114 Years in Oblivion: The History and Development of International Flute Festivals in Central America

Dafne Zenice Guevara
dafnezenice@gmail.com

Follow this and additional works at: https://digitalscholarship.unlv.edu/thesesdissertations
Part of the Music Commons

Repository Citation
https://digitalscholarship.unlv.edu/thesesdissertations/3256

This Dissertation is brought to you for free and open access by Digital Scholarship@UNLV. It has been accepted for inclusion in UNLV Theses, Dissertations, Professional Papers, and Capstones by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.
114 YEARS IN OBLIVION: THE HISTORY AND DEVELOPMENT OF INTERNATIONAL
FLUTE FESTIVALS IN CENTRAL AMERICA

By

Dafne Zenice Guevara González
Licenciatura en Bellas Artes
con Especialización en Instrumento Musical (Flauta)
Universidad de Panamá
2009

Master of Music – Flute Performance
University of North Carolina School of the Arts
2013

Professional Arts Certificate- Flute Performance
University of North Carolina School of the Arts
2014

A doctoral document submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts

Department of Music
College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
May 2018
This doctoral project prepared by

Dafne Zenice Guevara González

entitled

114 Years in Oblivion: The History and Development of International Flute Festivals in Central America

is approved in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts
School of Music

Jennifer Grim, D.M.A.  
Examination Committee Chair

Kathryn Hausbeck Korgan, Ph.D.  
Graduate College Interim Dean

Timothy Jones, D.M.A.  
Examination Committee Member

Timothy Hoft, D.M.A.  
Examination Committee Member

Cheryl Taranto, Ph.D.  
Examination Committee Member

Alicia Rico, Ph.D.  
Graduate College Faculty Representative
ABSTRACT

This document examines Central American flute festivals to understand their role in preserving heritage, promoting unique composers and their compositions, educating the public about art music, and positively impacting the personal growth of students as well as to gaining insight into the socio-economic history as it relates to the development of music in the region. To achieve this goal, the flute festivals of Costa Rica, Honduras, Guatemala and Panamá were studied within the context of the countries’ history. Music tradition started in the region with the aboriginal tribes and was strongly influenced by the colonization of the Spaniards. These conquerors brought Western European musical traditions as well as African slaves and their culture. As a result, new musical genre and styles were created contributing to a rich cultural heritage. After the independence of Central America from Spain, cultural institutions were established. In this document the reader will learn that these countries started the institutionalization of cultural entities about the same time; however, the development of arts differs from one country to another due to the lack of governmental support. Flute festivals hosted in countries with advantageous positions are helping their neighboring countries to fill the need for knowledge by offering students an opportunity to learn from world-class flutists while also motivating these young flutists to replicate similar activities.
# TABLE OF CONTENTS

ABSTRACT ............................................................................................................................................iii

TABLE OF CONTENTS .........................................................................................................................iv

INTRODUCTION .....................................................................................................................................1

CHAPTER I: BACKGROUND .....................................................................................................................5

CHAPTER II: INTERNATIONAL FLUTE FESTIVAL COSTA RICA ......................................................16

CHAPTER III: INTERNATIONAL FLUTE FESTIVAL HONDURAS ......................................................27

CHAPTER IV: INTERNATIONAL FLUTE FESTIVAL GUATEMALA ....................................................37

CHAPTER V INTERNATIONAL FLUTE FESTIVAL PANAMÁ .............................................................44

CONCLUSION .......................................................................................................................................56

APPENDIX A

Costa Rica ........................................................................................................................................58

Honduras ..........................................................................................................................................65

Guatemala .........................................................................................................................................66

Panamá .............................................................................................................................................67

APPENDIX B: FARECOH HANDOUTS ...............................................................................................83

BIBLIOGRAPHY .................................................................................................................................88

CURRICULUM VITAE ............................................................................................................................91
INTRODUCTION

Art and music play an important role in contemporary Central America, positively impacting the lives of thousands of children and young people. Music festivals have become increasingly important to educate and preserve unique Central-American sounds, rhythms and traditions, which date back to the earliest peoples. These festivals especially offer composers a venue to present new works based on native melodies and regional rhythms and to teach musicians extended techniques to accomplish these new sounds. However, musicians in the region must go through many struggles to organize music festivals for young people, especially when governmental support is lacking. Nevertheless, the benefits of festivals and similar activities are motivating more musicians in the region to create culturally relevant music within festivals and concert venues.

A major goal of these musical festivals is to provide young participants with an opportunity to gain knowledge of their musical heritage and advance their musical education. A further goal is to help children integrate into their society by offering guidance, a safe community to generate better social skills, and a greater sense of the world around them. As an example, in the Panamanian Flute Festival, professors from Costa Rica and Honduras brought instruments and knowledge to share with the students to broaden their experiences and create a sense of international community.

Central America consists of seven countries: Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, and Panamá. These nations share common characteristics at historical, political, and social levels, observable in each country’s musical and artistic cultures. Despite this shared heritage, Central America’s lack of coherent cultural policies has led to relative
isolation in the world's artistic community, thereby, affecting the dissemination of its cultural and artistic production. However, from the second half of the twentieth century, there has been a growing awareness of Central America’s artistic and cultural presence in the international community. This awareness can be traced to the Second Festival of Latin-American Music in Caracas, Venezuela (1957), where we find, for the first time, pieces by a Central-American composer.¹

To understand the recent rise in visible artistic activities in the region, such as music festivals, we need to examine the current sociopolitical state of affairs in Central America. The creation, organization, and development of international music festivals is a response of Central American artists to the continual increase of corruption, drug-trafficking, poverty, crime, and violence in the region. These creators of art music have developed their own spaces to broadcast their artistic activities. Organizations that promote art music in Central America include the Asociación de Escuelas Municipales de Artes Integradas EMAI (Costa Rica), Joven Orquesta de El Salvador (El Salvador), Asociación Filarmónica (Guatemala), Fundación de Artes Educativas Coros y Orquestas de Honduras- FARECOH (Honduras), Asociación Nacional de Conciertos (Panamá) and Fundación Sinfonía Concertante (Panamá), among others. Most of these organizations' festivals and music camps are primarily oriented towards orchestral music. These organizations and their diverse activities have inspired other musicians in the region to consider using music as a tool for social change, thus, contributing to the improvement of their countries.

Taking their impetus from the model set by the organizations described above, groups of flutists in Costa Rica, Honduras, and Guatemala have emulated these music festivals by creating

and organizing international flute festivals. Most of the former students of these festivals continue to contribute to the festival development format. Some take advantage of what they have learned to continue their college studies, either in their respective countries or abroad, while others implement similar projects in their countries. Currently, there are no scholarly sources that provide information about flute festivals in Central America and their impact in the region; the only reliable sources that provide information about these festivals are the National Flute Association’s magazines *The Flutist Quarterly*, and the British Flute Society’s Journal *Pan*. Out of the four festivals studied, the flute festivals of Costa Rica and Honduras are the ones most thoroughly discussed in these sources. Knowledge of the Guatemalan festival and its purposes is basically non-existent, making the need to document it essential. This need will be fulfilled in the following treatment of flute festivals in Central America.

Because of the relative obscurity of Central American flute festivals and a lack of pertinent literature on their nature, there is a need for research on their history, development, and impact socially and psychologically on their young participants. Since the international flute festivals of Costa Rica, Honduras and Guatemala are the oldest flute festivals in the region, they constitute the focus of any research into flute education and promotion in this region. These festivals are deserving of attention and documentation as are the aspects of Central American history and current societal problems which these festivals are partially designed to ameliorate. In the following treatment of flute festivals in Central America, the reader will develop an understanding of the history and social problems of these countries and the function of art music and flute festivals in response to these two unique features. Additionally, the paper will provide insight into Central America's folk music and vernacular music instruments and their role in the unique music traditions and modern creation of Central American music.
compositions. Lastly, I will describe the development of art musical institutions, including flute festivals in the region as well as the first Panamanian International Flute Festival, which I, with the help of three other Panamanian flute players created.

