

MANUEL MATARRITA (COSTA RICA)

Universidad de Costa Rica (San José)

WPTA Costa Rica, President

Manuel Matarrita is one of the most active Costa Rican pianists, as a soloist and collaborative musician, which has made him two-time winner of the National Music Prize of his country (2012 and 2015). His performances have taken him to the most important venues in Costa Rica, as well as to other stages throughout Central America, the United States, Italy, Spain, Greece, Serbia, Mexico, Cuba, Colombia, Puerto Rico, Peru, Brazil and Argentina. Dr. Matarrita studied at the University of Costa Rica, the University of New Orleans and Louisiana State University. His teachers include Higinio Fernández, María Clara Cullell, Mary Ann Bulla and Constance K. Carroll. He is a Professor of Piano at the School of Musical Arts at the University of Costa Rica, the institution in which he served as Department Chair during the period 2013-2017. He is currently the President of WPTA-COSTA RICA. As a result of his special interest in Spanish and Latin American music, Manuel has published the book "Canciones populares costarricenses" (Ed.UCR, 2008), as well as four recordings - all available in the major digital platforms. Manuel was also the recipient of the WPTA-ARGENTINA First Prize of Piano Composition Competition in 2018.



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Crossroads in time and style: Baroque meets Latin American music

This lecture-recital will present two sets of original compositions. In the first place, *Invenciones ticas* is a collection of fifteen works for piano that uses a series of songs and dances that belong to the traditional Costa Rican imaginary, as well as the Two-voice inventions (BWV 772-786) by Johann Sebastian Bach. These inventions (understood essentially as novel creations) do not follow a formal, harmonic or strictly scholastic contrapuntal scheme and they are rather free reconstructions of the original melodies, with some fundamental features of the two-part Baroque works. In the same way, *Partita mestiza* emulates the outline of the Baroque suites in the order and character of their dances, but simultaneously combines them with patterns of Latin American dances, using a tonal and spontaneous language. In this way, traditional dances from the Central European historical tradition, such as *allemande*, *courante*, *sarabande*, *minuet*, *bourrée*, and *gigue*, merge with rhythms from the Caribbean and Central and South America, such as the Cuban *son montuno*, the Brazilian *bossa-nova*, the Colombian *pasillo*, the Argentine *vidala*, the Paraguayan *guarania*, the *huayno* of the Andean highlands and the Costa Rican *tambito*. The purpose of the works does not go beyond offering an approach for the pianists in training to different musical styles of the Central European tradition from melodies of the Costa Rican and Latin American own popular repertoire.

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