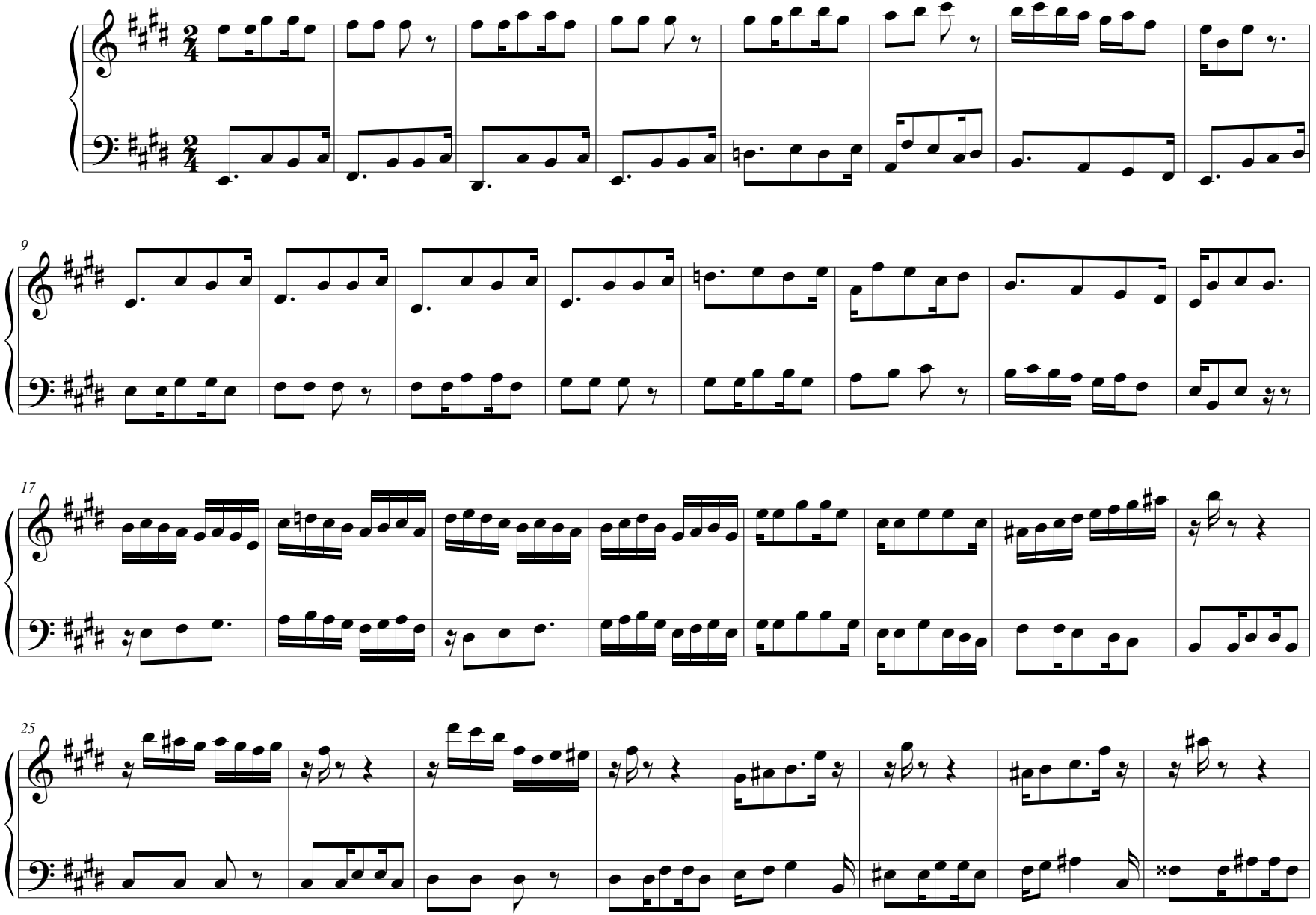
V

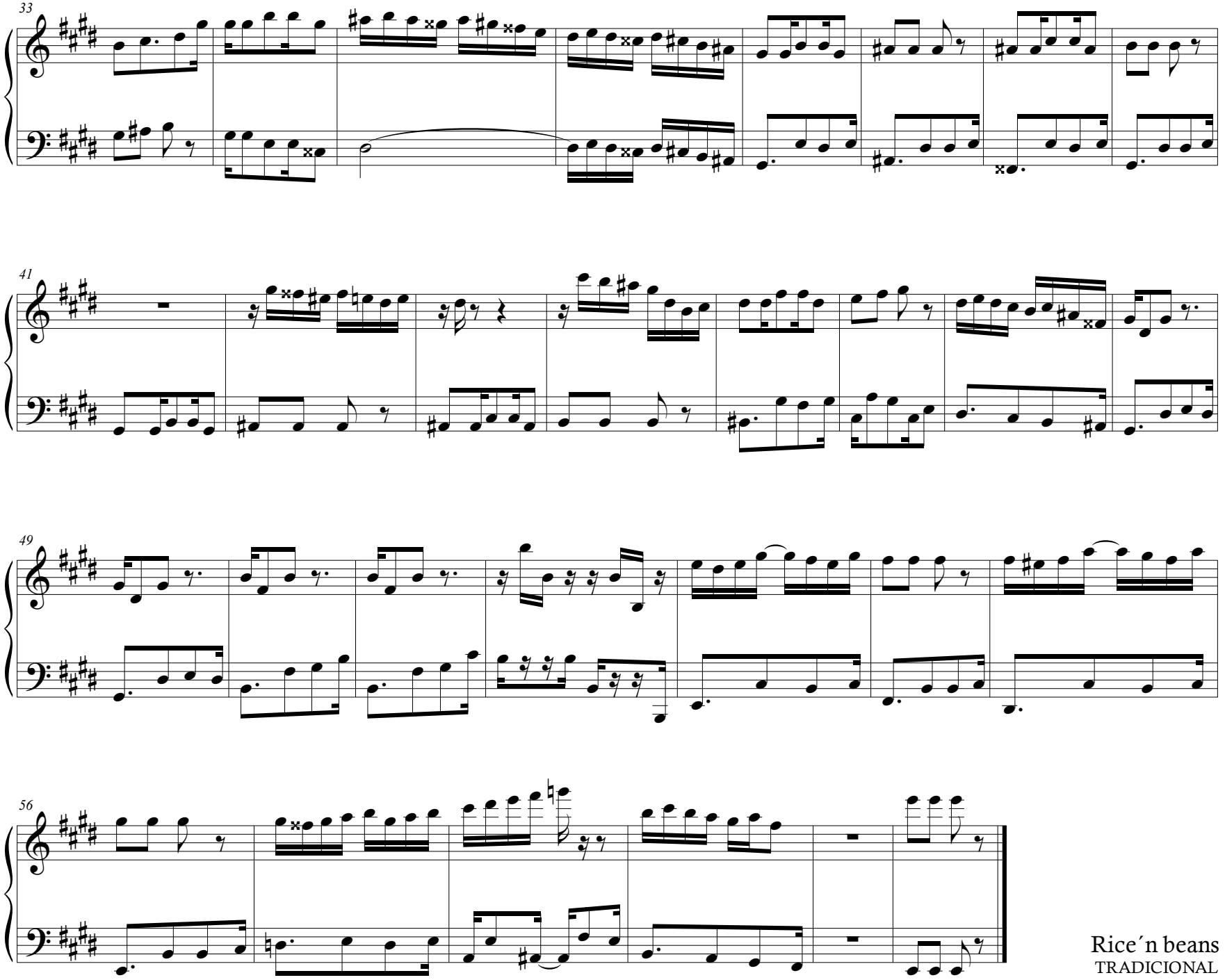




De la caña se hace el guaro
TRADICIONAL

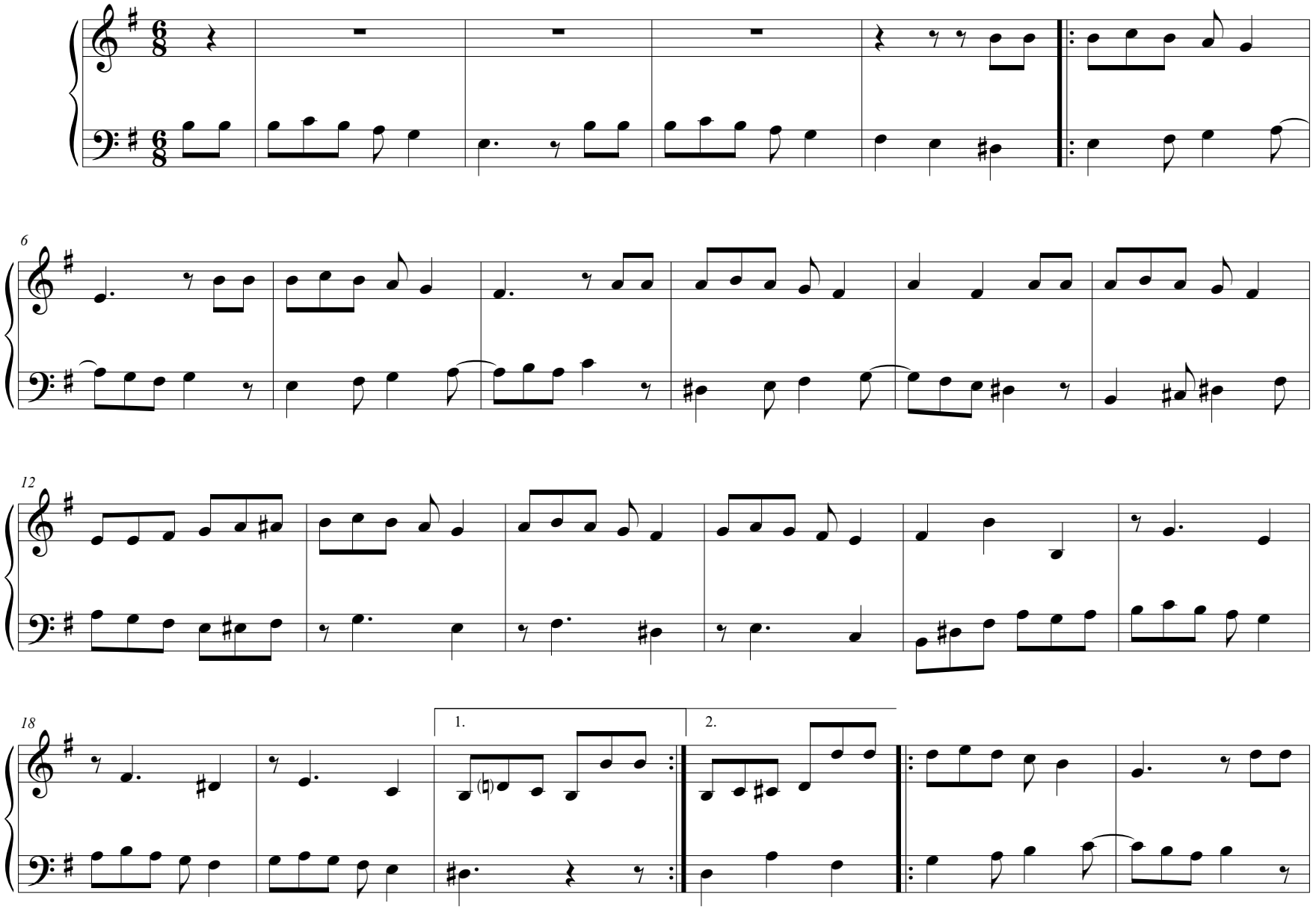
