

Guatemala, 01 de octubre del 2021

Licenciado
LUIS ADOLFO MIJANGOS RECIÑOS
Director General de las Artes
Dirección General de las Artes
Ministerio de Cultura y Deportes
Su Despacho

Estimado Director:

De la manera más atenta me dirijo a usted con el propósito de presentar el INFORME DE ACTIVIDADES conforme a lo estipulado en el Contrato Administrativo Número DGA-187-953-2021, y Resolución VC-DGA-162-2021 correspondiente al segundo producto.

Actividades realizadas

- a) Se brindo apoyo artístico en la ejecución musical de violín I, en los ensayos previos a las presentaciones de la "Ópera El Pueblo K'iché".
- b) Brindar apoyo artístico en ejecución e interpretación musical de violín I, en las presentaciones de la "Ópera El Pueblo K'iché".
- c) Otras actividades afines a su contrato.

Barrero

Actividades realizadas

- a) Se brindo apoyo artístico en la ejecución musical de violín I, en los ensayos previos a las presentaciones de la "Ópera El Pueblo K'iché".

Ensayo 1

Lugar: Lobby de la Gran Sala del CCMAA

Hora: 17:00 a 20:00 horas

Director: Maestro Igor Sarmientos

Ensayo 2

Lugar: La Gran Sala del CCMAA

Hora: 17:00 a 20:00 horas

Director: Maestro Igor Sarmientos

Ensayo 3

Lugar: Lobby de la Gran Sala del CCMAA

Hora: 17:00 a 20:00 horas

Director: Maestro Igor Sarmientos

Resultado Esperado

Producto 2. Informe sobre el apoyo artístico en la ejecución musical de violín I, en los ensayos previos a las presentaciones de la "Ópera El Pueblo K'iché". Fecha de entrega 30 de septiembre del 2021.

ENSAYO No. 1

Se realizó el ensayo donde participé en el registro de los violines primeros. El lugar del ensayo fue en el Lobby de la Gran Sala del CCMAA.

En este ensayo se trabajó solo con la orquesta sin apoyo del demás elenco, se corrigen y depuran los primeros 3 números con mucho detalle y se continúa la lectura general de todo el programa con el fin de tener una idea más global de la ópera.

La sección de violines primeros corrige arcaídas, y digitaciones con el fin de omegeneizar la sección en un solo sonido.



<https://www.youtube.com/watch?v=WDctVY5ZrVE>

ENSAYO 2

Se realizó el ensayo donde participé en el registro de los violines primeros. El lugar del Ensayo fue el lobby de Gran Sala del CCMAA. En esta ocasión se trabaja a detalle los numero más difíciles de la ópera, también se hacen Continúan las lecturas con los cantantes que van a participar. Los pasajes musicales complejas para la sección se siguen trabajando con mucho cuidado buscando resolverlos técnicamente y musicalmente.



ENSAYO No. 3

Se realiza el ensayo donde participé en el registro de los violines primeros. El lugar del Ensayo fue en la Gran Sala del CCMAA.

El trabajo de depuran continuó en la orquesta, también se trabajó por secciones resolviendo pasajes difíciles.

El trabajo orquestal ya se hace de forma más global abarcando números y movimiento completos, de esta forma se empieza a recrear más íntegramente la opera en lo que a la música respecta.

La sección de violines primeros realiza alguna corrección de arcos y digitaciones buscando lograr las indicaciones que el maestro Sarmientos nos pide.



<https://youtu.be/WlpGVjetYHc>

ALEJANDRO BARRENO CASTILLO

Vo.Bo.1

Lic. Luis Alfaro Abiangos Recinos
Director Técnico III
Dirección General de las Artes
Ministerio de Cultura y Deportes

ATELL II

Violin I

K'ICHE' WINAQ

Jesús Castillo (1877-1946)

Libreto: Virgilio Rodríguez Beteta (1885-1967)

ACTO I - CUADRO 1

1. Introducción

Amanecer en la altiplanicie de la montaña

Andante [lento] ♩ = 60 *Cantos de pájaros*

2

6 (DIV.) 8va 3

11 El Guarda (2a. Voz) 8va f 3 3 3 3 6 6

13 A f f

17 8va f 4

23 8va 3 3 3 3 6 6

Violin II

26 *Un tenue sopro del aura* *pp* *smorzando...*

B Lento: *El Alba*

29 *DIVISI* *pp*

30

31

32

Violin I

33

Handwritten annotations: 1 4 2, 4 2

Violin I part, measures 33-34. The music is written on two staves (treble and bass clefs) in 7/8 time. It features a complex, rhythmic melody with many beamed notes and rests. Handwritten annotations '1 4 2' and '4 2' are present above the first staff.

34

Handwritten annotations: 1, 3 1, 3 4 2, 3 1

Violin I part, measures 34-35. The music continues on two staves. Handwritten annotations '1', '3 1', '3 4 2', and '3 1' are present above the first staff.