For this purpose, translations of the relevant information found in several books and magazines will be used. Chapters II, III, and IV discuss the creation of the International Flute Festivals in Costa Rica, Guatemala and Honduras respectively. To expand the information used in these chapters, I have conducted (and translated) a series of interviews to the creators and former students of these festivals. Chapter V will be dedicated to my own inaugural Panamanian International Flute Festival.
CHAPTER I
BACKGROUND

The diversity and evolution of music in Central America is a consequence of its history and sociopolitical problems. Before the arrival of the Spaniards to Central American lands, the concept of Western European music was unknown to the aborigine peoples. The Spaniards brought the concert flute and other European musical instruments, new sound and concept to the aborigines. These conquerors also brought African people and their instruments, music and rhythms to the region. As a consequence, both (Europeans and Africans) transformed the music in the territory, but while doing so, they also created new ethnicities through intermarriage and introduction of new races. As Central American nations experienced colonization (1524-1821) and later emergence as independent nations (after 1821), they developed their own identities but also suffered from their colonial past and social inequality. Thus, to know about the social problems as well as the musical history in the region is important to this research. It is against the backdrop of these social problems and the unique history of Central America that musicians in the region, such as flute players, are reaching people through their festivals.

In response to historical and societal aspects of their countries, some Central American musicians write lyrics that talk about the beauty of their people, customs, and landscapes. Others, use music as a tool of social criticism by singing about the precarious situations of their countries, while still others use music to bring joy and education to their citizens. The creators and organizers of flute festivals in the region belong to this last group. Within the mission of the teacher is also the instruction of their students about the music produced in the region. For this purpose, pieces of Central American composers, many of them based on indigenous melodies,
are included in the recitals of flute festivals. Therefore, knowing the different tribes, their music and their instruments is relevant to this paper.

Of the three periods of music history in Central America: Pre-Columbian (before 1524), Colonial (1524-18210), and Post-Colonial (after 1821), the Pre-Columbian period refers to the time prior to the arrival of the Europeans to the region. Central America was inhabited by several native groups; some of the most advanced civilizations that developed were the Olmec and the Maya. The Lencas, Pipils, Kunas, Chortis, Jicaques, Payass, Chorotegas, Nasos, and Bribris were other indigenous tribes that inhabited the region with their own musical traditions.

Music and unique instruments have always been an important part of these societies. Before the colonization of Central America, the dwellers of the region produced music for their religious ceremonies, wars, and celebrations. Archeologists have found a vast number of diverse musical instruments in Central America that were used by the different tribes, such as globular\textsuperscript{2} and tubular\textsuperscript{3} duct flutes, whistles, and sonajas.\textsuperscript{4} These instruments exhibit zoomorphic\textsuperscript{5} or anthropomorphic\textsuperscript{6} shapes. Most are made of clay, but log idiophones similar to

\textsuperscript{2} Globular: globe-shaped; spherical.
\textsuperscript{3} Tubular: long, round, and hollow like a tube.
\textsuperscript{4} Sonajas: (plural) percussion musical instrument similar to the tambourine without a leather patch; unlike this one, it always carries rattles and can have circular shape or crescent moon shape.
\textsuperscript{5} Zoomorphic: having or representing animal forms or gods of animal form.
\textsuperscript{6} Anthropomorphic: having human characteristics.
Aztec an teponaztli and Mayan tunkul have also been found. Today, replicas of many of these instruments are used in folk, popular and art music. The sound produced by these instruments as well as the rhythms of indigenous music have inspired composers of modern music in the region. The flute festivals regularly commission music which contains the indigenous sounds using Western European techniques, combining native and modern instruments. In Honduras, the festival commissioned two pieces by Cristobal Pineda who wrote Luna Jaguar, and Penumbra based on Mayan music. These chamber pieces are performed on Bansuri flutes (native bamboo flute), ocarinas and sacred drums. Also, the Costa Rican Flute Festival commissioned composer Eddy Mora who wrote ¿De Quién amanece? based on the songs of the Bribris tribe, premiered by the National Symphony Orchestra during one of their flute festivals. Another popular performance piece, Improvisación for flute solo by Panamanian composer Eduardo Charpentier De Castro, is inspired in melodies of the Kunas of Panamá. These melodies are Canir sobre la Gallina, Canto del pájaro Wala, and Nalu sobre el Guacamayo. The Kunas play these themes on the Tolo, a flute, which, depending on its shape, can be female or male. All of these pieces require extended techniques which are taught at the flute festivals.

Added to this rich pre-colonial musical heritage, is the impact of colonization by Spain brought to the musical development of Central America. During the colonial period, there was a


8 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.

9 Gabriel Goñi (flutist) in discussion with the author, San José, Costa Rica, March 10, 2018.

miscegenation between the slaves that were brought from Africa, the Europeans, and the aborigines. This resulted in the birth of new ethnic groups such as the mestizo, the zambo, the mulato, and the castizo.\textsuperscript{11} Through the interaction of these different ethnicities and races in this period, music in Central America became very diverse and complex. European and Africans imported their music traditions and instruments. The concept of “art music” originated in The New World only after the Europeans arrived on the continent. The Garland Encyclopedia describes it as “the formally taught, notation-reliant European or European-derived tradition of music that is associated most closely with an educated elite. Art music includes the rich store of music created or performed for liturgical devotion and other Christian church events, and secular compositions intended for concert performance.”\textsuperscript{12}

At the beginning of the colonial period, missionaries used art music to educate and persuade the natives to convert to Christianity.\textsuperscript{13} These missionaries taught the indigenous people how to sing and play on new instruments. Some of the instruments that the Europeans brought to Central America were flute, recorder, guitar, the violin, mandolin, lute, harp (no pedals), and accordion.

Most of the percussion instruments are of African origins, such as the conga drums, tumbadoras, bongos, guiro, and the claves. Currently, many of these instruments such as the


\textsuperscript{13} Ibid.
recorder, tumbadoras, and guitar are of easy access in Central America. Therefore, many associations and foundations use them to teach the principles of music to their students. For example, in Honduras, the Fundación Artes Educativas, Coros y Orquestas de Honduras (FARECOH), uses congas, bongos, and guiros to develop rhythmic awareness in their students throughout African rhythms.

New musical genres and musical styles emerged during the colonial period. In Costa Rica, the aire nacional, balada típica, bolero nacional, calypso limonense, callejera, corrido, danza criolla, jota, mazurka and polka, parrandera, pasillo costarricense, punto, swing criollo, tambito and vals costarricense emerged. In El Salvador, musicians developed the jeu jeu, cumpases, carbonero, and xuc, while in Honduras, the punta, zapateado and tambura became national music forms. In Guatemala we find the guarimba and sones among others. In Nicaragua, the palo mayor and punta, and in Panamá, the tamborito, cumbia, calypso, pasillo, tamborera, bullerengue, congo and bunde. In Belize, the Kriol created the brukdown and the Garifunas developed the punta, hungu-hungu, wanaragua, abaimahani, matamuerte, laremuna wadaguman, gunjai, charikanari, sambai, charikanari, eremuna egí, paranda, berusu, teremuna ligilisi, arumahani, and mali-amalihani.