VI

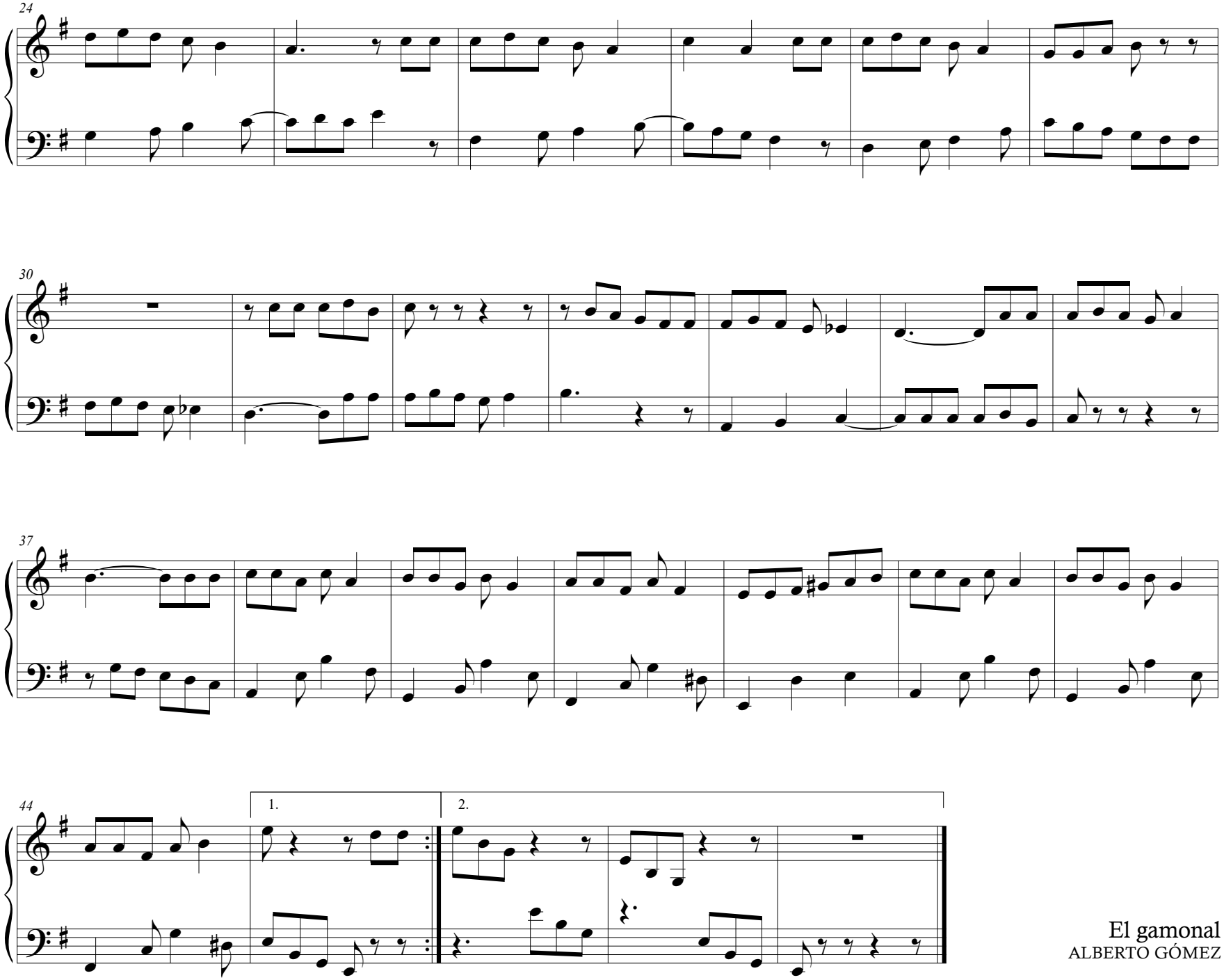




Rice´n beans
TRADICIONAL

VII

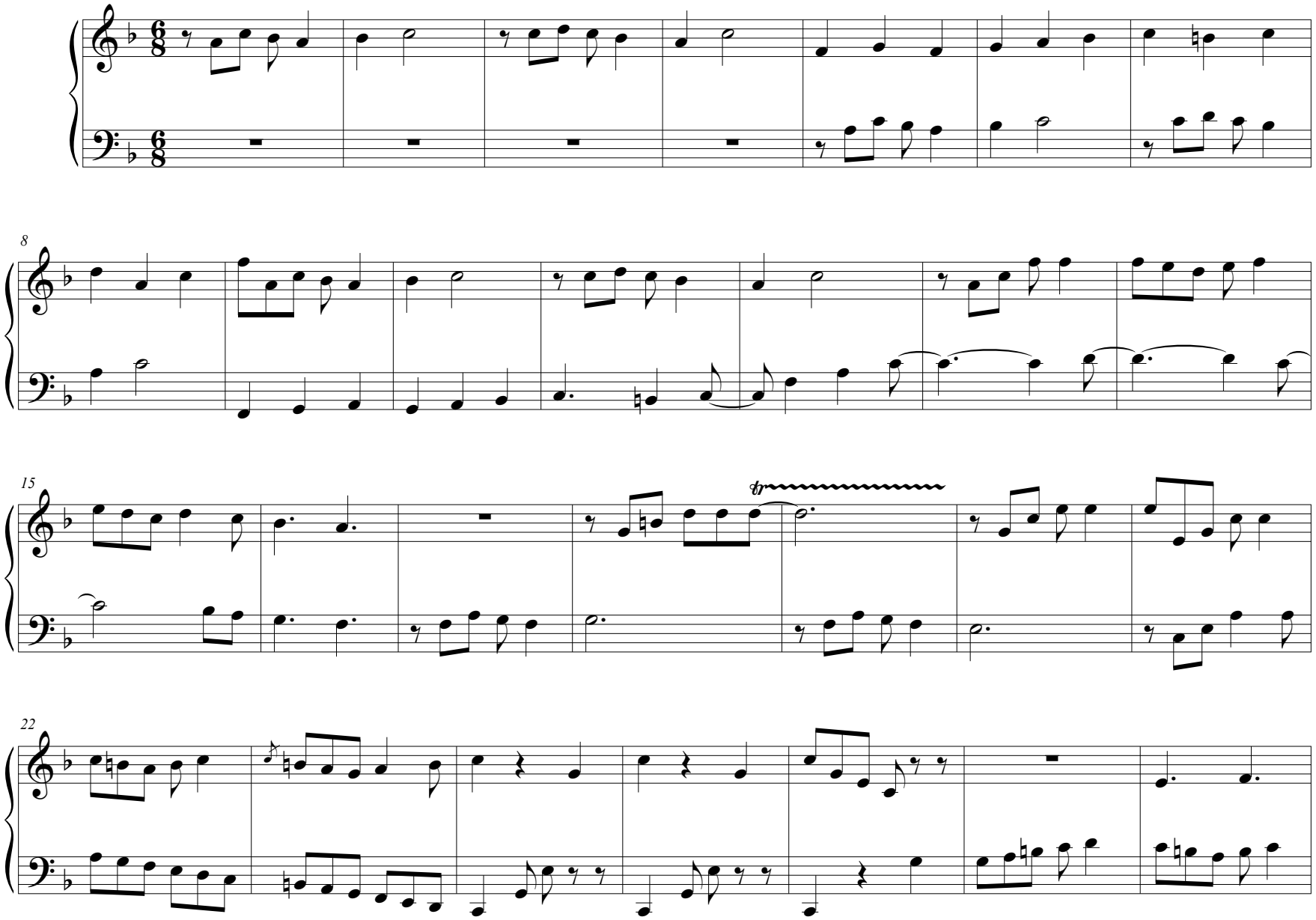


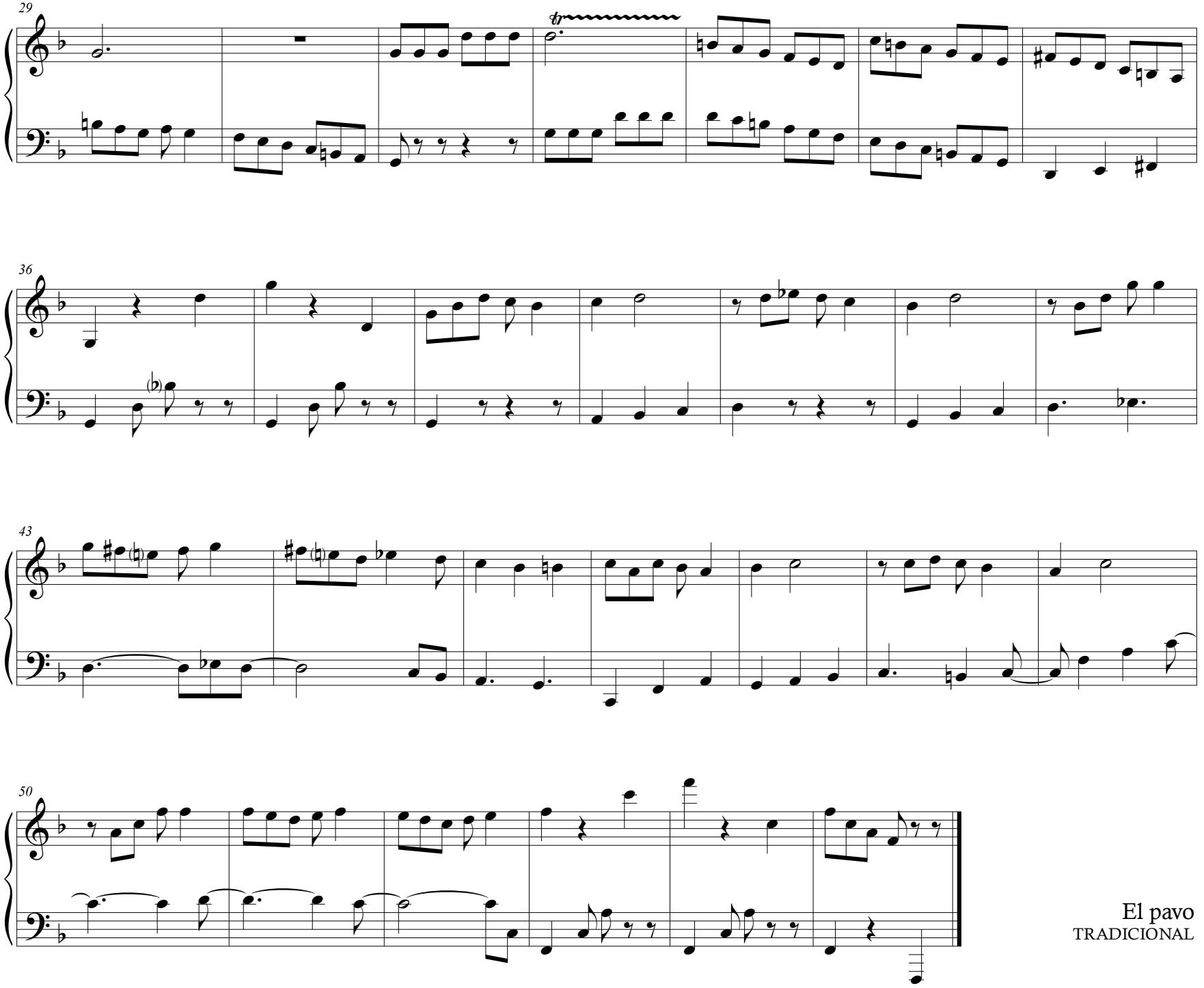


