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| **Cordero, Roque Jacinto (1917–2008)** |
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| Cordero, Roque Jacinto (1917–2008) was a Panamanian composer, conductor, and educator, and the only twentieth-century Panamanian composer to gain international recognition. During the 1940s, he studied composition and conducting in the United States, returning in 1950 to Panama. In 1966, difficult professional circumstances motivated his return to the United States where he completed his career and died at the age of ninety-one. His lifelong devotion to Panamanian culture is reflected in the music he composed. Most of his works are based on the twelve-tone technique, which he frequently modified for artistic reasons or to impart a subtle Panamanian musical flavor. |
| File: Cordero 2.jpg  Cordero, Roque Jacinto (1917–2008) was a Panamanian composer, conductor, and educator, and the only twentieth-century Panamanian composer to gain international recognition. During the 1940s, he studied composition and conducting in the United States, returning in 1950 to Panama. In 1966, difficult professional circumstances motivated his return to the United States where he completed his career and died at the age of ninety-one. His lifelong devotion to Panamanian culture is reflected in the music he composed. Most of his works are based on the twelve-tone technique, which he frequently modified for artistic reasons or to impart a subtle Panamanian musical flavor. His prizewinning *Symphony No. 2* (1956) provoked controversy at its Caracas premiere because its advanced musical language offended those who believed that Latin American composers should avoid European avant-garde techniques and conform to a more obviously nationalist style. Cordero’s mature output includes pieces for piano, orchestra, string orchestra, soloist with orchestra, chamber ensemble, chorus, ballet, and film, as well as three pedagogical works and at least sixty articles and lectures. His creativity brought him numerous national and international commissions and honors. Although his output has not been studied in a comprehensive fashion, selected compositions have been analyzed in postgraduate theses and dissertations.  Cordero’s interest in music emerged his early teens, when he joined his school orchestra on violin and school band on clarinet. He also joined the municipal Firemen’s Band as a clarinetist and copyist. By his mid-teens, he had begun composing pieces for band in a popular style. Though largely self-taught in solfège, harmony, and instrumentation, he sought additional instruction from Herbert de Castro and Pedro Rebolledo. After the success of his band works, he became interested in orchestral music and, in 1938, helped found the orchestra of the Musical Union, which later developed into the National Symphony Orchestra. In 1939, he completed his first orchestral work, *Capricho interiorano.* He then began studying the melodic and rhythmic elements of Panamanian folk dances in order to give his future works a national flavor without resorting to direct musical quotations.  File: 01 I. Largo - Allegro strepitoso - Allegro moderato, Concerto for Violin and Orchestra.mp3  In 1943, a scholarship enabled Cordero to travel to the United States to study music education at the University of Minnesota. That same year, he received funding from conductor Dimitri Mitropoulos to study counterpoint with Austrian twelve-tone composer Ernst Krenek at nearby Hamline University. Although Krenek believed that the European twelve-tone technique was not congruent with Cordero’s desire to be a “Panamanian” composer, Cordero convinced him to teach him the method so he could use it in the service of his own aesthetic. In 1946, with the completion of Cordero’s *Sonatina for Violin and Piano*, he and Krenek agreed that he had achieved his ideal of combining the twelve-tone system with Panamanian musical elements.  