These folk music styles are still popular in the region. Many of the forms, rhythms and melodies of these genres have been adapted by Central American composers for symphony orchestras, chamber groups, or solo pieces. For example, Costa Rican composer Alejandro Monestel Zamora, adapted folk melodies and rhythms in his works Suite Tropical, and Fantasia Sinfónica. The Encuentro Latinoamericano de Picolistas (Latin-American Gathering of Piccolists), organized by Enmanuel Lafuente Beatriz in Costa Rica, has commissioned several works by Central-American composers based on traditional rhythms and melodies that originated
during the colonial period, thus contributing to the piccolo repertoire in the region. The chamber pieces \textit{No Estoy Lejos}, \textit{Cuatro Miniaturas}, and \textit{Tres Danzas Guanacastecas}, by Costa Rican composers Nelson Ramírez, Sergio Delgado, and Sandra Duarte Molina respectively, are among the list, as well as \textit{Duo for Piccolo} by Salvadoran composer Mario Eduardo Velasco.\textsuperscript{14} \textit{No Estoy Lejos} is based on African rhythms and bird song from the Caribbean side of Costa Rica; it is performed by piccolo, two Peruvian cajones, and a bass. \textit{Cuatro Miniaturas} is based on the tambito rhythm from the Pacific of Costa Rica and performed by piccolo, marimba, and bassoon. \textit{Tres Danzas Guanacastecas} and \textit{Duo for Piccolo} are both inspired by popular genres of Costa Rica and El Salvador. The first one is performed by piccolo, violin, Bb trumpet, and concert marimba; while the second one is intended for two piccolos.

Only after both the pre-colonial and colonial period, upon the independence of Central American countries from Spain in 1821, we do have records of the establishment of art music institutions in Central America such as National Symphony Orchestras and Conservatories.\textsuperscript{15} Therefore, the teaching and diffusion of art music in the region is relatively new. For example, the National Symphonies Orchestras of Guatemala, Costa Rica, Panamá, El Salvador, and Honduras were created in 1936, 1940, 1941, 1960, and 1989 respectively. As a result of this relatively late development of formal music institutions, the development of flute performance is new as is formalized training of musicians.

\textsuperscript{14} Enmanuel Lafuente Beatriz (piccolist) in discussion with the author, San José, Costa Rica, March 12 2018.

Because of the late inception of formal musical training and institutions, compositions from Central America were a rarity until recently. According to Panamanian composer Roque Cordero, an analysis of the programs of Latin-American Festivals celebrated during the second half of the twentieth century shows “an almost total absence of compositions from Central America and Panamá.”\textsuperscript{16} The earliest compositions from this region can be traced in the Latin-American festivals of Caracas in 1957 and in Washington in 1961. In the first festival, we find, for the first time, a Panamanian composition and, in the second festival, a Guatemalan composition. These countries were also the only representatives of Central America at the First Festival of Music of the Americas and Spain, celebrated in Madrid in October of 1964.\textsuperscript{17} In his essay, Cordero claims that the minority of these Central American composers “were able to assimilate solid technical knowledge from European masters, either moving to the old continent to continue their studies, or taking advantage of the presence in these lands of America of a composer from across the seas, who came to establish their pedagogical awnings in the new continent.”\textsuperscript{18} He also says that the majority were “self-taught in composition and tried to apply their limited knowledge to the creation of what they thought were serious compositions, leaving numerous inconsequential works.”\textsuperscript{19} Some of the musicians that had the privilege to study abroad were Luis Felipe Arias (Guatemala), Alejandro Julio Mata (Costa Rica), and Luis A. Delgadillo

\textsuperscript{16} Roque Cordero, “La música en Centroamérica y Panamá,” \textit{Journal of Interamerican Studies} 8, no.3 (1966), 412

\textsuperscript{17} Ibid.

\textsuperscript{18} Ibid., 413

\textsuperscript{19} Ibid., 413
(Nicaragüas), among others. On the other hand, some of the autodidacts include María de Baratta (El Salvador) and Fermín Castañeda (Panamá).

Beyond the history of Central America, which has led to a late development of formal musical training and institutions and a resultant lag in musical composition, the social problems and economic underdevelopment have had a significant impact on the development of art music in the region. After gaining independence from Spain, Central America has suffered almost a century of constant dictatorships (1898-1989): Manuel Estrada Cabrera (1898-1920) and Jorge Ubico (1931-1944) in Guatemala; Tiburcio Cariás (1932-1949) in Honduras; Maximiliano Hernández Martínez (1931-1944) in El Salvador; the dynasty of the Somoza in Nicaragua (1937-1979); and finally, the military governments of Omar Torrijos and Manuel Antonio Noriega (1968-1989) in Panamá. The consequences of these successive dictatorships is an economically vulnerable, deindustrialized region, highly dependent on the United States. In addition, the current increase of drug trafficking and corruption of Central American governments is devastating the region even more.

The list of sociopolitical problems in Central America is vast. Newspapers report lurid bribery and embezzlement scandals involving senior public officials. The 2017 report titled “People and Corruption: Latin America and the Caribbean,” prepared by the organization, Transparency International, shows how the inhabitants of Latin American countries are


21 Ibid.

accustomed to corruption. For instance, there are scandalous cases at the highest political level, and payments that are done daily “under the table” when performing simple procedures such as requesting medical assistance in a public hospital or managing a document in a public office. Some of the corruption scandals in the region include the 2016 “Panama Papers,” the “Tráfico de influencias en el Congreso” in Guatemala in 2015, and the 2017 electoral fraud in Honduras. The report also reveals that Nicaragua is the most corrupt of the countries in Central America with a score of 26 points out of 100, where 100 means no corruption. It is followed by Guatemala (28), Honduras (29), El Salvador (33), Panamá (37), and Costa Rica (59). Mr. José Ugaz, the Chair of Transparency International, states that “the people of Latin America and the Caribbean are being let down by their governments and the private sector. Bribery represents a significant barrier to accessing key public services, particularly for the most vulnerable in society.”

The direct consequences of drug trafficking and corruption are evident in the increase in violence, crimes, and poverty.

In a region beset by social problems, neither education nor arts seem to represent a priority for the majority of the region's governments. This is reflected in the annual budget that Central American governments give to the Ministries of Education and public cultural entities. In both cases, Central America can experience either an insignificant increase of the budget or a significant decrease of it per year. For example, in Honduras, the budget for education was

---


24 Ibid.
increased from L25,687,500 ($1,090.8) to L28,077,700 ($1,192.29) in 2018. However, in El Salvador, the Ministry of Education (MINED) suffered a reduction of $14,000,000 for 2018. In 2017, the MINED received a budget of $944,000,000; however, this year, the budget is $930,000,000. As a result, there is not sufficient funding to build new schools, maintain existing schools, to hire teachers or professors, or to invest in basic educational tools for schools such as books or computers. In the case of arts, the situation is more complicated, since in many of Central-American countries, the responsibilities of the cultural institutions go beyond promoting arts. Most of these entities are also in charge of the defense, conservation, dissemination and investigation of the cultural heritage of the nation. In addition, they have to technically and normatively integrate the museums that make up the National System of State Museums. In some countries such as Guatemala, the Ministry of Culture and Sports is also responsible of the widespread preservation of sports. As a result, these institutions have too many responsibilities and a minimum budget to fulfill them. For instance, in Panamá, in 2018, the


National Institute of Culture (INAC) received a budget of only $39 million. In 2017, the institution received $45,000,000 out of a requested $86,000,000 to fulfill its responsibilities.\textsuperscript{27}

In response to these problems, Central American artists have started a cultural movement in the region.\textsuperscript{28} This movement has generated the creation of various foundations dedicated to the organization of projects such as music festivals or music camps. These festivals target music students who primarily come from areas at social risk or who have special needs. Since the second half of the 1990s, there has been a significant increase in the number of music festivals and music camps in the region.\textsuperscript{29} Some of these projects include the Orquesta Juvenil Centroamericana (OJCA), Festival de Música Internacional Alfredo Saint Malo (Panamá), Red de Filarmónicas Infantiles y Juveniles de Panamá, Festival Internacional de Guitarras (Panamá, Costa Rica), and Festival de Música Antigua (Guatemala), among others. As a natural outgrowth of these projects, the flute festival in Central America are helping to develop world class musicians and composers while preserving Central American traditions. Well organized festivals are crucial to enhancing children’s musical and social education which help them lift themselves from the poverty and despair caused by their environment.