El gamonal

ALBERTO GÓMEZ

VIII

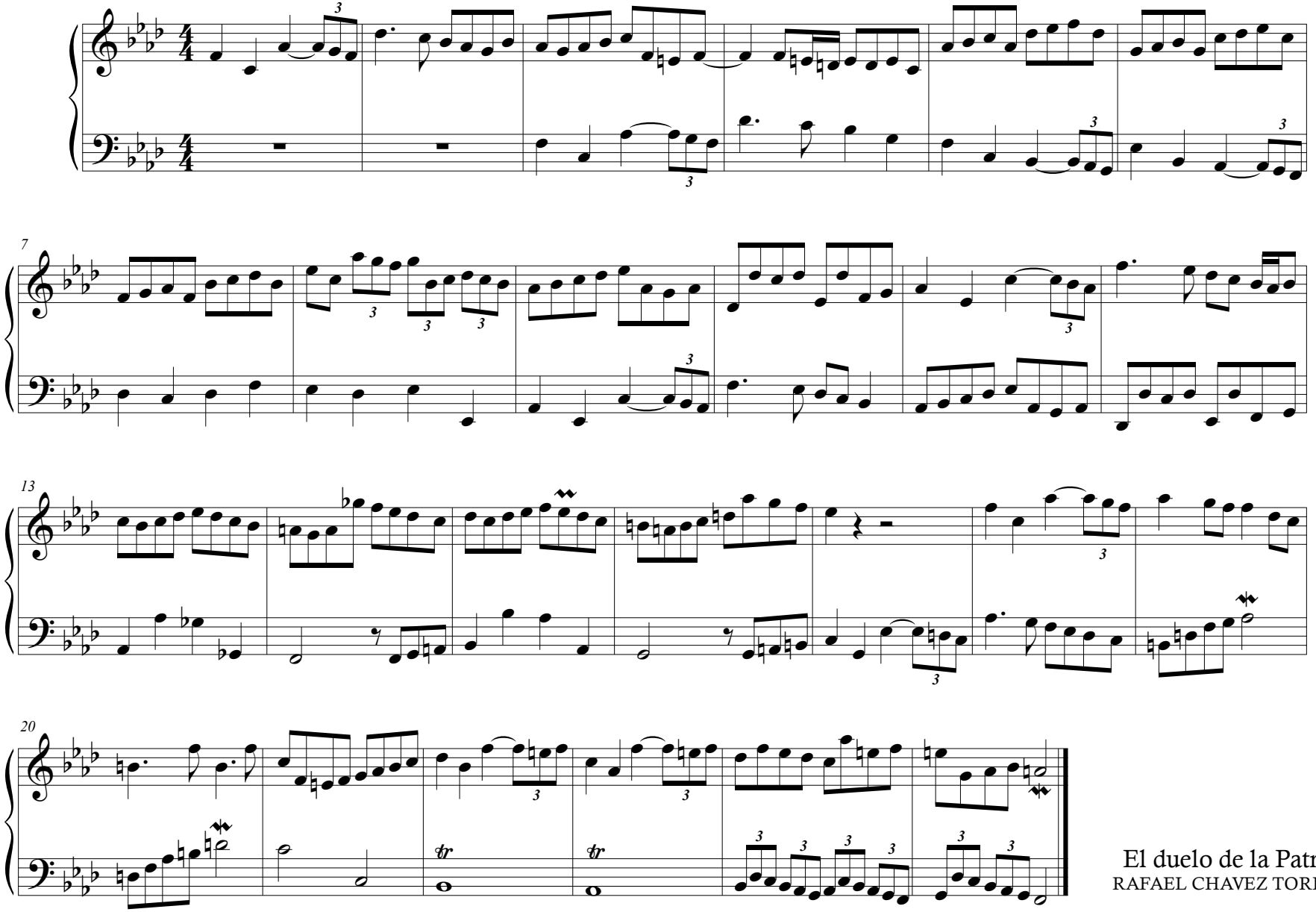




El pavo
TRADICIONAL

Esta página aparece intencionadamente en blanco

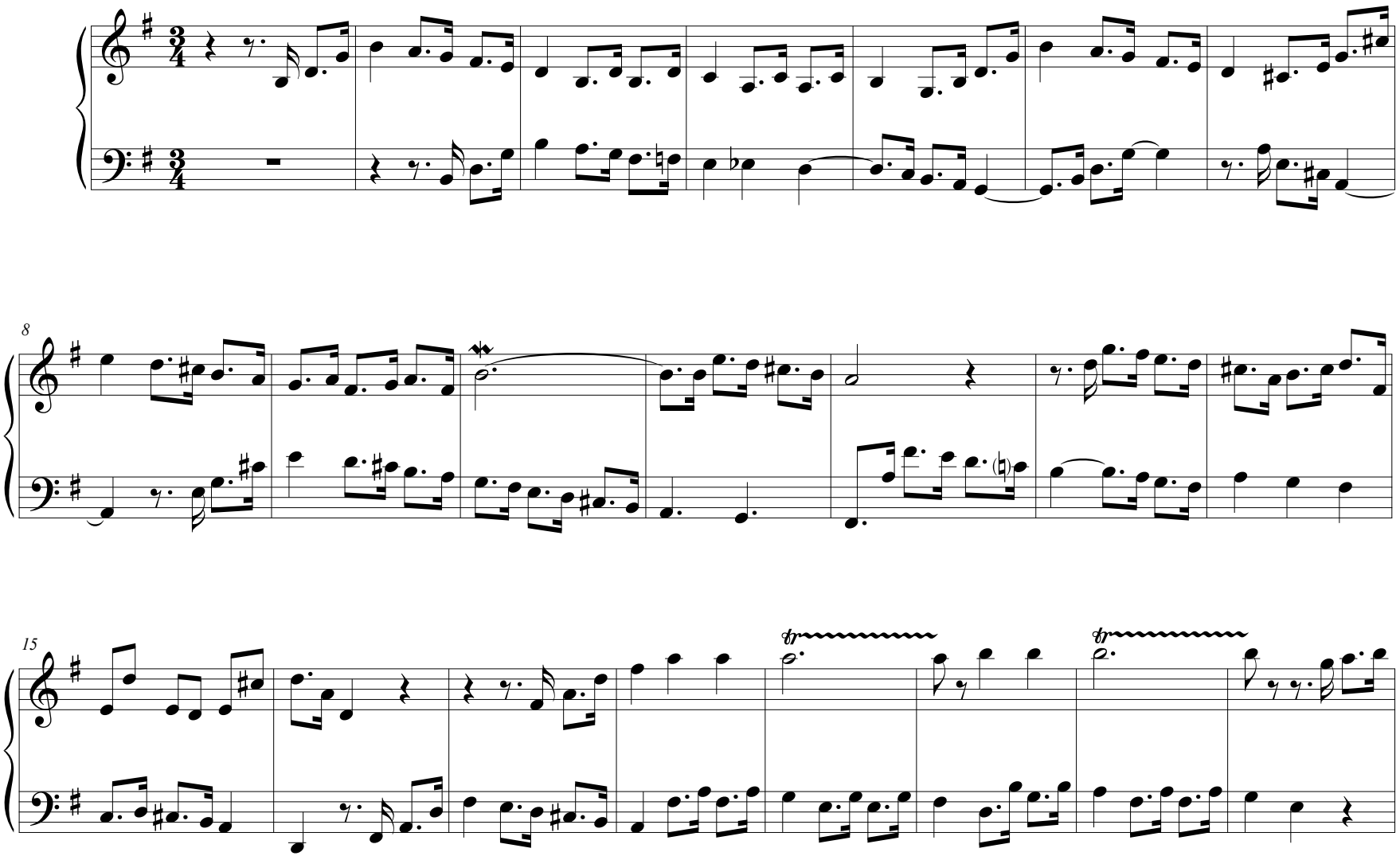
