

Lucid Culture

JAZZ, CLASSICAL MUSIC AND THE ARTS IN NEW YORK CITY

Eye-Opening, Compelling Music For Viola and Piano by Chilean Composers

The quality of music for obscure instrumentation tends to land at one extreme or another. On the positive side, it takes real dedication for a composer to go outside the box for an ensemble such as a viola-and-piano duo. For anyone wondering what if any repertoire for viola and piano by Chilean composers exists, *Mobili*, the new album by violist [Georgina Isabel Rossi](https://www.georginarossi.com) (<https://www.georginarossi.com>) and pianist [Silvie Cheng](https://www.silviecheng.com) (<https://www.silviecheng.com>) answers that question with a vigorous yes!

Rossi opens the record – streaming at [Bandcamp](https://newfocusrecordings.bandcamp.com/album/mobili-music-for-viol-and-piano-from-chile) (<https://newfocusrecordings.bandcamp.com/album/mobili-music-for-viol-and-piano-from-chile>) – with Rafael Diaz’s 2009 solo piece *¿Habr  alguien que en sus manos sostenga este caer?* (Will There Be Someone Whose Hands Can Sustain This Falling?), which begins with a plaintive glissando followed by shivery, sirening figures, a fascinating blend of the catchy and the severe, bluesiness alternating with minimalist echoes, steady flutters against anxious sustain.

Cheng joins Rossi for his 2013 work, *Al fondo de mi lejan a se asoma tu casa* (In the Depths of My Distance Your House Emerges), a moody neoromantic waltz, pointillistic piano contrasting with soaring viola. Carlos Botto’s 1962 *Fantasia*, op.15 for viola and piano gets a dynamic, emphatic workout that’s both assertively plaintive and starrily mysterious.

Federico Heinlein’s 1985 *D o “Do not go gentle”* is his only work for viola, Rossi parsing the cello-like lower registers with aching vibrato over Cheng’s steady, enigmatic, acidic phrasing. Then the two tackle Miguel Far as’ arrangement of David Cort es’ 2011 *Tololo* for viola and string orchestra, Rossi with a regal, fanged, cello-like attack and Cheng fleeting and more quietly eerie. It grows more plaintive, and more of a viola concerto as it goes on.

The album’s title track is a four-part suite by Juan Orrego-Salas, who died last year at the age of one hundred. The first part, *Flessibile* follows a steady, acidically strolling upward trajectory and then starts over. The brief second movement, *Discontinuo*, is very Alban Berg: classical gestures, modernist tonalities. The duo bring back the broodingly elegant stroll in movement three, *Ricorrente* and close on an enigmatic, rather doctrinaire twelve-tone note.

Carlos Guastavino’s melancholy 1968 pavane *El Sampedrino* gives the duo a terse platform for aching lyricism and nocturnal atmosphere. Kudos to them for helping to grow the audience for this material.

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About

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If you're wondering where all the rock music coverage here went, it's moved to our sister blog [New York Music Daily](#).

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A big hit in 2008-2009, the [666 Best Songs of All Time](#) page

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ABOUT LUCID CULTURE

April, 2007 – Lucid Culture debuts as the online version of a somewhat notorious New York music and politics e-zine. After a brief flirtation with blogging about global politics, we begin covering the dark fringes of the New York rock scene that the indie rock blogosphere and the corporate media find too frightening, too smart or too unfashionable. “Great music that’s not trendy” becomes our mantra.

2008-2009 – jazz, classical and world music become an integral part of coverage here. Our [666 Best Songs of All Time](#) list becomes a hit, as do our year-end lists for best songs, best albums and best New York area concerts.

2010 – Lucid Culture steps up coverage of jazz and classical while rock lingers behind.

2011 – one of Lucid Culture’s founding members creates [New York Music Daily](#), a blog dedicated primarily to rock music coverage from a transgressive, oldschool New York point of view, with Lucid Culture continuing to cover music that’s typically more lucid and cultured.

2012-13 – Lucid Culture eases into its current role as New York Music Daily’s jazz and classical annex.

2014-18 – still going strong...thanks for stopping by!

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