35

Handwritten annotations: C, 16

Violin I part, measures 35-36. The music continues on two staves. Handwritten annotations 'C' and '16' are present above the first staff.

36

Violin I part, measures 36-37. The music continues on two staves.

37

Handwritten annotation: C

Violin I part, measures 37-38. The music continues on two staves. A handwritten annotation 'C' is present above the first staff.

Violin I

38 poco crescendo ...

Musical notation for measures 38 and 39. The music is written for Violin I in two staves. It features a melodic line with eighth and sixteenth notes, accompanied by a rhythmic pattern of eighth notes in the lower staff. The tempo/mood is marked 'poco crescendo'.

39

Musical notation for measures 39 and 40. The notation continues from the previous system, showing the melodic and rhythmic development of the piece.

40 diminuendo ...

Musical notation for measures 40 and 41. The music is marked 'diminuendo'. There are handwritten annotations above the staff, including a circled 'u' and a circled '3'.

41

Musical notation for measures 41 and 42. The notation continues with the melodic and rhythmic patterns.

42

Musical notation for measures 42 and 43. The notation concludes the page with a key signature change to one sharp (F#) and a common time signature (C).

Musical notation for measures 41-43, featuring a complex rhythmic pattern with many sixteenth notes in both staves.

Musical notation for measures 44-46, featuring a complex rhythmic pattern with many sixteenth notes in both staves. The instruction "poco rit." is written above the staff.

D Andante grandioso $\text{♩} = 80$ La luz inunda a torrentes la escenu

TUTTI

Musical notation for measures 45-48, featuring a complex rhythmic pattern with many sixteenth notes in both staves. The instruction "f" is written below the staff.

Musical notation for measures 49-52, featuring a complex rhythmic pattern with many sixteenth notes in both staves.

Musical notation for measures 53-56, featuring a complex rhythmic pattern with many sixteenth notes in both staves.

Musical notation for measures 57-62, featuring a complex rhythmic pattern with many sixteenth notes in both staves. The instruction "mf diminuendo ..." is written below the staff.

Musical notation for measures 63-66, featuring a complex rhythmic pattern with many sixteenth notes in both staves. The instruction "pizz." is written above the staff.

2. Himno al Sol

Primer Coro de los Sacerdotes

Andante sostenuto

ay

ay

3. El Segundo Sacerdote

Recitativo y Coro

Andante mosso *mf* *con moto pizz.*

6 arco

13 un poco rit. un poco più animato *mf*

20

26 Animando poco rit. *p cresc.* Andante *mf*

30 **L** *mf*

35 Grandioso *f*

38

40 cre- scen- do ed al- lar- gan- do..... DIV. *colla*

Handwritten signature or initials in a circle.

5. Danza Hierática

Danza de las Vestales

Allegro

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-8. Dynamics: *p*, *pp*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 9-16. Dynamics: *p*, *pp*.

Musical staff 3: Treble clef, 2/4 time signature. Measures 17-26. Includes markings: **N**, 4, 2, *pizz.*, *mf*.

Musical staff 4: Treble clef, 2/4 time signature. Measures 27-33. Includes marking: *mf*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 34-40. Includes marking: **O**.

Musical staff 6: Treble clef, 2/4 time signature. Measures 41-46.

Musical staff 7: Treble clef, 2/4 time signature. Measures 47-52. Includes markings: *arco*, *ff*.

Musical staff 8: Treble clef, 2/4 time signature. Measures 53-60. Includes markings: **P**, 8.

65 *p* *v by r* 2 DIV. *p*

Musical staff 65-72: Treble clef, key signature of one sharp (F#). Measure 65 starts with a piano (*p*) dynamic. The staff contains a series of eighth and sixteenth notes. At measure 72, there is a double bar line followed by a '2' and 'DIV.' marking, and the staff continues with a piano (*p*) dynamic.

73 TUTTI pizz. *stringendo* *cedendo* *cresc.* *mf*

Musical staff 73-79: Treble clef, key signature of one sharp. Measure 73 starts with a 'TUTTI pizz.' marking. The staff contains a series of eighth notes. Dynamics include *stringendo*, *cedendo*, *cresc.*, and *mf*.

80

Musical staff 80-84: Treble clef, key signature of one sharp. Measure 80 starts with a double bar line. The staff contains a series of eighth notes with some accidentals.

85 **Q** Tempo 2 arco *mf*

Musical staff 85-91: Treble clef, key signature of one sharp. Measure 85 starts with a 'Q' marking and 'Tempo 2'. The staff contains a series of eighth notes. A 'arco' marking is present above the staff. The dynamic is *mf*.

92

Musical staff 92-97: Treble clef, key signature of one sharp. Measure 92 starts with a double bar line. The staff contains a series of eighth notes with some accidentals.