\textsuperscript{28} Rafael Cuevas Molina, “Tendencias Generales del Arte y la Literatura en la Centroamérica contemporánea,” \textit{Suplemento Cultural 91} (2012), 1.

CHAPTER II

INTERNATIONAL FLUTE FESTIVAL IN COSTA RICA

Costa Rica is one of the most active musical centers in Latin America. Dr. Ronald R. Sider, American organist and professor Emeritus of music at the Messiah College, lists several reasons that support this statement in his article *Contemporary Composers in Costa Rica*. Some of these reasons include the government support, and many institutional contexts for musical activities such as the National Theater, an active professional orchestra, an opera company, music schools, and performing organizations. At the University of Costa Rica (UCR) and at the Universidad Nacional (UNA) music is taught at a high level and the professors in the School of Music have ranks and salaries equal to their peers in other fields of study.

The fact that the government supports arts in Costa Rica, gives this nation an enormous advantage over all the Central American countries. For example, there are many cultural programs created and promoted throughout its territory such as the Youth Orchestra and Children Orchestra. Also, the conditions under which teachers and students work are more favorable than in its neighboring nations. The support that the government gives to arts helps to buy and maintain musical instruments. For Sider, the main reason for the flourishing musical life

---


in Costa Rica is “the leadership provided by its contemporary conductors, teachers, administrators, and composers.”

The institutionalization of music in Costa Rica began in the 1940s with the founding of the National Symphony Orchestra and the Conservatory of Music. According to Rafael Cuevas Molina, both entities emerged as a result of a cultural policy based on socio-democratic principles. According to these ideas, access to education and culture are elements that contribute to social mobility and cultural refinement. During this time, culture was perceived as synonymous with art and knowledge. Therefore, ever since the establishment of these cultural institutions, there has been a clear idea of the role of these entities within Costa Rican society.

While the state was establishing the National Symphony Orchestra and the Conservatory, the musicians in Costa Rica started the art music movement. For instance, in the early 1940s, the singers led by the tenor Manuel “Melico” Salazar organized several opera performances. The reaction of the audience was so positive that by 1942 Salazar, along with the Spanish conductor, César Nieto, and the tenor, Carlos María Palma, organized the National Company of Opera. In 1943, Palma left them and decided to join the pianist and composer, Lolita Castegnaro, and organized the National Opera of Costa Rica. As a consequence, both groups offered the audience a lot of operatic activities in the country. Thus, on January 22, 1980,
the National Lyric Company was created by executive decree, for which the state began to allocate a budget for the inaugural season.

Other musical projects that were established during this period include the creation of the Conservatory of Castella in 1953, the College Choir of the University of Costa Rica in 1955, and the Symphony Orchestra of Heredia in 1962. In addition, chamber groups were active during this time. Among those groups were the Serrano Quartet, Ars Nova Quartet, Loots Quartet, the Conjunto Orquestal de Música de Cámara, and the Cabezzas Caggiano duet.\textsuperscript{35}

Art music in Costa Rican society has been important ever since the beginning of the twentieth century. Not only has the government contributed financially to the arts, but it has also been interested in creating an efficient cultural and artistic policy. For example, in 1971 the government hired the American, Gerald Brown, to conduct the National Symphony Orchestra, dismissed the national musicians who did not meet his standards (a total of thirty-two), and hired foreign musicians.\textsuperscript{36} The international musicians (Americans, Europeans, and Latin-Americans) were also asked to teach in a new project, the Youth Symphony Orchestra. These decisions were highly criticized in the country; however, they were necessary to improve the cultural and artistic levels within the territory. Guido Sáez, Vice-Minister of Culture during those times states, “It was a strong battle. The public opinion and almost all the media were against me. Nobody seemed to understand anything. I was the executioner, the unpatriotic person dismissing Costa Rican artists to bring in foreigners.”\textsuperscript{37}

\textsuperscript{35} María Clara Cullel, \textit{Música Académica Costarricense: Del Presente al Pasado Cercano} (San José, C.R: Universidad de Costa Rica, Facultad de Bellas Artes, 2012), 24-25.

\textsuperscript{36} Ibid, 36.

Another significant contribution to the development of music and the arts in Costa Rica lies with the decision of the government to eliminate army forces, allowing money which would have been spent on the military in the national budget to be allocated to the arts. According to Gabriel Goñi, “Costa Rica is a country without army forces. Without a budget to expend on armed forces, the government has provided us with free music education at the National Institute of Music.”

Other important factors that have contributed to the development and dissemination of art music in Costa Rica are the support of private entities, and the interest and the initiative of the Costa Rican musicians to contribute to the preservation, creation, and diffusion of high level art music. María Clara Cullell, a Spanish pianist living in Costa Rica, named in her 2012 book several institutions and private foundations which have and continue to stimulate art music development in the country. Among these groups, she lists the Fundación Ars Musica, which supports the National Symphony Orchestra; the Bank of Costa Rica, which helped to create the Children’s Symphony Orchestra in 1991, and the Instituto Nacional de Seguros (National Insurance Institute), which organized the Carlos Enrique Vargas piano competition in the early 1990s. In her book, Cullell also mentions the different musical projects that have been established in Costa Rica since 2000: the Santa Ana Baroque International Music Festival (2000), International Festival of Trombones (2001), Musical Composition Seminar (2001), International Flute Festival (2005), Festival of Percussive Arts at the University of Costa Rica (2006), Antique Music International Festival (2007), Electro-acoustic Music Festival (2007), the

---

38 Gabriel Goñi (flutist) in discussion with the author, San José, Costa Rica, March 10, 2018.

SaxFest Costa Rica International (2007), Guitar Festival in San José (2008), International Clarinet Festival (2009), Fine Arts Festival (2008), and the Musicology Gathering (2009). With so much musical activity, Costa Rica can be considered the capital of art music in the region.

The idea of creating a flute festival in Costa Rica arose in 2004 during the celebration of the Festival de Flautas en el Centro del Mundo (Flute Festival at the Center of the World) in Quito, Ecuador. It was Angelita Floyd, a flute professor at the University of Northern Iowa, who approached Gabriel Goñi in Quito to propose the project. At this meeting, Floyd selected the flute choir repertoire and Goñi decided to establish the Asociación Costarricense de Flautistas (Costa Rican Flute Association, or ACOFLA) before organizing the festival. The initial purpose of this festival was to fill out the week gap between the Lima International Flute Festival and the Quito Flute Festival. The guest artists coming from the United States and Europe landed in Costa Rica before taking their connecting flights to Quito, South America. Meanwhile, the artists coming from South America had to come to Costa Rica from Lima in order to find connecting flights back to their countries. Therefore, it made sense that they should stay for one week in Costa Rica before making their connecting flights.

In 2005, one year after the first meeting with Floyd, ACOFLA held the First International Flute Festival in Costa Rica. A total of 168 students participated in the first festival. Students coming from Guatemala, Honduras, El Salvador, Nicaragua, and Panamá arrived in San José to attend the festival along with flute students from different parts of Costa Rica. These international students were hosted in houses of Costa Rican flute students. The large number of

---

students played at the festival’s big flute choir. I was among the international students coming from Panamá that year and was hosted by Gabriela Vargas.

The structure of this festival set the basis for future ones. For two hours each morning, the flute choir rehearsed at the Universidad de Costa Rica (UCR). In the afternoons, the students attended the guest artists’ master classes, workshops, or lectures. Therefore, many students took turns attending the different classes and learning from all the teachers. During the evenings, the guest artists presented recitals open to the students and general public. In these recitals, the students enjoyed baroque, classical and romantic repertoire as well as contemporary pieces. These recitals represented, for most of the Central American students, an opportunity to expand their knowledge of the flute repertoire. Also, in these recitals the students were able to appreciate how these phenomenal flute players used different timbres and tone colors of the flute to embellish their music. The final concert took place at the Teatro Nacional (National Theater). It highlighted the flute orchestra conducted by Angelita Floyd with Michel Bellavance, the Swiss-Canadian flute player, as concert master. The other guest artists such as Susan Milan (England) and Gro Sandvik (Norway) played side-by-side with the Central American students.