IX

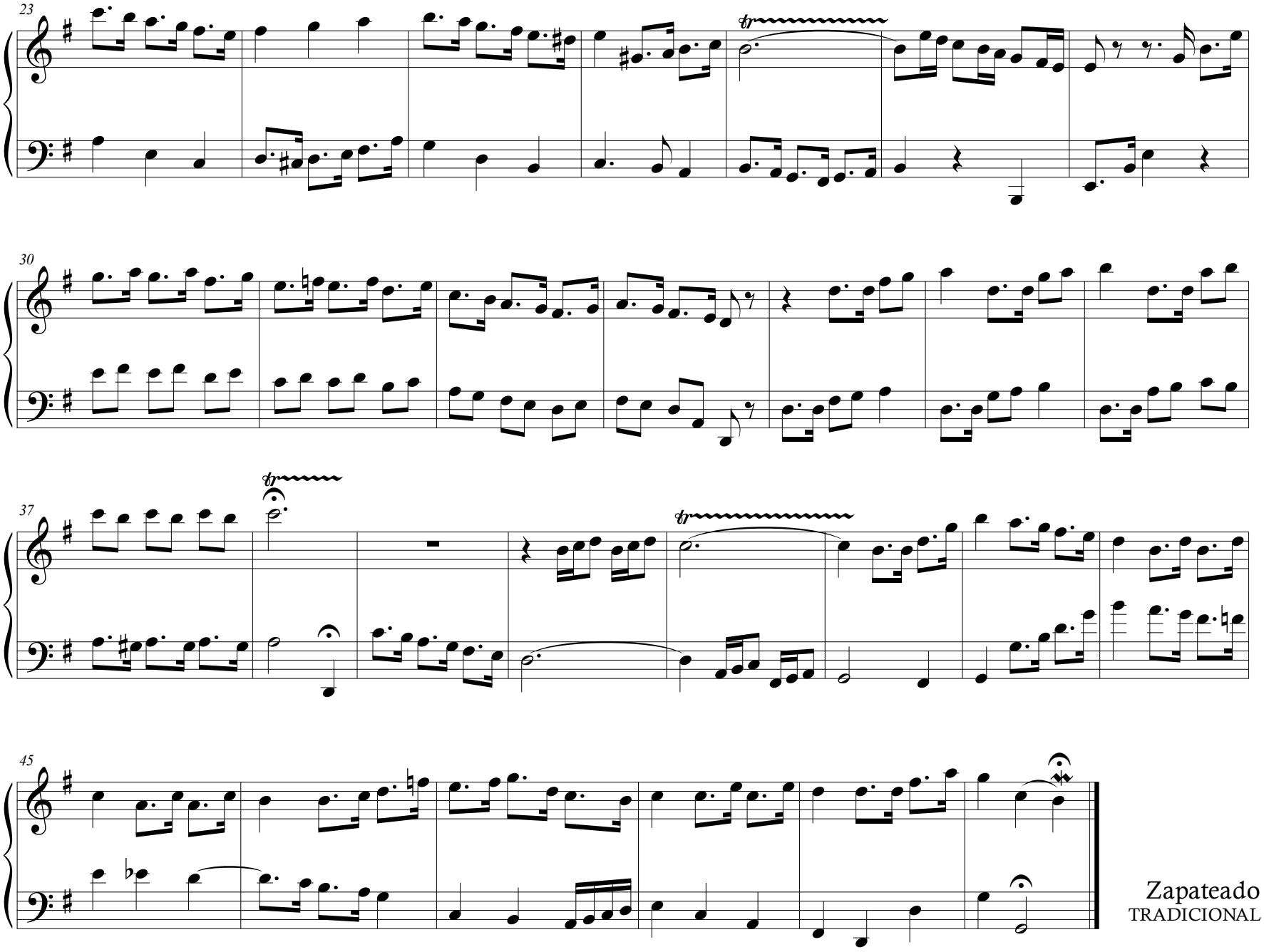


El duelo de la Patria

RAFAEL CHAVEZ TORRES

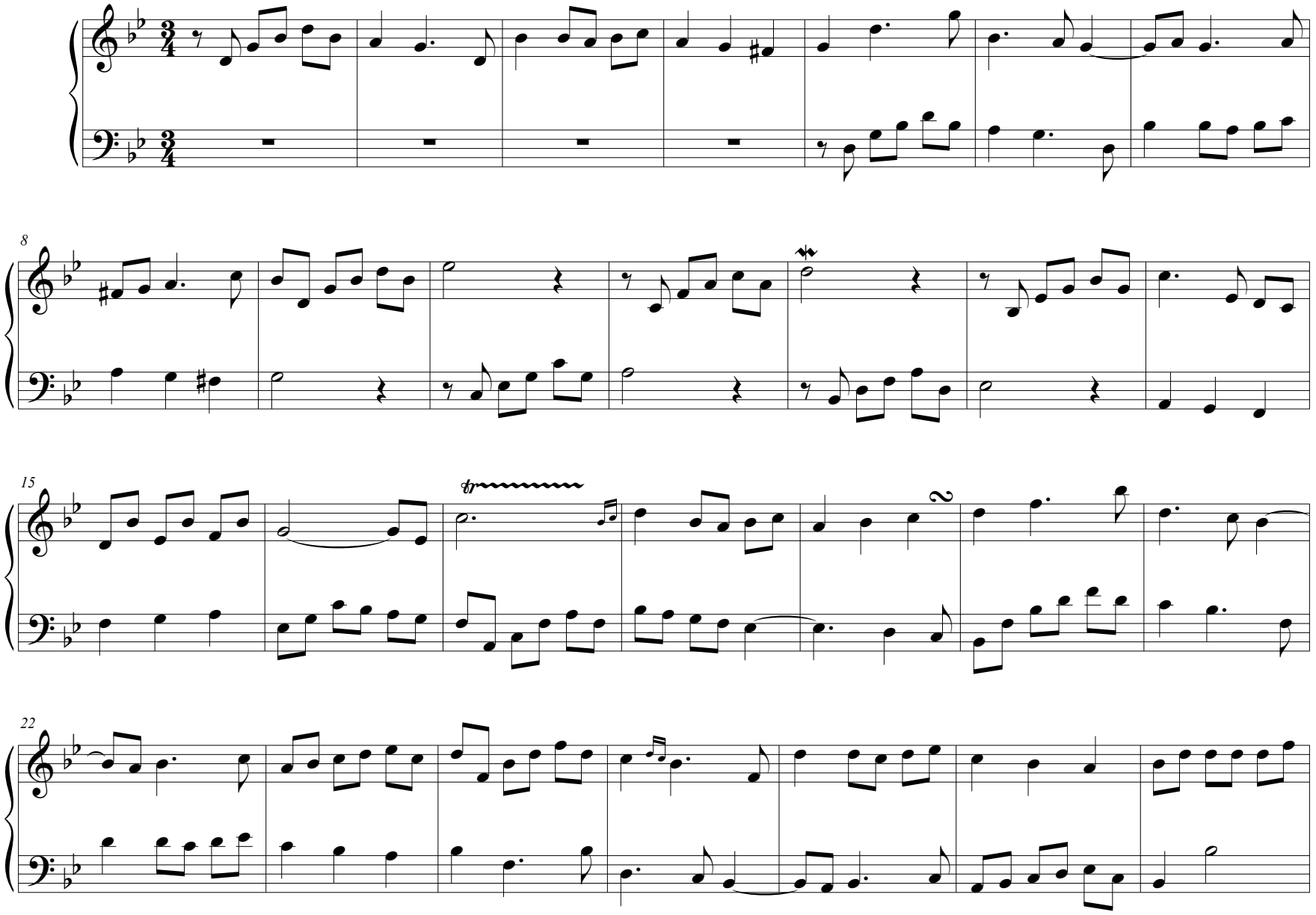
X

