

An Analysis of Henry A. Alviani's *Vendedores ambulantes Colombianos* (Colombian Street Vendors)

By

Dr. Amy Dunker

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Voicing: SSATB a cappella

Music and Text: Henry A. Alviano

Language: Spanish

Harmonic Language: Tonal

Duration: 3 1/2 Minutes

Composition Date: 2005

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Dedication: For Karl and Esperanza

Composer Bio:

Originally from Burbank, California (born June 15, 1949), Henry “Hank” Alviani earned the Masters of Music in Choral Conducting from the California State University, Fullerton and the Doctorate of Musical Arts degree in Choral Music from Arizona State University. He has studied with Paul Salamunovich, Howard Swan, John Cooksey, Helmuth Rilling, and Douglas McEwan. After teaching public junior and senior high school in Southern California for twelve years, Alviani directed choral ensembles and taught voice and conducting at the college level in Texas and Wisconsin. He is an active solo recitalist, school clinician and festival judge. Since August of 2003, Alviani is Director of Choral Music at Clarion University, Clarion, Pennsylvania.

Composer Notes:

Many towns and cities in countries all over the world have their colorful street vendors, each with some particular and peculiar way of attracting attention to their product. This piece incorporates authentic cries of street vendors I remember from my Peace Corps days in Colombia. A traditional trained choral tone would not be appropriate for a performance that would approach an “authentic” street sound in the same way that an arrangement of an African processional song would not be performed with the same tone used for a Bach chorale.

Since this setting mimics the sounds of vendors who sometimes compete with each other, it is suggested that the chorus be arranged with all female singers on one side and all male singers on the other side so they can play against each other, as in the section where they are attempting to sell two competing newspapers.

Form:

Fanfare	ms. 1 – 2	Theme1	A Major
A	ms. 3 – 13	Theme 2	A Major/A minor
B	ms. 14 – 25	Theme 3	A minor
Fanfare (‘)	ms. 26 – 47	Theme 1	C Major
B’	ms. 48 – 59	Theme 2	A minor
A’	ms. 60 – 79	Themes 1, 2 and 3	A minor

Theme 1 (Tenor and Bass, ms. 1 -2):

Freely

Tenor

Bass

¡A - gua-ca - te! _____

¡A - gua-ca - te! _____

Theme 2 (Soprano, ms. 3 – 4):



Theme 3 (Soprano, ms. 15 – 16):



Tessitura:

Soprano I	F4 – E5
Soprano II	G4 – E5
Alto	D4 – E5
Tenor	G3 – E4
Bass	C3 – E4

Text:

Pronunciation and English Translation

Use the same general rules regarding vowel pronunciation that are used in Italian or Latin:

a = ah, e = eh (never “ay”), i = ee, o = oh, u = oo

Flip the “r” in tijeras, Espectador, compro, flores, and naranjas

S is always sibilant, never pronounced like z

Aguacate (ah-gwa-KA-teh)—“avocado;” sung very gruffly

Helados, paletas (eh-LAH-dos, pah-LEH-tahs)—“ice cream, popsicles;”

very lilting and lyrical, like a young girl

Pan (pahn)—“bread;” sounds like chimes; close immediately to the “n”

Afilo tijeras, cuchillas, navajas(ah-FEE-loh tee-HEH-rahs,

koo-CHEE-yas, nah-VAH- hahs)—“I sharpen scissors, knives, razors;”

rhythmically precise, emphasizing the consonants

El Tiempo (ell-TEE-EHM (one syllable) -poh)—*The Times*, a newspaper, and

Espectador (eh-SPEK-tah-DOHR)—*The Spectator*, another newspaper

both mimic the sound of corner newsboys, very bold and free

Botellas compro (boh-TEH-yas KOHM-proh)—“I buy bottles;” rich, resonant,

somewhat relaxed (a very weary old man)

Flores (FLOH-rehs)—“flowers;” an extremely gravelly sound

Naranjas (nah-RAHN-hahs)—“oranges;” should slide down except when sustaining

the final note in mm. 65-66 and 69-74.

Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

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