From then on, the Asociación Costarricense de Flautistas has continuously organized this festival every single year, providing significant exposure to art music and professional musicians to aspiring flutists and supplying an impetus for the advancement of their education. According to Goñi, president of ACOFLA and organizer of the festival, “This festival for more than a decade became a great experience in many ways. First of all, the level of our students rose

41 See Appendix A, “Costa Rica.”

enormously. Also, the contact of our students with the best players in the world—teachers from the leading conservatories and with all the styles and the extended techniques—have opened their eyes to a new world.”

In addition, Goñi stated that one of the many positive results that his festival brought is the annual increase in the number of Central American flute students enrolled in different music schools and colleges in Costa Rica. Currently, Goñi is the professor in the region who has the most international students. He wants to help them to become professional flutists and teachers so that they can return to their homelands to teach flute and perform in major orchestras. Goñi’s flute studio has students from Guatemala, El Salvador, Honduras, and Venezuela. In Costa Rica, these international students have the opportunity to become members of the Flute Choir of the National Institute of Music. Through this group, these students experienced performing at the National Flute Association Convention in 2013, at the Flute Festivals in Quito, and recently at the International Flute Festival in Panamá. The group has the support of the National Institute of Music, government and private entities.

In Costa Rica, the situation of a typical music student is very different from other Central American countries. Regarding their economic situations, the students learn under good conditions. They have music schools with good infrastructure, up-to-date and high-quality books, and a wide range of instruments, methods and etudes. For example, at the University of Costa Rica, you can find a music library with many musical sources unlike other countries in the region. The universities and music schools in the country also have budgets to buy instruments and lend them to their students so that they do not have to buy their own. However, if a student

---

43 Gabriel Goñi (flutist) in discussion with the author, San José, Costa Rica, March 10, 2018.
44 Ibid.
would like to buy a music instrument, the institutions offer them loans, which make it easier for them to pay for the instrument. Some of the music schools even have repair experts who help the students to maintain their instruments in good condition. With all of these facilities, Costa Rica is very attractive to the students of neighboring countries who struggle with difficult situations daily. Costa Rica receives many international students and gives them a dignified education. As a consequence, most of these students return to their countries with a strong knowledge of music, experience, and inspired to fight for better conditions. Thus, Costa Rica is contributing enormously to these societies.

Costa Rica is not only attractive to the Central American music and flute students but also to the guest artists who participate from the different musical activities. For instance, the International Flute Festival is the only festival in the region where the guest artists are paid for their plane ticket, hotel, transportation, and meals. This ensures the participation of these artists in future events. Also, the atmosphere in Costa Rica is exquisite. The guest artists are free to walk around and enjoy the city and its architecture. All of these factors help to create a positive environment for students, teachers, and guest artists.

The flute festival in Costa Rica has the facilities to host a large festival that is open to everyone who loves the flute without regard to their economic or social position. During the festival, the students are free to request private lessons from the guest artists. Goñi explains, “Our flute faculty environment raises a special symbiosis between all, helping each other with new extended techniques, books, methods, new investigations about the styles, solving students

---


47 Gabriel Goñi (flutist) in discussion with the author, San José, Costa Rica, March 10, 2018.
problems, and new repertoire. This is a really true family in which members help each other, with no competition between the teachers, who interact with the students in a very positive environment. This teaches the students that music is to be enjoyed and that in their future professional career they have to respect all their colleagues and that we can share our knowledge with everyone.”

Starting in 2013, the festival also included a piccolo symposium, and the flute choir has been divided into an advanced section and an intermediate section. By doing so, the students have more opportunities to learn according to their skill levels.

The International Flute Festival in Costa Rica has served as an inspiration to other flutists in the region either to develop their own festivals or to improve them. This festival has also provided the basis for creativity and innovation in the new generation of Costa Rican flute players. For example, the young organizers of the flute festivals in Guatemala (María Amato) and in Panamá (myself and Manuel Ruíz) learned about organizational methods, format, and the importance of establishing connections with international flutists while attending this flute festival. Honduran flutist Cindy Valladares felt motivated to earn a bachelor’s degree in Costa Rica and is currently back in Honduras. Today, she is actively helping her former teacher Jessie Godoy with the organization of the international flute festival in Honduras. Enmanuel Lafuente Beatrix, an innovative young Costa Rican flutist, has now established the International School of Piccolo and Flute in Costa Rica, in which he focuses on Latin-American repertoire for these instruments. In addition, Lafuente has created the Encuentro Latinoamericano de Piccolo (Latin-American Gathering of Piccoloists).

48 Gabriel Goñi (flutist) in discussion with the author, San José, Costa Rica, March 10, 2018.

After attending the existing Central American Flute Festivals, Lafuente was inspired to develop a Piccoloist Festival. The Latin-American Gathering of Piccoloists started in 2010. Its objective is to promote the piccolo repertoire, especially the Latin-American one. The event is the first of its kind in Central America (completely dedicated to the teaching and learning of the piccolo) and was organized continually from 2010 to 2013. The other gatherings were held in 2015 and 2017. The guest artists come from different countries of Latin America (Mexico, Venezuela, and Ecuador) to share their knowledge with the students. Every gathering is held in a different city of Costa Rica and receives students from Honduras, El Salvador, and different parts of Costa Rica. The creator of the event also commissions works for the instrument (solo, chamber music, piccolo choir) by Latin-American composers, thus helping to expand the repertoire for the piccolo. Lafuente believes that the Encuentro Latino-Americano de piccolo is “his legacy to Central America, to Latin-America, to the world.”

All of these young organizers were once playing next to each other at the flute festival in Costa Rica; the bonds that they created have been so strong that until this day, they and several more former students of the festival keep in contact and help each other. For instance, Lafuente has been to Honduras several times helping at the flute festivals and plans to assist me and Manuel Ruiz in the International Festival in Panamá. I am now in contact with María Eugenia Amato and Fernando Ozaeta (Guatemala) and will be helping them in future editions of their festival. Even Gabriel Goñi has supported his flute festival’s former students in Guatemala and Panamá. In 2015, he was one of the guest artists at the second Guatemalan...

---

50 Emmanuel Lafuente (flutist) in discussion with the author, San José, Costa Rica, March 12, 2018.
International Flute Festival, and in Panamá he supported Manuel Ruiz and me by lending us the low flutes (alto flutes, bass flutes and the contrabass flute).

The International Flute Festival in Costa Rica has not only helped to improve the level of flute playing in the region by offering the students a chance to learn from renowned guest artists, but it has also created a positive environment for the young flutists in the region to meet each other, share experiences, and create lifelong bonds. The students learn to become better flutists and better human beings. Knowing the difficulties that their peers experience daily, has sensitized these students. As a consequence, their empathy motivates them to help each other. Thus, the festival has served as a catalyst that provides the necessary motivation in its former and current flute students to create, innovate, and realize extraordinary ideas that will positively impact future generations of flute players in the region.
CHAPTER III
INTERNATIONAL FLUTE FESTIVAL IN HONDURAS

Art music in Honduras is a subject needing further research. There is not much research due to the lack of sources that address this topic either in Spanish or English. According to the Garland Encyclopedia of World Music, “some information, mostly biographical, is available on musical practices in urban areas after independence.” Otherwise, it is necessary to fill in the gaps on development of art music musical institutions and festivals as this paper attempts to do.