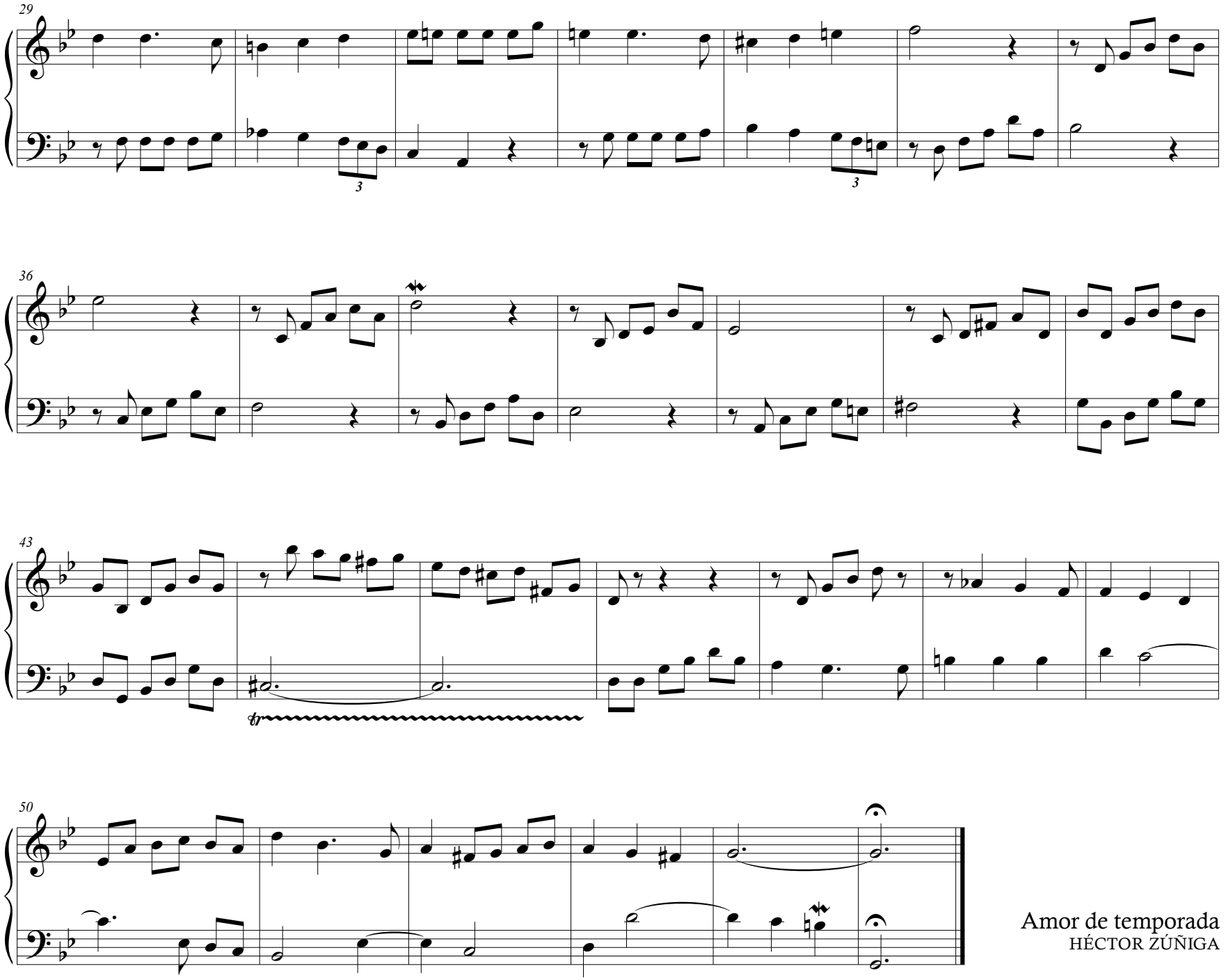




Zapateado
TRADICIONAL

XI

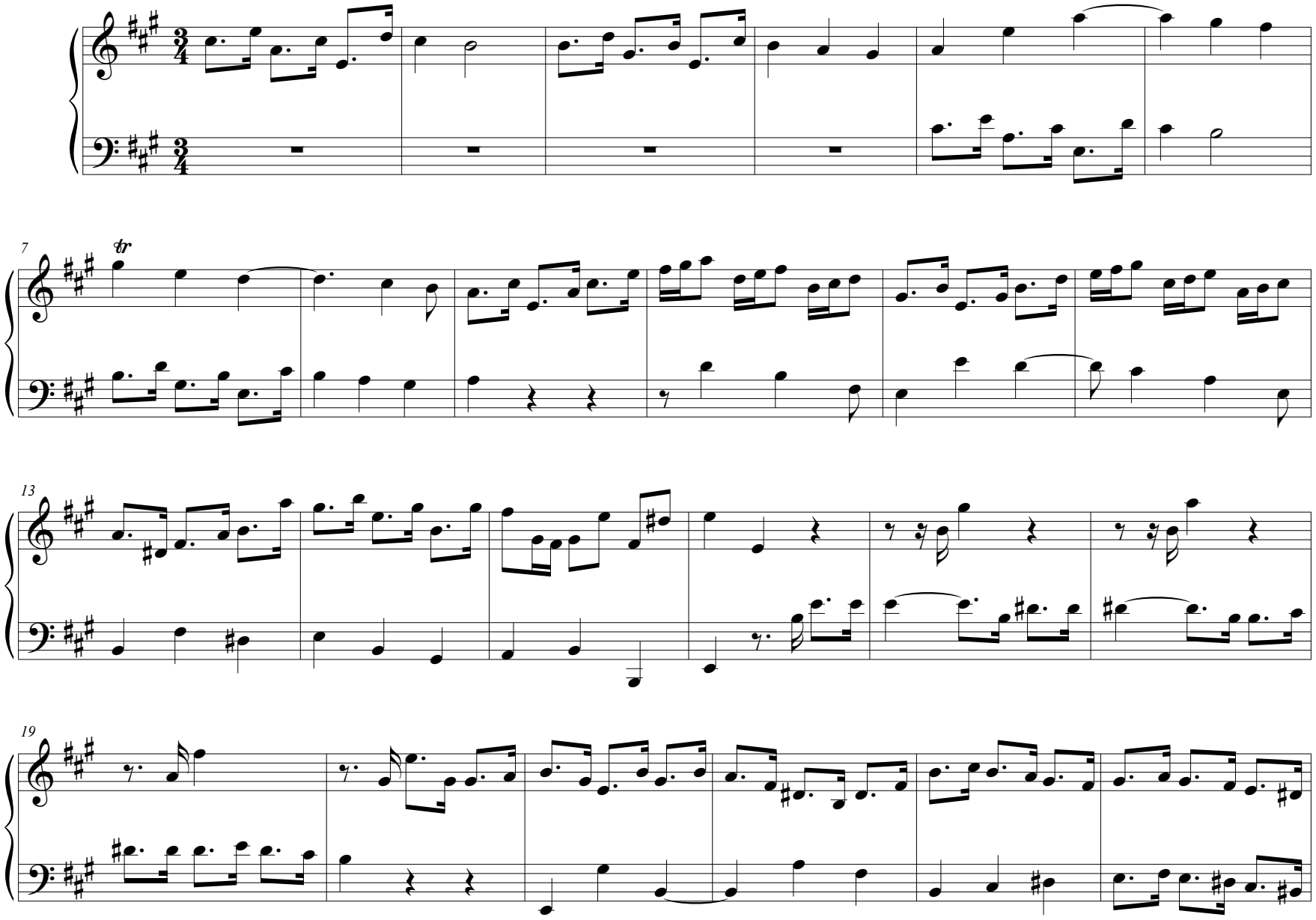


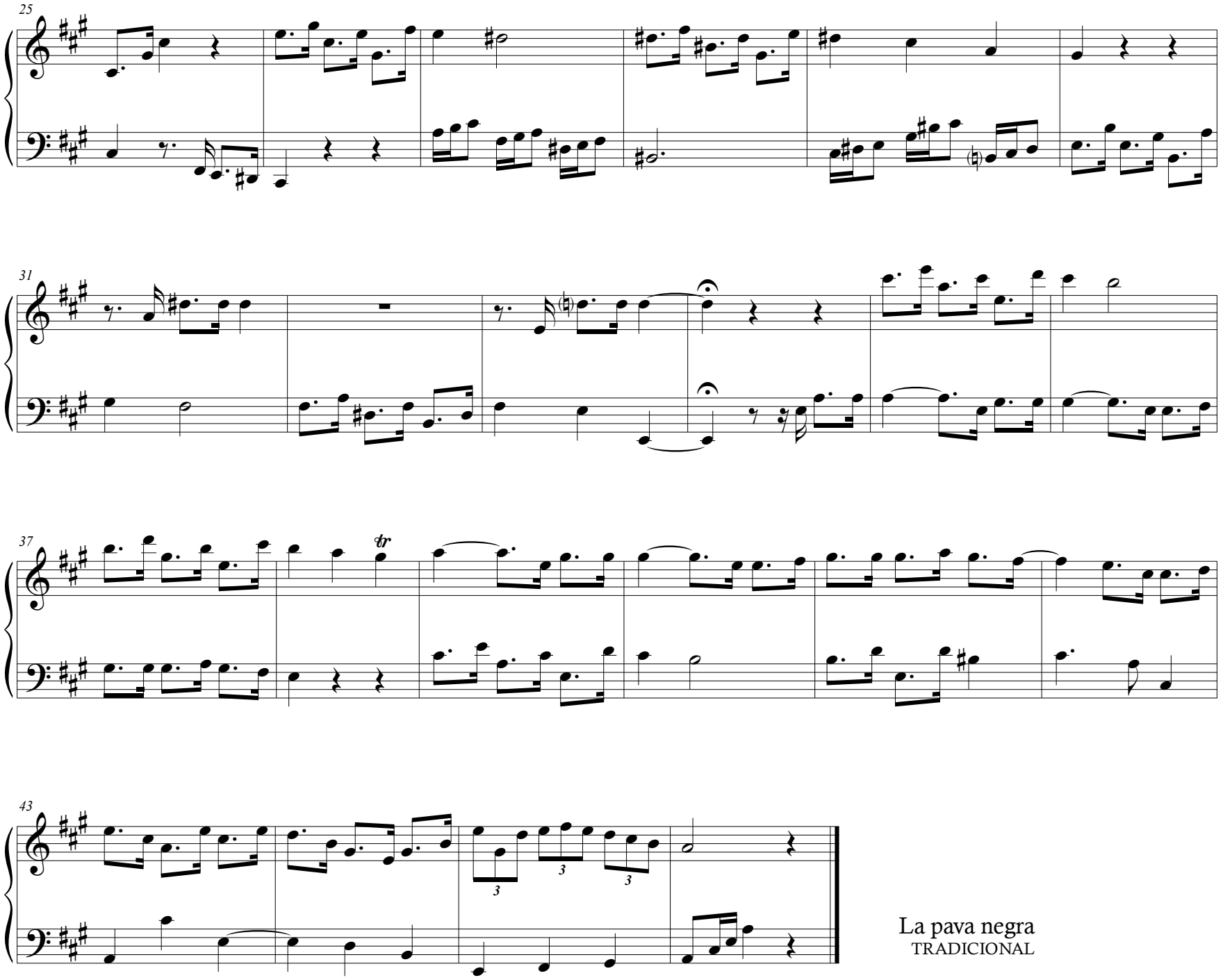


Amor de temporada

