

*Pensar Geométrico al Trasluz* (2005) (Thinking Translucently Geometric), scored for flute, cello and percussion, finds Jorge Villavicencio Grossmann (b. 1973) reminiscing while he looks ahead. When he was fifteen years old, Grossmann's family left his native Lima, Peru for São Paulo, Brazil, due to Peru's political instability. Having studied violin in Lima and at the Faculdade Santa Marcelina in São Paulo, Grossmann moved to the U.S. to study composition at Florida International University and then at Boston University where he earned a D.M.A. He is currently Assistant Professor of Music Theory/Composition at the University of Nevada in Las Vegas.

Grossmann began drawing on the Peruvian culture of his youth while living in Boston. The city's international diversity was for Grossmann a "life changing experience" that affected his music. His first trip back to Peru after seventeen years inspired new works, including *Pensar*, composed for the 2005 *Festival Internacional de Música Contemporánea* in Lima and dedicated to his brother César. Grossmann borrowed the title from the poem "*La Punta del Hombre*" (The end of man) by César Vallejo (1892-1938), written in Paris and published posthumously in 1938. Similar to Grossmann, Vallejo fled his native Peru for political freedom though contributed to its literary culture from abroad. But unlike Vallejo, who would never return to Peru, Grossmann's Peruvian awakening inspired his active participation in Peru's struggling, contemporary-music scene.

In *Pensar*, Grossmann develops, in his own words, "a series of musical ideas, some of which I consider 'geometric,' the most intricate and contrapuntally complex, while others are 'translucent,' that is, transparent and perhaps homophonic." The geometric and translucent ideas intermingle throughout the three sections of the piece, each section demarcated by an abrupt change in tempo, texture, and mood. Rather than inserting explicitly Peruvian musical references such as melodies, rhythms, or instruments, Grossmann applies his abstract compositional style to interpret Peruvian themes of personal significance. In doing so he invites the listener to appreciate his music as an emotional response to a renewed self-identity rather than an autobiographical narrative of exile and return. (Marc M. Gidal)