98 *mf*

Musical staff 98-103: Treble clef, key signature of one sharp. Measure 98 starts with a double bar line. The staff contains a series of eighth notes. The dynamic is *mf*.

104 *f cresc.* *mf* *f cresc.*

Musical staff 104-109: Treble clef, key signature of one sharp. Measure 104 starts with a double bar line. The staff contains a series of eighth notes. Dynamics include *f cresc.*, *mf*, and *f cresc.*

110 **R** *marcatissimo* *ff*

Musical staff 110-114: Treble clef, key signature of one sharp. Measure 110 starts with an 'R' marking and 'marcatissimo'. The staff contains a series of eighth notes. The dynamic is *ff*.

115 *ff* *mol- to di- mi- nuen- do*

Musical staff 115-119: Treble clef, key signature of one sharp. Measure 115 starts with a double bar line. The staff contains a series of eighth notes. The dynamic is *ff*. The text 'mol- to di- mi- nuen- do' is written below the staff.

Violin I

ACTO I - CUADRO 2

6. Marcha Real

Entrada del cortejo de los reyes

[Tempo di marcia:]

S

8

14

19

25

T

4

pizz

mf

33

4

arco

mf

41

U

ff

f

DIV.

47

crescendo, stridente

ff

Andante sostenuto

2

7. Procesión de Tohil

Procesión del dios Tohil, con los prisioneros

[Andante sostenuto]

5 8

19 **V** 4 pizz. mf

28 **W** 2 arco p dolce

34 smor- zan- do... tr tr tr tr attacca p assai

8. Dos Guerreros K'iche's

Breve intervención de dos guerreros

Andante comodo

Andante

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 1-7. Measure 3 contains a triplet of eighth notes. Dynamics include *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 8-11. Dynamics include *p*.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 12-17. Dynamics include *p*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 18-23. Markings include *Più animato*, *NON DIV.*, and a circled **X**. Dynamics include *ff* and *pp*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 24-28. Dynamics include *p* and *sf*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 29-33. Measure 29 contains a quarter rest. Dynamics include *p*.

9. Canto de los Prisioneros

Coro de prisioneros: Kaqchikeles

Allegro moderato

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked *Allegro moderato*. The score begins with a dynamic marking of *mf* (mezzo-forte) and includes several dynamic changes, such as *p* (piano) and *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplets. A section starting at measure 21 is marked *stringendo e cresc.* (increasingly and with crescendo). The score concludes at measure 23 with a final triplet. There are some handwritten annotations and a circled 'p' in the first few measures.

16

Violin I

10. Arietta de Alitza

Solo de la Princesa Alitza

[♩ = 50]

f *ff* *p* poco rit.

6

Moderato *p*

11

16

21

Un pochettino più mosso e crescendo

27

pizz. arco

32

Handwritten *v* above measure 32. A slur covers measures 32-35. A handwritten *mf* is above measure 34. A handwritten *P* is above measure 35.

36

Y

Boxed letter **Y** above measure 36. A handwritten *v* is above measure 37. A handwritten *P* is above measure 38. A slur covers measures 36-40.

41

Handwritten *v* above measure 41. A handwritten *P* is above measure 42. A slur covers measures 41-46. The dynamic marking *p sempre* is below measure 44.

47

Handwritten *v* above measure 47. A handwritten *P* is above measure 48. A slur covers measures 47-52.

53

Handwritten *v* above measure 53. A handwritten *P* is above measure 54. A slur covers measures 53-55. The dynamic marking *mf* is below measure 53.

56

Handwritten *v* above measure 56. A handwritten *P* is above measure 57. A slur covers measures 56-58.

59

Trattenuto

Z

Handwritten *v* above measure 59. A handwritten *P* is above measure 60. A slur covers measures 59-64. The dynamic marking *ff* is below measure 59. A boxed letter **Z** is above measure 61. The word *Trattenuto* is above measure 61.

11. El Príncipe Amalchi

Entrada del Príncipe Amalchi

Andante

9 7

mf

Moderato, quasi Andante

20 DIV.

p *p*

23

6 6 6 6 6

26 Stentato

3 3 3 3

31

Z

mf *sf*

36 Tranquillo

p *mf*

44 **AA** [DIV.]

p

51

pp

58 **BB** Più deciso

mf molto ritenuto... Più animato

62 sempre deciso

cedendo...

67 **CC** Allegretto molto sostenuto e grandioso

72 Trattenuto

molto dim. *p* [quasi Tempo]

77

perdendosi...

Violín I

ACTO II - CUADRO I

12. Danza de los Tesoros Escondidos

Introducción del Segundo Acto

Allegro assai moderato 3 DIV. *f*

6 **A** 5 5 **B** *p*

19 *ff*

21 *p*

23 *simile*

25 *cresc. poco a poco*

28 *sf*