HÉCTOR ZÚÑIGA

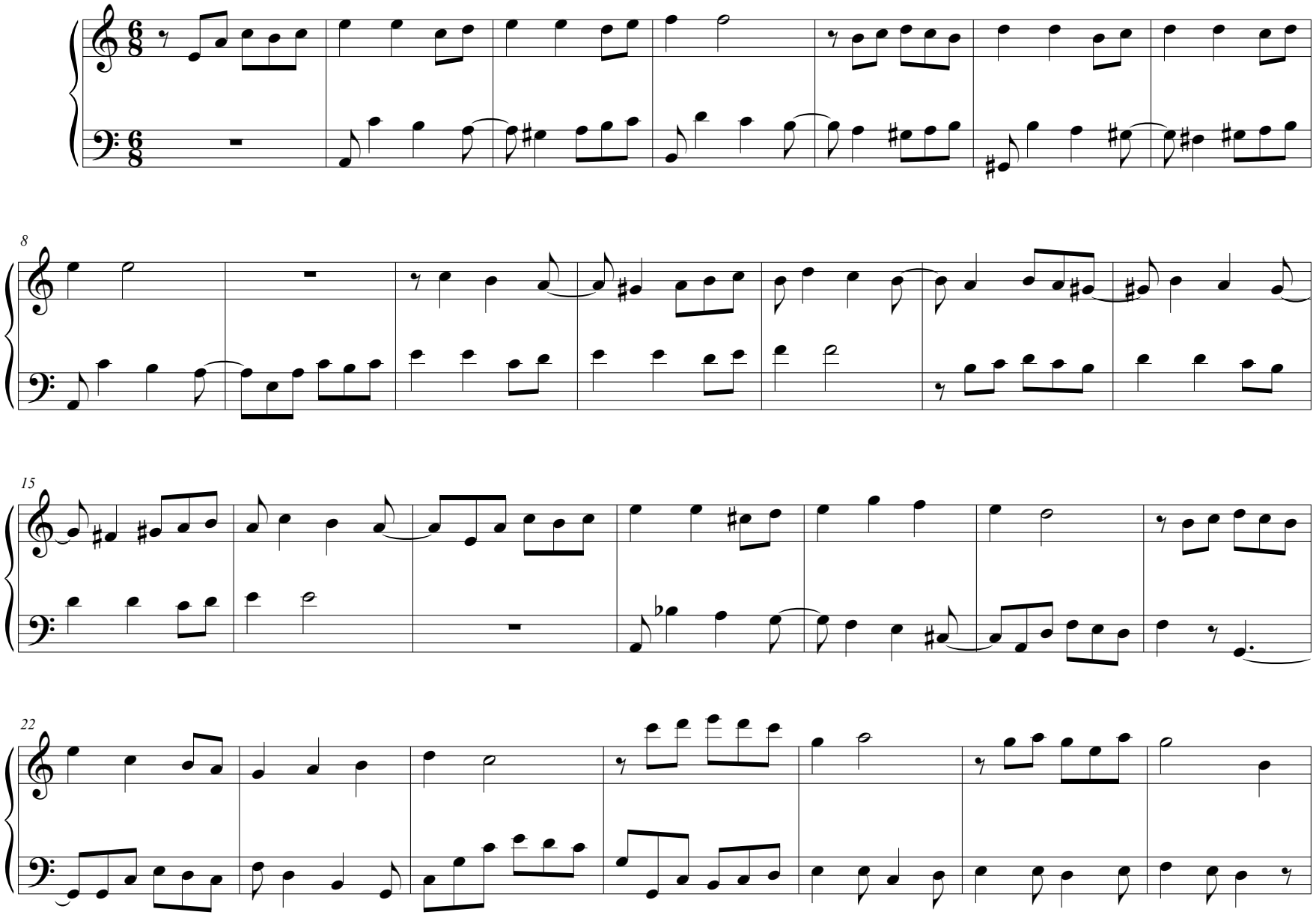
XII

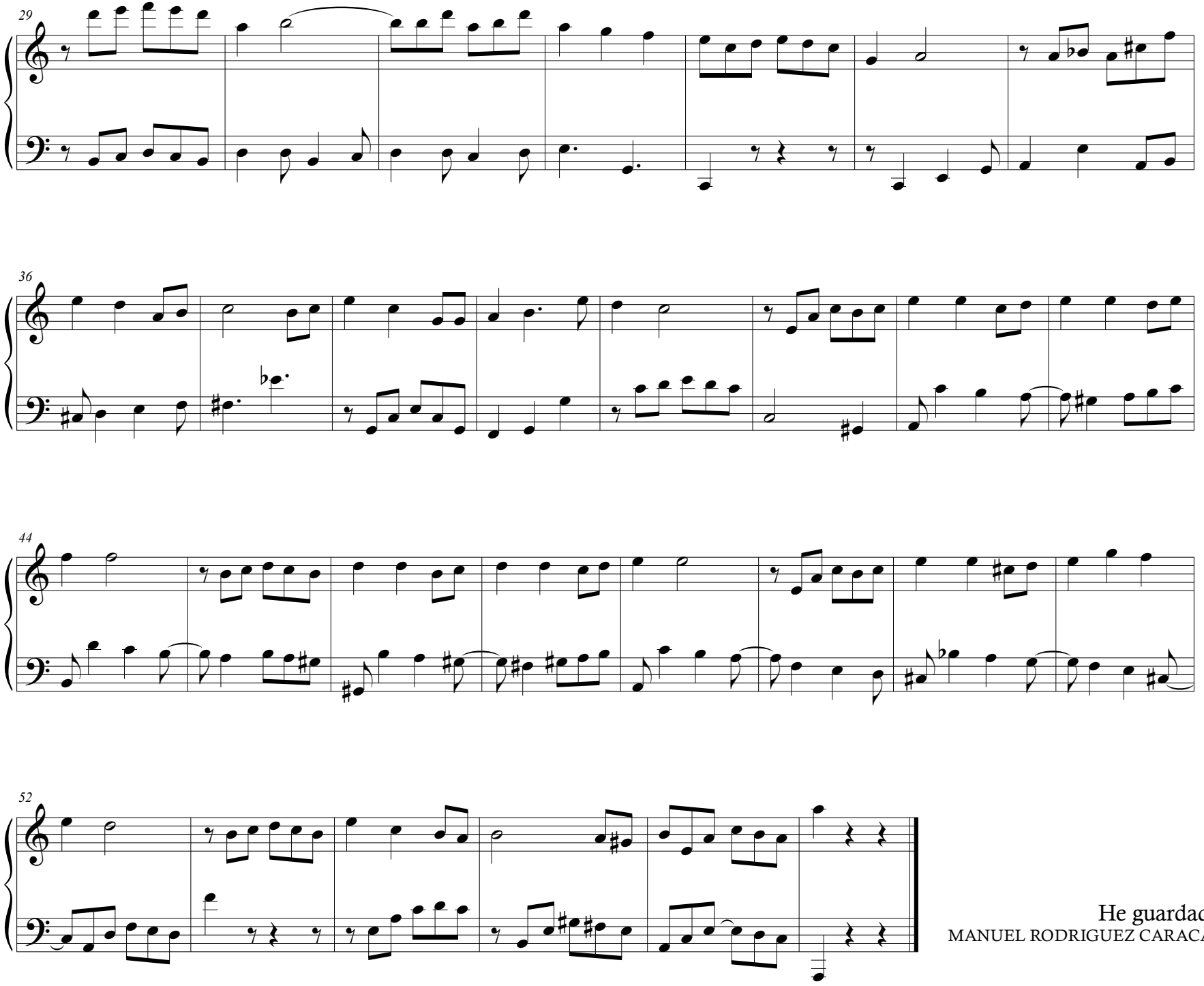




La pava negra
TRADICIONAL

XIII

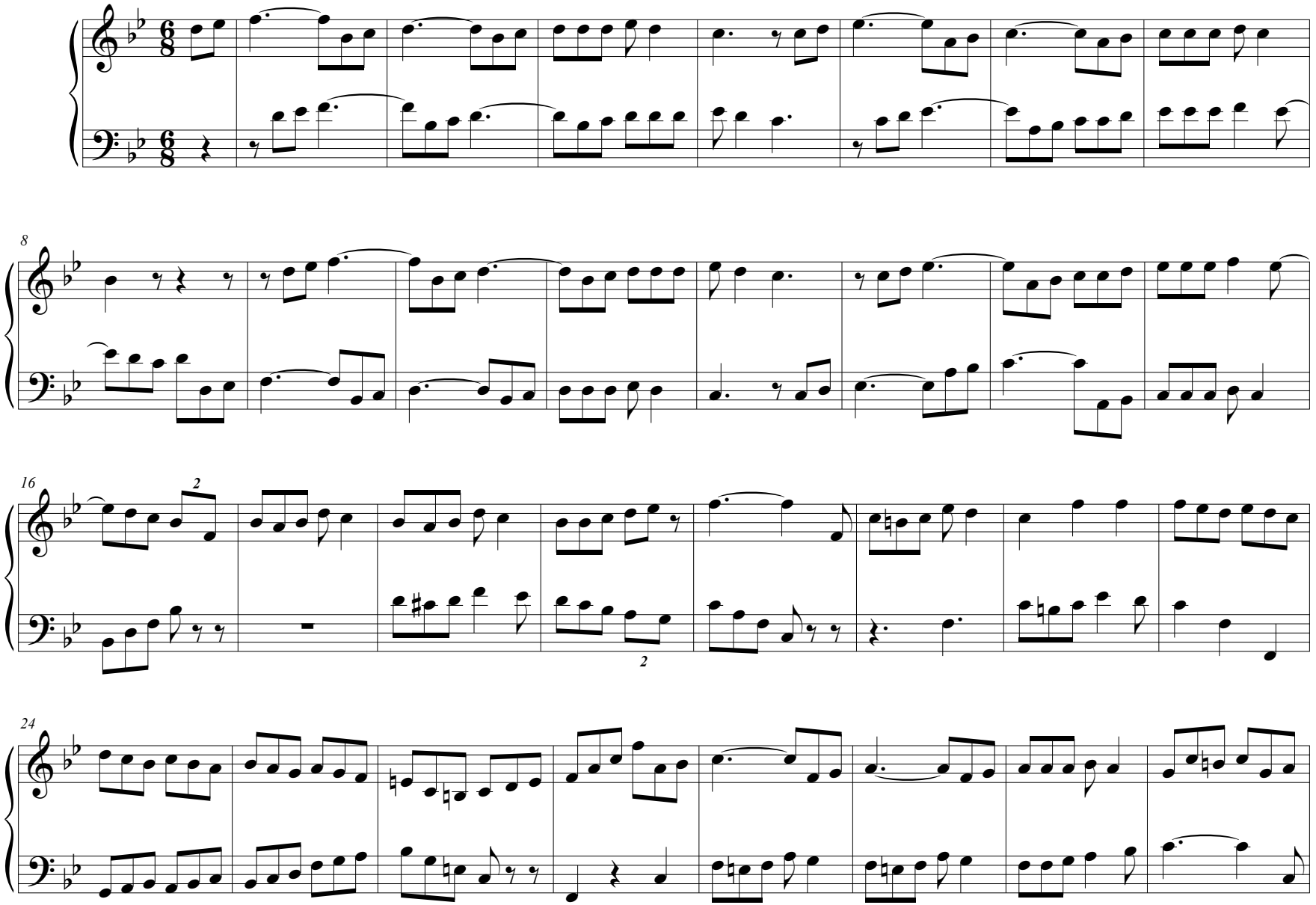


