

## **A Tutiplén**

Written for the Stony Brook Contemporary Chamber Players and dedicated to Gilbert Kalish, A Tutiplén takes its title from an expression in Spanish (though its real origin is perhaps Italian) that could be translated as “energy galore”.

The work is a fresh re-interpretation of a previous composition of mine, “Jarocho locochón”. Both works originate in a simple melodic/harmonic idea. A sort of cantus firmus redolent of the bass line of a Mexican “Son Jarocho” is exposed, transformed, and distorted throughout the work in a series of episodes that grow in rhythmic complexity, creating a dance of indomitable frenzy.

Why a Son Jarocho? Nostalgia, I suppose, is the main reason, though I also had the intention of creating a sort of intimate “imaginary” folklore, through which I could communicate my obsession with rhythm, harmonic tension and motivic manipulation.

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...Not until the end of the program, with the world premiere of "A tutiplén" by Carlos Sanchez-Gutierrez, did the concert take on the kind of kinetic life that rhythmic writing can bring...Rhythms begin in fragmentary form, with all the musicians playing accented melodic figures in search of a central pulse. At last the parts merge, and after a conventionally on-the-beat section, the players celebrate their new-found agreement with a unison explosion marked by wonderfully herky-jerky rhythms.

**Joshua Kosman, The San Francisco Chronicle**

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The opening work [at Earplay's 9/14/98 concert at Yerbabuena Center] was Sanchez-Gutierrez's sextet, "A Tutiplen" ("Energy Galore"), and energy it certainly has, heard in jaunty, syncopated rhythms either on the surface, as in the outer sections, or delicately implied beneath slower legato lines in the moderato middle section.

While its material is derived from a Son Jarocho (a rural dance from the Veracruz area), "A Tutiplen" is entirely international in style.

The dance rhythms show a pan-American or perhaps African influence, the colors may derive from North America, and the clear, dramatic gestures near the end are more European. The result is neither eclectic nor post-modern nor owing allegiance to any passing fashion. It is vigorously organized and highly visceral. Earplay first performed the piece last season, and this repeat performance--a practice that is highly beneficial and all too rare--produced a highly polished presentation that was graceful and well-paced.

**Ronald Caltabiano, San Francisco Classical Voice**