There were a few individuals as well as desires of the government, which fostered the development of art music in early independent Honduras. José Trinidad Reyes (1797-1855), who was an important key figure of the independence as well as composer, founded the National University in 1847 and established the first school of music in Comayagua in 1834. From the second half of the 1800’s it was important for the government to develop brass and concert bands because of the success of the military bands in the country. For this purpose, the German musician Gustavo Stamm was hired in 1877 to create La Banda de los Supremos Poderes, an elite band. The group was very popular in the country and performed polkas, valses, mazurkas, and marches which reflected the musical environment of the Honduran middle class. During this


52 Rafael Valle Heliodoro, Historia de la cultura hondureña (Tegucigalpa: Editorial Universal, 1981), 192.

period, the Banda de los Supremos Poderes inspired composers such as Ignacio V. Galeano (1885-1954), Rafael Coello Ramos (1877-1967), Francisco Ramón Díaz Zelaya (1896-1977), and Roberto Domínguez Agurcia (1917-1990) to write for larger groups. At the same time, these composers and their works inspired more contemporary composers such as Norma Erazo and Sergio Suazo. Therefore, the first art works written in the country were intended for concert bands.

The first national conservatory, currently the Escuela Nacional de Música of Tegucigalpa, was founded in 1953. Nowadays, we can also find two other conservatories in Honduras, the Escuela de Artes Musicales Francisco Díaz Zelaya (Tegucigalpa) and the Escuela de Música Victoriano López (San Pedro Sula). In 1988, the School of Music of the National University was established. Unlike Costa Rica, the professors of music in these institutions receive a very low salary compared to their peers in other fields.

In 1960, the Chamber Orchestra of San Pedro Sula was established, and in 1989, the first National Symphony Orchestra of Honduras was founded. Unfortunately, due to lack of support from the government, the National Symphony Orchestra was shut down in 2004. The Philharmonic Orchestra of Honduras was established in 2002. The tradition of a large orchestra is relatively new in the nation, starting at the beginning of the twentieth century. The success of these groups is due to the efforts of the performers since financial support for culture in Honduras is minimal.

According to Jessie Godoy, flute professor, creator and organizer of the flute festivals in Honduras, “At the age of thirteen, I was one of the founding members of the National Symphony Orchestra of Honduras.”

---

Orchestra. This was an important part of my life as well as to that of all of the other young musicians who started the project with me. Even when the National Orchestra was ended abruptly years later, it served as a platform that inspired all the members to work harder and do something for culture in Honduras. The National Symphony Orchestra was the seed that generated the desire of its members to start the dissemination of arts even without the support of the authorities.”

The idea of having a flute festival in Honduras started in 1998. In this year the American Fulbright flutist, Susan Berdahl moved to Honduras for two years to develop a flute performance and pedagogy program in the capital, Tegucigalpa. Berdahl played in the National Symphony Orchestra and taught at the Escuela Nacional de Música. During these years, the American professor motivated Godoy and other musicians in the country to learn more about music. Godoy expressed that, “she (Berdahl) fed our hunger for musical knowledge; when she left in the year 2000, I was empty, the country was empty.” Therefore, Godoy tried to emulate Berdahl’s teaching style and was committed to offering her students an opportunity to grow up as flute players, thus bringing their playing to a high level.

The first Honduran Flute Festival was held in Tegucigalpa at the Escuela Nacional de Música (National School of Music) from November 22 to December 6, 2002. The two-week festival was organized by Jessie Godoy and Nelia Chavarria de Pineda, and was dedicated to Susan Berdahl. To create and organize this festival was extremely difficult, especially after Hurricane Mitch devastated the country on October 1998. The natural disaster also destroyed the few musical resources in the country including instruments and buildings. In fact, it was the

55 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.

56 Ibid.
American professor who sought help from Mr. Louis Lewis and the National Flute Association (NFA) after the hurricane hit Honduras. In her email to Lewis, posted in *The Flutists Quarterly*, Berdahl states,

“The flutists down here really need help. My best student (flute professor at the National Music School and soloist) doesn't have a flute of her own. She was using a state-owned Yamaha when the hurricane hit and this flute was washed down river and lost. It was in very fine condition, too! The trouble is that she is a professional and needs a good quality instrument, and I find it is not easy to get donations of fine instruments. Also, none of the members of the National Symphony have flutes either. They use state-owned Yamaha instruments donated about 10 years ago from Japan. I put new pads in them, but don't have the machinery, nor skills to do everything necessary. The musicians simply cannot purchase instruments on their salaries. The average musician earns about $250/month and that goes for necessities of food and shelter. Also needed is a good piccolo.”

Many members of the NFA helped by donating music, books, and instruments among other music materials. As a gesture of gratitude, Godoy and the students dedicated the festival to Berdahl. The goal of this first festival was to simply focus on Honduran students and help them to forget the disaster.

---


59 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.
It was during the second flute festival in Honduras, held from July 13 to July 23, 2004 that the creators had a clearer idea for organizing the event. They decided to include flutists from other Central-American countries. Flutists coming from major cities in Honduras, Guatemala, El Salvador, and Panamá participated in the festival. Also, guest artists such as Katerina Bohm and flutists from the Bach Camerata, were invited to lead master classes and perform. In addition, the event highlighted technique workshops, a solo competition, a flute orchestra, and several flute chamber music groups. Furthermore, two flute chamber pieces by Honduran composer Luis Reynaldo Nieto were premiered, Cuarteto dinámico for four flutes and Con precisión: ensamble de jazz for two saxophones, three flutes and two percussionists. One of the recitals was dedicated to the Japanese ambassador in Honduras Masami Takemoto, an amateur flutist himself. The recital motivated the ambassador to help Honduran flutists and later the embassy donated some more instruments. During the weekend, the participants were taken on a trip to Lepaterique where, besides receiving a master class from Berdahl, students had recreational activities before their last concert the next evening. Besides the premier of Nieto’s pieces, the last concert included works by Vivaldi, Doppler, Handel, Cimarosa, and the presentation of the first bass flute in Honduras with a performance of Claude Bolling’s Versatile by Jessie Godoy. The winner of the solo competition was Honduran flutist, Jose Mario Portillo.

---

60 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.

61 See Appendix A, “Honduras.”

The structure of the 2004 festival has been the model for the other International Festivals in Honduras, which are held every two years.63

Currently, the organizers of the International Flute Festivals in Honduras are Jessie Godoy, percussionist Cristobal Pineda, and Godoy’s flute students, who also make a financial commitment to make the festival a reality. Unfortunately, they do not have any support from the Honduran government or a substantial budget for the realization of the event. Godoy states “our major sponsors are our guest artists; they are philanthropists since they pay for their own tickets and do not charge us for their time. As payback, we try to give them the best conditions we can so that they can feel love in this country; we host them in the best hotel we can afford, give them their transportation, and their meals.” 64 The most loyal sponsor is Mr. Milton González, manager of the Hotel Honduras-Mayas; however, other small private entities also help with the accommodation of the guest artists.65

One of the main objectives of the festival is to keep the Central American students, especially Honduran flutists, at the forefront of knowledge of flute performance and technique. Many of these students do not have the opportunity to attend international flute conventions, go to universities abroad, or to participate in other types of exchange programs. As a result, the festival aims to fill the gap that they lack in their training as flutists. During the event, these students have the opportunity to listen to renowned flutists in recitals, something that is not

63 See Appendix A, “Honduras.”
64 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.
65 Ibid.
common in the region. Godoy also intends that her festival serves as a means for the Central American countries to work together and support each other.66

The majority of the Honduran students who participate in the festival come from very poor neighborhoods of the country.67 Besides learning about flute technique and performance, the festival has given them an opportunity to work on their self-confidence as well as motivation to become useful members of the society. Every two years about fifty to sixty Honduran flute students, come from all over the country and gather in Tegucigalpa to enjoy a week of flute learning experiences. The international students coming from other Central-American countries are housed in the homes of Honduran students in order to create friendship bonds and to share their music experiences.