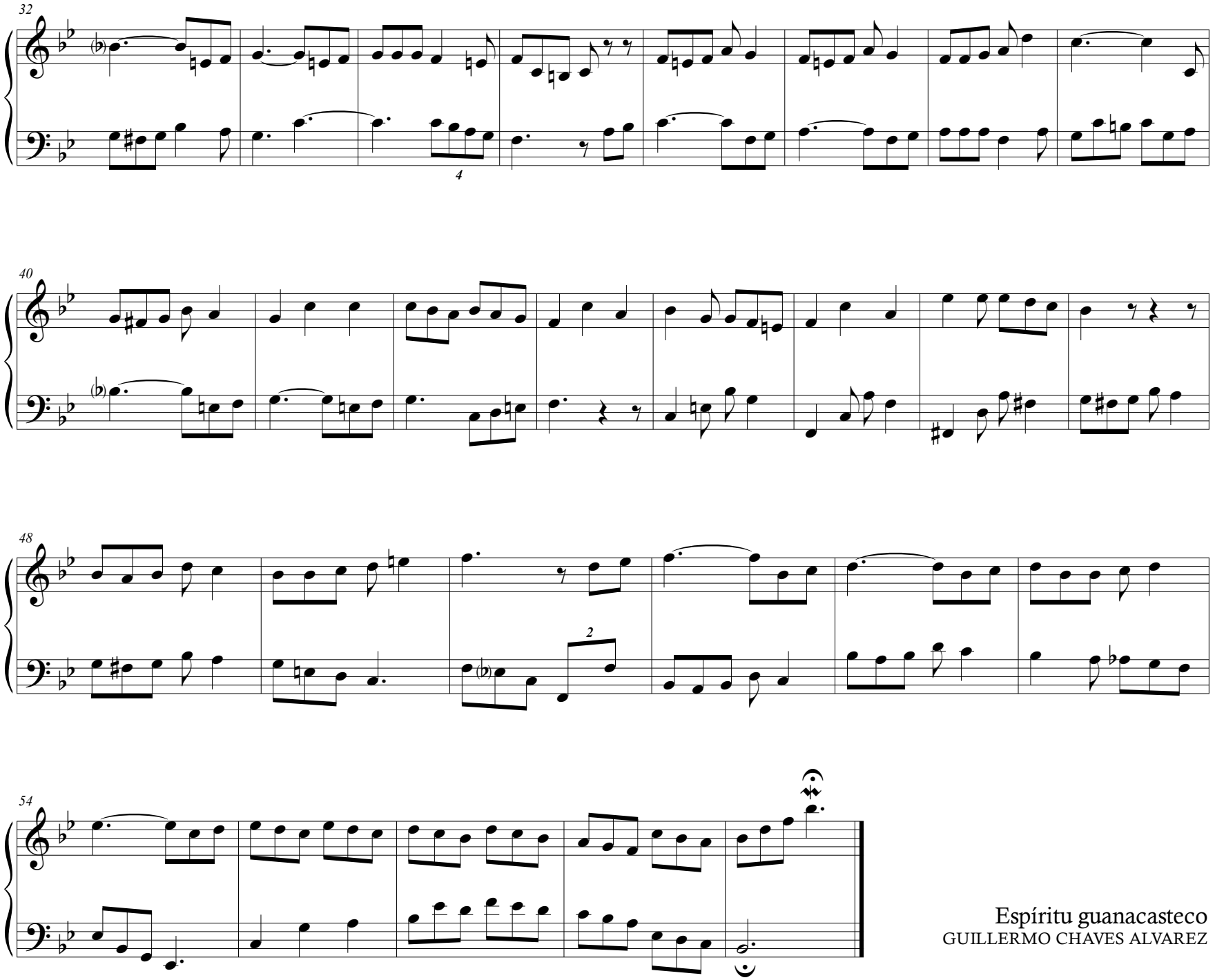


He guardado

MANUEL RODRIGUEZ CARACAS

XIV

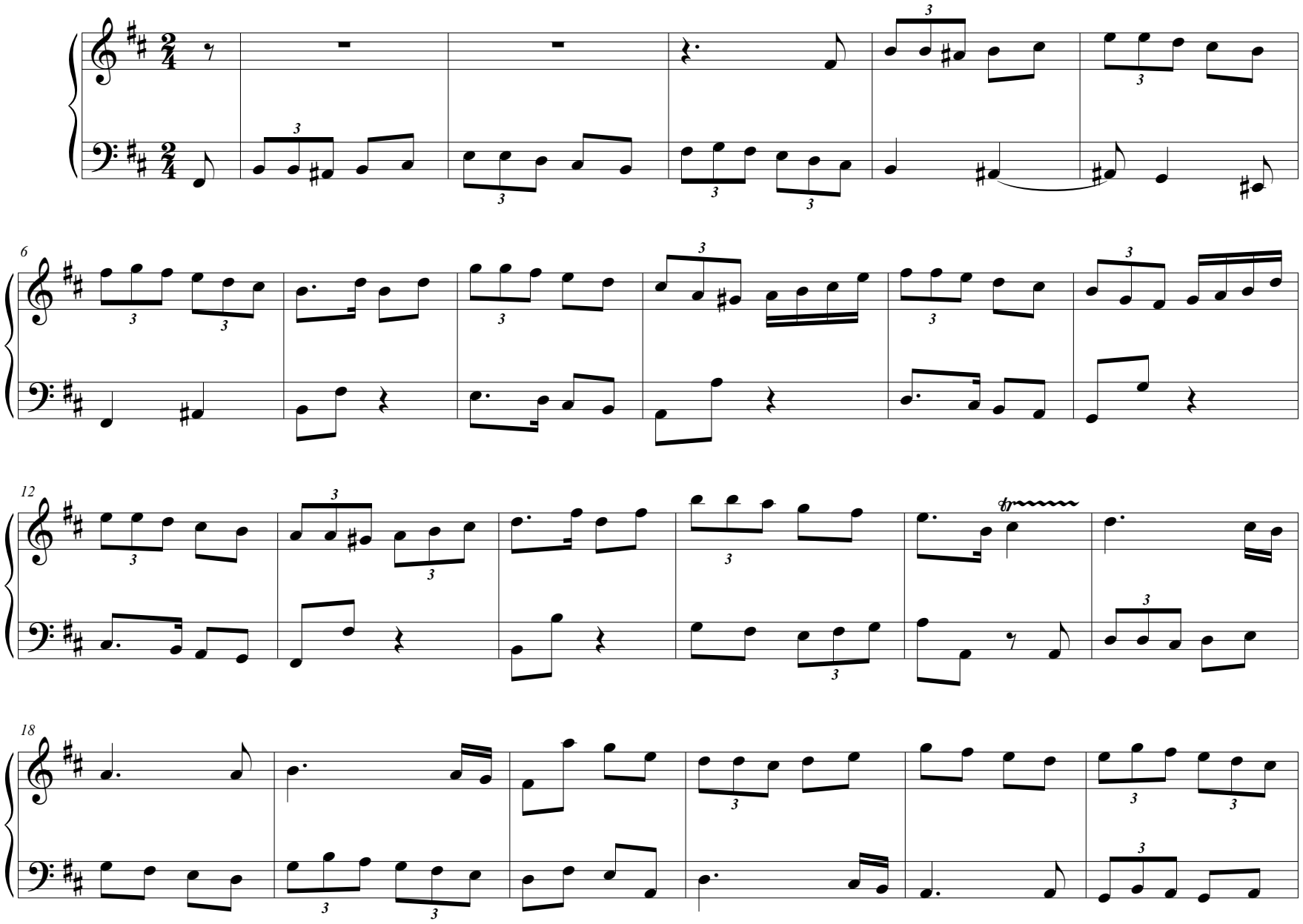


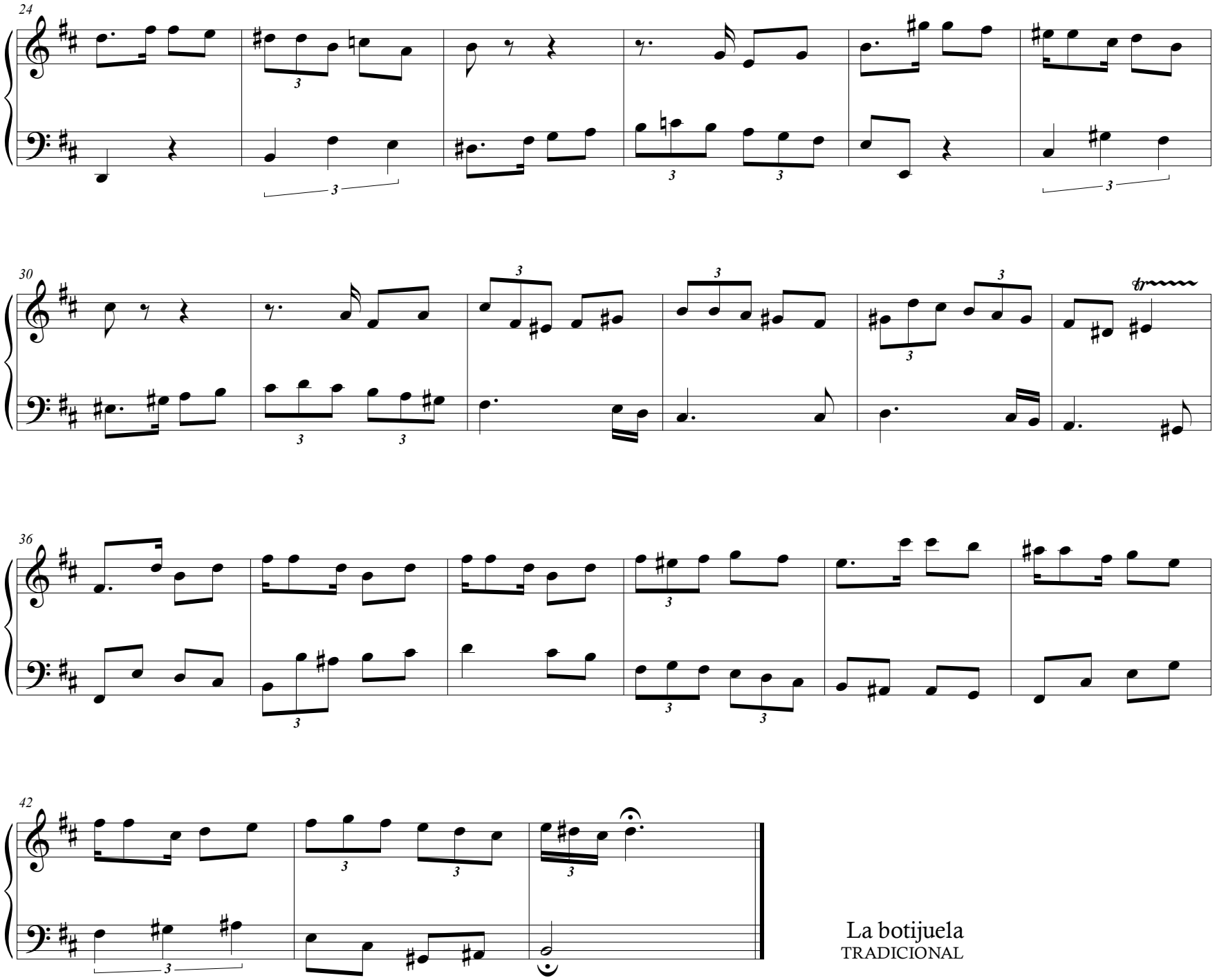


Espíritu guanacasteco

GUILLERMO CHAVES ALVAREZ

XV





La botijuela
TRADICIONAL

© **MANUEL MATARRITA**
manuelmatarrita@gmail.com
Costa Rica
Febrero, 2018