|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Marysol | [Middle name] | Quevedo |
| [Enter your biography] | | | |
| Indiana University | | | |

|  |
| --- |
| **Your article** |
| Ortiz, William (1947--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born in Salinas, Puerto Rico, William Oritz was raised in New York City. He studied composition at the Conservatory of Music of Puerto Rico under Héctor Campos Parsi and Amaury Veray. He holds a master’s degree from SUNY at Stony Brook (1976), where his professors included Billy Jim Layton and Bülent Arel; and a PhD from SUNY at Buffalo (1983), where Lejaren Hiller and Morton Feldman were his professors. Ortiz served as assistant director of Black Mountain College II, NY, also teaching composition and music theory at the school. He has held the position of chair of the department of humanities, and has served as band conductor for the University of Puerto Rico at Bayamón. As a music critic he has contributed to *The San Juan Star*.  Among his many works Oritz has completed commissions for the Casals Festival, the Guitar Society of Toronto, the Puerto Rico Symphony Orchestra, and the New York State Council of the Arts. His approach to composition is characterised by an eclectic adoption of popular and urban music genres as part of his compositional palette. Early on he incorporated elements from urban street music, found mostly in the Latino and Black neighbourhoods of New York City, and in the poorer neighbourhoods of San Juan, as reflected in *Street music* (1980), *Graffiti Nuyorican* (1983), *De Barrio Obrero a la Quince* (1986), and *Bolero and Hip-Hop en Myrtle Avenue* (1986). |
| Born in Salinas, Puerto Rico, William Oritz was raised in New York City. He studied composition at the Conservatory of Music of Puerto Rico under Héctor Campos Parsi and Amaury Veray. He holds a master’s degree from SUNY at Stony Brook (1976), where his professors included Billy Jim Layton and Bülent Arel; and a PhD from SUNY at Buffalo (1983), where Lejaren Hiller and Morton Feldman were his professors. Ortiz served as assistant director of Black Mountain College II, NY, also teaching composition and music theory at the school. He has held the position of chair of the department of humanities and has served as band conductor for the University of Puerto Rico at Bayamón. As a music critic he has contributed to *The San Juan Star*.  Among his many works Oritz has completed commissions for the Casals Festival, the Guitar Society of Toronto, the Puerto Rico Symphony Orchestra, and the New York State Council of the Arts. His approach to composition is characterised by an eclectic adoption of popular and urban music genres as part of his compositional palette. Early on he incorporated elements from urban street music, found mostly in the Latino and Black neighbourhoods of New York City, and in the poorer neighbourhoods of San Juan, as reflected in *Street music* (1980), *Graffiti Nuyorican* (1983), *De Barrio Obrero a la Quince* (1986), and *Bolero and Hip-Hop en Myrtle Avenue* (1986). In these works Ortiz’s intention to bring the noise and sounds of the street into concert music is evident. As his career progressed he broadened his palette of musical influences to include a selection of popular and traditional Puerto Rican and Latin American music found beyond urban centres. Oritz received the Felipe Gutiérrez Espinosa Award in 1980. List of Works: *Rapsodia*, guitar (1970)  *Sonatina*, piano (1971)  *4 Piezas para Piano*, piano (1974)  *Transformaciones*, piano (1975)  *Kantuta* (Ritual para Orchesta), for orchestra (1976)  *Street music*, flute, trombone, percussion (1980)  *Montuno*, piano (1981)  *Graffiti Nuyorican*, piano and percussion (1983)  *Madrigal*, contratenor, tenor, bass (1984)  *Del Tingo al Tango*, piano (1984)  *Rican,* opera (1986)  *De Barrio Obrero a la Quince*, four hand piano (1986)  *Dos Gritos y Una Canción*, tenor and piano (1986)  *Danza para Rhonda*, piano (1986)  *Bolero and Hip-Hop en Myrtle Avenue*, oboe and piano (1986)  *Carteto de Arcos, No. 2*, string quartet (1987)  *Ghetto*, singer/narrator, flute, amplified guitar and percussion (1987)  *Mulata Fantasía*, piano (1987)  *Bella Aleyda*, piano (1989)  *Página en Blanco y Staccato*, piano (1989)  *Suspensón de Soledad en 3 Tiempos*, for orchestra (1990)  *Tríptico*, mezzo-soprano, flute, oboe, clarinet, horn and bassoon (1990)  *Guakia Baba*, mezzo-soprano and flute (1993)  *Música de Ciudad*, for choir and orchestra (1996)  *Tropicalización,* concerto for guitar and orchestra (1999)  *Piano al Tiempo de 3 Voces*, concerto for piano and orchestra (1999)  *Ricanstructions*, flute and guitar (1999)  *Songs from the Bilingual*, baritone and guitar (2000)  *Esta es la tierra de los que aguantan callados por un nuevo despertar*, concerto for guitar and orchestra (2001)  *Montage para un Sueño en Mi*, for orchestra (2001)  *Elogio al al Plena*, concert band or orchestra (2002)  *Cántico*, chorus and band or piano, (2004)  *Himno de la Hermandad,* voice and piano (2006)  *Música con Calle*, concerto for percussion and orchestra (2006)  *Reminiscencias: Tapia 1882*, string quartet and piano (2008) |
| Further reading:  (Coelho de Souza)  (Thompson, Contemporary String Music from Puerto Rico)  (Thompson, La musica contemporanea en Puerto Rico)  (Toro) |