Some of the positive changes that have resulted in Honduran students because of the Honduras Flute Festival in Honduras students are their willingness to be more responsible in their schools, to follow rules, to value team work, and to want to become someone useful in their society despite their humble conditions. Moreover, the festival has created opportunities for aspiring flutists in the region. According to Godoy, “every year I see my students more motivated to fulfill their goals, their dreams, and that change represents a great joy for me, it is the motor that drives me to work harder every year.”68 Many students have also found an opportunity to receive scholarships from the guest artists to continue their flute studies or have discovered ways to improve their instruments. For example, Magda Sánchez with a lower socioeconomic background, is in Belgium finishing her Master's Degree at the Royal

66 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.
67 Ibid.
68 Ibid.
Conservatory of Ghent. Meanwhile, Cindy Valladares, who didn’t have a good flute in order to graduate from her Bachelor’s Degree in Costa Rica, took the best parts out of three brands of flutes and made a functional flute out of these parts. Jessie Godoy also remembers with me with great affection. Godoy states, “Dafne met her former teacher, Dr. Tadeu Coelho, at one of our events. Magda, Cindy and Dafne have been friends ever since the first festivals, I feel really proud of them and have been following all their steps. I feel their achievements like mine. These girls, now grown up women, have demonstrated that all you need is determination, creativity and sacrifice to fulfill your goals. I always tell their stories to motivate my students.”

All the positive results that Godoy has witnessed after years of organizing the flute festivals in Honduras, have also inspired her to share the benefits of music with more children in her country. In 2013, Godoy and her husband percussionist Cristobal Pineda decided to establish the Fundación Artes Educativas, Coro y Orquestas de Honduras- FARECOH (Educational Arts Foundation, Choir and Orchestras of Honduras). FARECOH is a non-profit organization with the goal of using arts as a means of prevention, development, and social and educational inclusion of vulnerable populations. The organization offers their students life changing opportunities through permanent and face-to-face collective practices based on humanitarian principles. Among the principles that the foundation teaches are solidarity, discipline, and perseverance. The ages of the students in the different programs range from three years old to eighteen years old. Some of the instruments that the students learn to play in the institution are flute, trumpet, trombone, percussion, guitar, violin, viola, cello, and piano. In addition, the foundation offers several programs such as early stimulation, dance for children and young people (ballet and

---

69 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.

70 See Appendix B, “FARECOH.”
contemporary dance), children and youth orchestras, choir of white hands, ethnic rescue, and a hospital program. The program of white hands is designed not only for children and young people with hearing problems, but also for students with special needs such as down syndrome, blindness, cerebral palsy, and autism, among others. The ethnic rescue program consists of scientific, pedagogical, and methodological research strategies for the ethnic rescue of art music and folk music of the country. The program seeks to strengthen the sense of national identity and to transmit these discoveries to new generations. In the hospital program, students volunteer to go to local hospitals and play for children suffering from cancer, HIV, and many other conditions. The purpose of this program is to create empathy in the students as well as to use music as a tool of recovery, life expectancy and joy.

FARECOH has also helped Godoy to get more sponsors for the flute festivals. The sponsors are more willing to donate throughout a non-profit organization since it is tax deductible. Therefore, starting from 2013, this organization has become an essential part not only of the Flute Festivals in Honduras but also for the dissemination of Art music in the country. FARECOH has also aided in the realization of Percussion Festivals in Honduras and helped many other groups to promote their activities. In addition, the donations that the institution receives are used to help Honduran students to participate in exchange musical

71 Choir of white hands: is a choir composed of children or adults with special needs. The choir is divided in two sections: a vocal section and a gestural section. In the vocal section the individuals with special needs that do not affect their hearing or speech sing the words. The members of the gestural sections use sign language and wear white gloves while performing.

72 See Appendix B, “FARECOH.”

73 Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.
programs and festivals abroad such as in the music camps of North Dakota, the University of Western Michigan, the University of South Mississippi, the University of Cincinnati as well as in the Youth Orchestra in Washington D.C., the Youth Orchestra of the Americas, and the recent International Flute Festival in Panamá 2017.\textsuperscript{74}

The knowledge of the increase in the number of International Flute Festivals in Central America fills Godoy with immense emotion. For her, the fact that in each of these festivals there is always someone willing to carry out the heavy burden of the creation and organization of an ambitious event, demonstrates the commitment of the flutists of the region to fight for a dignified musical environment. According to Godoy, “the Panamá International Flute Festival was a wonderful experience and its organization was amazing. I loved being able to take my students there and see how they enjoy the experience. They came back very motivated and inspired to become better at flute playing. I was shocked by everything you (Dafne) managed to help organize from so far away, and how much you have matured ever since I met you. I was also very impressed by the work that Manuel and Valentín carried out and all the details.”\textsuperscript{75}

\textsuperscript{74} See Appendix B, “FARECOH”

\textsuperscript{75} Jessie Godoy (flutist) in discussion with the author, Tegucigalpa, Honduras, March 17, 2018.
With respect to Guatemala, there is more documentation during the colonial period. In fact, based on the literature, it seems the Spanish colonists intended for Guatemala to be the most important musical center of their colonies in Central America. The main intention of the Spanish missionaries and clerics who accompanied the colonists was to use the Catholic religious musical tradition as a tool to convert the aborigines to their religion. They taught the dwellers to sing and play wind instruments so that they could perform the sacred polyphony of Western Europe. By 1540s, the conquerors built one of the first organs of the Americas at the Cathedral of Guatemala. They brought an organist, a cantor, and books of plainchant and polyphony from Seville.76

In 1570, the Cathedral of Guatemala established the first choir. The choir director was the Spanish composer, Hernando Franco (1532-1585). The group was composed of paid singers and indigenous instrumentalists. Later, composers such as Gaspar Fernández introduced Guatemalans to the music of Giovanni Pierluigi da Palestrina, Luis de Victoria, and Pedro Bermúdez among others. According to the Garland Encyclopedia of World Music, “in 1645, cathedral musicians were performing polychoral music, and Marcos de Quevedo, choir director in 1698, is credited with the composition of polychoral pieces for their use.”77


77 Ibid.
During the eighteenth century, the musical genre of villancicos of maitines became popular. The most important composers of this genre were the Guatemalan-born composer Manuel José de Quiroz (d. 1765) and his nephew Rafael Antonio de Castellanos (1725-1791). The first music book published in Guatemala was *Suma de todas las reglas del canto llano* by fray Antonio Martínez in 1750.

After its independence from Spain, art music in Guatemala flourished. The first Guatemalan composer published in England was José Domingo Sol and the first musical press was established by Domingo Toyotti.\(^7\) In this century, vocal music was the dominant musical genre. The records show that between 1853 and 1855 Anselmo Sáenz conducted the premier of Rossini’s *The Italian Girl in Algiers*, *The Cenerentola*, and *La Gazza Ladra* in Guatemala at the Teatro Oriente. In 1859, the general, Rafael Carrera (1814-1865), ordered the construction of a new theater named Teatro Carrera. The construction of the theater contributed to the cultivation of the operatic genre, especially Italian operas. Some of the Italian operas that the audience heard at the Teatro Carrera included *Ernani* and *Rigoletto* by Guiseppe Verdi, and *Ruy Blas* by Filippo Marchetti.

The National Conservatory of Music was founded in 1873 in Antigua. However, after this period, there is no tangible evidence of art music activity in the territory until 1923. Forty-eight years after the creation of the National Conservatory, Jesús Castillo (1877-1946) composed the first Guatemalan opera entitled *Quiché Vinak*. This opera in three acts is inspired by the 1524 invasion of Guatemala by the Spaniards and was premiered at the Teatro Abril on July 25, 1924. Following this composition and performance, there was no more movement on the art music

front until the National Orchestra of Guatemala was established in 1936, which was later given the designation of "Cultural Heritage" in 1981 by the Congress of the Republic with the objective of protecting and preserving the institution.