From that point forward, Cordero employed the twelve-tone method for most of his compositions, though he frequently modified the technique. To suggest the flavor of Panamanian folk music, he crafted his twelve-note rows so that they would create melodies or harmonies that had tonal characteristics without being explicitly tonal. Sometimes he violated the rules of the system by repeating pitches or altering their order. He energized his musical textures with persistently repeated short rhythmic figures, meters that changed frequently, and rhythms of Panamanian folk dances, such as the *mejorana*, the *punto*, the *cumbia*, the *pasillo*, and especially the *tamborito*.  By the time Cordero returned to Panama in 1950, he had graduated from Hamline University, married Elizabeth Johnson, won a Guggenheim fellowship, interacted with notable Latin American and North American composers, and studied conducting with Leon Barzin, Stanley Chapple, and Dimitri Mitropoulos. In Panama City, he obtained a teaching post at the National Conservatory, where he became Assistant Director in 1951. When the conservatory was restructured in 1953, and renamed National Institute of Music, he was appointed Director. In that capacity, he introduced a number of reforms to the curriculum, student body, and staff.  File: Cordero 1.jpg  In 1957, Cordero’s *Symphony No. 2* won the Caro de Boesi prize at the Second Festival of Latin American Music in Caracas. Arriving at the festival for the premiere, he was faced with a controversy about the modernist idiom of his symphony. Some believed that his twelve-tone musical language was unsuited for Latin American compositions, which should conform to a more obviously nationalist style. Cordero explained, as he would many times in the future, that nationalism is an aesthetic but the twelve-tone system is a technique, anda composer may use any technique in the service of an aesthetic.  After his international exposure in Caracas, Cordero began receiving commissions from abroad including one from the Koussevitzky Music Foundation for his award-winning violin concerto (1962). He began traveling periodically in the United States and Latin America to give lectures, guest conduct, judge composition contests, and participate in the Inter-American Music Festivals in Washington as well as Inter-American Music Council meetings.  File: 02 II. Lento, Concerto for Violin and Orchestra.mp3  In 1964, Cordero resigned as Director of the National Institute of Music to become conductor of the National Orchestra. His plans to professionalize the ensemble, however, were not supported. This disappointment, combined with the frustrations he had experienced while Director of the music institute, led him in 1966 to return to the United States as Professor of Composition and Assistant Director of the Latin American Music Center at Indiana University.  Cordero left Indiana University in 1969 and moved to New York to serve as a music editor for Peer Southern publishing company. In 1972, he relocated to Normal, Illinois to become the first Professor of Composition at Illinois State University. There, his creativity was stimulated by the excellent performers on the teaching staff, for whom he composed many solo and chamber works. During his twenty-eight years at Illinois State University, he established a series of campus concerts of Latin American music, fulfilled commissions, presented his music at festivals, and accepted invitations to lecture and guest conduct. He also composed his most ambitious work, *Cantata para la paz* (1979). His accomplishments were rewarded with grants, commissions, and honors including the Koussevitzky International Recording Award (1974) for his violin concerto.  File: 03 III. Allegro vigoroso, Concerto for Violin and Orchestra.mp3  Although he retired in 1987 from full-time teaching, Cordero continued to teach part-time at Illinois State University until 2000. He then moved to Dayton, Ohio, to be near family. In 2008, following a short illness, he passed away at the age of ninety-one. His remains were repatriated and buried in Panama City on his ninety-fifth birthday, August 16, 2012.  **Compositions** (select list)  **Piano**  *Sonatina rítmica*, 1943  Rhapsody for Two Pianos, 1945  Nine Preludes, 1947  *Duo 1954*, 1954 (for two pianos)  *Sonata breve*, 1966  Five New Preludes, 1983  Sonata for Piano, 1985  *Tres meditaciones poéticas*, 1995  **Solo instruments**  *Soliloquios No. 1*, 1975 (flute)  *Soliloquios No. 2*, 1976 (alto saxophone)  *Soliloquios No. 3*, 1976 (clarinet)  *Soliloquios No. 4*, 1981 (percussion)  *Soliloquios No. 5*, 1981 (bass)  *Cinco mensajes para cuatro amigos*, 1983 (guitar)  *Rapsodia panameña*, 1988 (violin)  Three Preludes, 1988 (guitar)  *Soliloquios No. 6*, 1992 (cello)  *Tres veces 13,* 1997 (harp)  **Chamber music**  Two Short Pieces, 1945 (violin and piano)  Sonatina for Violin and Piano, 1946  Quinteto, 1949 (flute, clarinet, violin, cello, piano)  String Quartet No. 1, 1960  Sonata for Violoncello and Piano, 1963  *Tres mensajes breves*, 1966 (viola and piano)  *Circunvoluciones y móviles*, 1967 (chamber ensemble)  *Permutaciones 7*, 1967 (clarinet, trumpet, violin, viola, bass, piano, timpani)  String Quartet No. 2, 1968  *Paz, Paix, Peace*, 1969 (harp and four trios)  *Música veinte*, 1970 (voices and chamber ensemble)  *An mar tule*, 1971 (film music, for chamber ensemble)  String Quartet No. 3, 1973  Variations and Theme for Five, 1975 (wind quintet)  Double Concerto without Orchestra, 1978 (violin and piano)  Music for Five Brass, 1980 (brass quintet)  *Poetic Nocturne of the Min River*, 1981 (flutes, bass clarinet, marimba, percussion)  *Petite mobiles*, 1983 (bassoon and trios)  String Quartet No. 4, 1983  *Three Permutations 3*, 1984 (violin, cello, bass)  *Serenatas*, 1987 (flute, clarinet, viola, harp)  *Four Messages for Flutes and Piano*, 1992  *Dodecaconcerto*, 1990 (chamber ensemble)  Duos for Oboe and Bassoon, 1995  **Concertos**  Concerto for Piano and Orchestra [No. 1] in E Minor, 1944  Concerto for Violin and Orchestra, 1962  Concertino for Viola and String Orchestra, 1968  Concerto for Piano and Orchestra No. 2, 2000  **Orchestra**  *Capricho interiorano*, 1939  *Panamanian Overture No. 2*, 1944  Symphony No. 1, 1945  *Ocho miniaturas*, 1948 (for small orchestra)  *Introducción y Allegro burlesco*, 1950  *Rapsodia campesina*, 1953  *Setetule*, 1956 (ballet)  Symphony No. 2, 1956  *Cinco mensajes breves*, 1959  Symphony with One Theme and Five Variations (Symphony No. 3), 1965  *Momentum jubilo*, 1973 (fanfare)  *Six Mobiles for Orchestra*, 1975  *Obertura de salutación*, 1980  Symphony No. 4, ‘Panamanian’, 1986  *Fanfarria jubilosa*, 1994 (brass, woodwinds, percussion)  *Tributo sinfónico a un centenario*, 1997  **String orchestra**  *Movimiento sinfónico*, 1946  *Adagio trágico*, 1955  *Danza en forma de fuga*, 1958  *Mensaje fúnebre (In memoriam Dimitri Mitropoulos)*, 1961 (with solo clarinet)  *Elegy*, 1973  **Cantata**  *Cantata para la paz*, 1979 (baritone solo, mixed choir, orchestra) |
| Further reading:  (Cordero)  (Cordero, Roque Cordero: Compositor, director de orquesta y educador panameño)  (Cordero, Roque’s Memoirs: transcription of informal oral memoirs dictated during the 1980s and 1990s. )  (Cordero, El serialismo y el elemento panameño en la obra de Roque Cordero)  (Townsend)  (Béhague)  (Béhague, Cordero, Roque )  (Chase)  (Sider)  (Brawand)  (Casal)  (Cruz de Gracia)  (De Dobay)  (Engle)  (Ennett)  (Filós Gooch)  (Greaves)  (Guevara)  (Kerr)  (Paputsas)  **Cordero’s Writings** (select list)  (R. J. Cordero)  (R. J. Cordero, Curso de solfeo)  (R. J. Cordero, ¿Dodecafonismo versus nacionalismo?)  (R. J. Cordero, Actualidad musical de Panamá)  (R. J. Cordero, ¿Nacionalismo versus dodecafonismo?)  (R. J. Cordero, La música en Panamá)  (R. J. Cordero, Relaciones de la educación musical con los conservatorios de música)  (R. J. Cordero, Música y educación)  (R. J. Cordero, La música en Centroamérica y Panamá )  (R. J. Cordero, El público y la música viva)  (R. J. Cordero, Vigencia del músico culto)  (R. J. Cordero, Panama)  (R. J. Cordero, Music of the Americas: Its Influence on a Multicultural Society)  (R. J. Cordero, Economic Realities and People)  (R. J. Cordero, Roque Cordero: Testimonio de un artista)  (R. J. Cordero) |