

## Related Articles

## FEATURE REVIEW by Ruth Prieto

 **G. JIMÉNEZ** *En los ojos de las llamas. Tres piezas. Baguala. En la Quebrada de Humahuaca. La luz de enero.*<sup>1</sup> *Mediterráneo*<sup>1</sup> • Dora De Marinis (pn); <sup>1</sup>Matías Villafañe (vc) • NAXOS 8.579040 (66:16)

*Graciela Jiménez Works for Solo Piano Works for Piano and Cello* is the latest recording for the Naxos label by the Argentinian pianist and composer based in Spain. The first work, *En los ojos de la llamas* (In the Eyes of the Llamas), written in 2013 and dedicated to the pianist Albert Nieto, is a colorful fantasia with Impressionistic, folkloric roots and brushstrokes in which poetry and the imaginative resourcefulness of the composer play a key role in drawing from sound a fragmented discourse of suggestive musical landscapes.

The next work is *Tres piezas para piano* (Three Pieces for Piano)—I. “En lugar de un prólogo” (Instead of a Foreword), II. “Caminos del Espejo” (Paths on the Mirror), and III. “Silencios” (Silences, 1999)—which draws inspiration from poems by Anna Akhmatova and Alejandra Pizarnik. These are pieces steeped in the world of jazz, which features prominently in the music of Jiménez. *Baguala* (2004) is a version for piano of the original for a chamber group. It evokes the beauty of the Argentinian Puna grasslands. *En la Quebrada de Humahuaca* (In the Quebrada de Humahuaca, 2009), dedicated to Dora De Marinis, is a tribute to the Argentinian composer Alberto Ginastera. It is rhythmical, very much in the Ginastera style. *La luz de enero* (January’s Light) is an instrumental version for cello and piano based on the original series for soprano and piano texts from *Los Sonetos del Amor Oscuro* (The Sonnets of Dark Love) by Federico García Lorca. And *Mediterráneo* (Mediterranean, 2014) is a piece in four movements inspired by photographs taken by Antonio Arabesco.

However the works on the CD are described (and the composer suggests a few possible descriptions in the CD liner), the cross-cutting elements, be they photos, jazz, or poems, give the compositions creative force, expressiveness, and authenticity. The pieces capture the essence of frames by Arabesco and poems by Lorca, Akhmatova, and Pizarnik. The music is not programmatic but a representation of the aesthetic universe by a composer with presence, originality and a lot to say.

The music of Graciela Jiménez is multifaceted. It combines the Impressionistic and folkloric with intelligent treatment of intervention by the instruments themselves (performed magnificently by Matías Villafañe and Dora De Marinis), as well as unrivalled ability to structure ideas seemingly opposed. Dexterity in managing silences, phrasing, and timbres gives meaningful intention to any given fragment. The result is pieces that surprise.

The music of Graciela Jiménez is the synthesis of heterogeneous and diverse traditions. Her works are a collage of her favorite influences: poetry, Lorca, jazz, Creole rhythm, Afrocuban beat, Ginastera, Argentinian folklore, all brought together into a mosaic which only she is able to draw. The result is a distinctive CD of great beauty. **Ruth Prieto**