Although there were few developments of institutions in Guatemala until the twentieth century, there were significant developments in art music forms based on the rich European music tradition brought by the Spanish colonists. However, all of the musical activity in colonial times appeared to be used only for evangelization and entertainment purposes in the country as well as during the first decade of Guatemala’s independence from Spain. It was only after the twentieth century that there was an interest from the authorities and musicians to establish cultural institutions in the country where students can learn about Western Europe music and performance traditions. Nevertheless, with so many socio-political problems, culture and arts cannot be a priority for the Guatemalan governments, even when they do their best to support it. The salaries for music professors are low and the budget for arts is minimal.

To be a music student or professor in Guatemala is very difficult. One of the main challenges that musicians in Guatemala have to overcome is the lack of motivation from their students. Amato, a Guatemalan flute player, commented that the professors try to be cheerful, but the students feel discouraged by the current employment situation in the country. In Guatemala there is only one professional symphony orchestra in the country and the positions here are “for life”. Even when the students accomplish a good level of playing, they understand that they will not have a job as a musician in the future. Many of these students end up moving to Mexico, Costa Rica, or any other country which offers them an opportunity. The others just switch their

---

79 Maria Eugenia Amato (flutist) in discussion with the author, Antigua, Guatemala, March 15, 2018.
careers and choose professions that provide them with job opportunities in the future. This attitude was evident during the first edition of the festival. Amato explained, “You can see that, at first, the students did not want to play in master classes and they did not attend the guest artists recitals.”

Another challenge is that the majority of the students do not own their instruments; they use state-owned flutes. In addition, even when the Guatemalan government helps maintain its music schools, the quality of the education is not the best. There is a huge deficiency especially in Solfege and Theory. The musicians and music students rely mostly on old European books, methods and etudes. Therefore, acquiring more up-to-date books, etudes and methods on the execution and teaching of music has become a necessity.

The idea of creating and organizing a flute festival in Guatemala came from Fernando Ozaeta. In 2013, Ozaeta along with his student, Maria Eugenia Amato held the first International Flute Festival in Antigua, Guatemala from November 4 to November 9, 2013 at the Escuela Municipal de Música (Municipal School of Music). Both Ozaeta and Amato had participated in the International Flute Festivals in Costa Rica; however, neither of them had had the opportunity to participate in other festivals in Central-America. It was during these festivals in Costa Rica that Ozaeta finally got his inspiration, motivation and the necessary contacts with several flutists to facilitate the organization of his own festival in Guatemala. During the first Guatemalan flute festival, the guest artists were Katherine Kemler from the United States and Yvan Bertet from France. In the case of Kemler, the contact arose thanks to a guest conductor that went to Guatemala. Amato states, “Dr. Kemler immediately showed her interest in participating in the festival. Louisiana State University, where Kemler is professor of flute, paid for her airplane

---

80 Maria Eugenia Amato (flutist) in discussion with the author, Antigua, Guatemala, March 15, 2018.
ticket to come to Guatemala.”81 Yvan Bertet was invited by Maria Amato when she was a student at the International Flute Festival in Costa Rica. Mr. Bertet also agreed to pay for his airplane ticket. Neither of these artists charged for their time. During this event, the students experienced master classes, private lessons, lectures, participated in a flute orchestra and recitals led by the guest artists. In its first rendition, the festival received international students coming from Nicaragua. However, these students had to pay for their hotel and travel expenses. The reaction of the students was positive, which motivated the creator to organize a second staging of the event.

The second International Flute Festival of Guatemala was held at the Centro Cultural Municipal from November 30 to December 5, 2015. For this festival, the organizers expanded their guest artists list. They invited Gabriel Goñi from Costa Rica, the Swiss-Canadian flutist Michel Bellavance, and Katherine Kemler and Christine Erlander from the United States.82 Except for Kemler, all of the other guest artists also participate actively in the flute festivals in Costa Rica. All these flutists paid for their airplane tickets and did not charge for their time. According to Amato, “our government helps us regarding the hotel for the guest artists and with the venue. However, that help also limits our asking for help from the private entities in the country. They claim that we are already being helped. It is a complicated situation. We didn’t have a budget for food, so my family paid for the artists' meals and we managed to transport them.”83 Another way in which Guatemalan flutists raised money was by organizing recitals and

81 Ibid.

82 See Appendix A, “Guatemala.”

83 Maria Eugenia Amato (flutist) in discussion with the author, Antigua, Guatemala, March 15, 2018.
selling food. The event followed the same structure as the previous festival and had Honduran students. While Guatemalan flutists presently have no plans for a third festival, the organizers hope to resume the activities in the future.

The most noticeable changes that the organizers of the festival saw in their students were the improvement in both their self-confidence and flute technique. Amato considered that during the second staging of the festival, the students were more willing to participate in master classes and they were also playing better. Their motivation also improved, but there is still work to be done in this regard. One of the things that the young flutists think would help them is “to be able to have more international students sharing their experiences with our students and to be able to talk to other organizers of Central American flute festivals so that we (the organizers) can also learn from their process of organization because we do not have experience and don’t really know how to ask for sponsors.”

Both, Amato and Ozaneta feel enthusiastic and happy to know about the flourishing of international flute festivals in Central America. Amato stated, “I recently learned about your festival, and was very happy when you contacted us to ask and learn about our festival. We want people to know about the existence of it (the festival) and we would like people to help us. Especially, we wish that all Central-American countries would work together as one, for example, that the different associations in the region would help their peers to put together their festivals and that the ones with more experience would help the ones with less experience. That would be really kind.”

84 Maria Eugenia Amato (flutist) in discussion with the author, Antigua, Guatemala, March 15, 2018.

85 Ibid.
Currently, Guatemalan flutists, led by Fernando Ozaneta, are in the process of establishing “Flauta en Guate” as a flute institution (association) in the country with the purpose of getting more support and grounding from the private entities in the country. The organizers of the festival want the international community to know about their festival because, “Guatemala is a gorgeous country, and to know about our festival is also to know about the beauty of our country and the warmth of our people, especially the ones involved in the creation and organization of events like this one.”

---

86 Maria Eugenia Amato (flutist) in discussion with the author, Antigua, Guatemala, March 15, 2018.
Panamá is a small country without a long tradition of art music. Information about art music during the colonial period is almost non-existent. According to the Garland Encyclopedia of World Music, “the art-music world is probably the most unexplored in the history of the arts in Panamá.”\textsuperscript{87} It was only after the creation of cultural entities such as the National Institute of Music of Panamá and the National Symphony Orchestra that the dissemination of art-music in the country began to flourish. The National Institute of Music was founded by Mr. Narciso Garay in 1904,\textsuperscript{88} while the National Symphony Orchestra was established thirty-six years later on May 27, 1941.\textsuperscript{89} According to the Panamanian composer Roque Cordero, during the first half of the twentieth century, “…there was a precarious musical life barely sustained by sporadic performances of artists in transit.”\textsuperscript{90} There is documentation that shows that during the opening of the National Theater of Panamá in 1908, the Italian Opera Company of Marco Lombardi,

\begin{footnotesize}
\begin{enumerate}
\item Eduardo Charpentier De Castro, \textit{Temas Musicales} (Panamá: Universidad de Panamá, 2013), 39.
\item Ibid, 44.
\item Roque Cordero, “La música en Centroamérica y Panamá,” \textit{Journal of Interamerican Studies} 8, no.3 (1966), 416.
\end{enumerate}
\end{footnotesize}
brought its entire cast to premiere the opera *Aida* in the new theater.\(^9\) Unfortunately, after the excitement of the first years, Panamanians lost interest and no longer attended opera performances as before. The people were more interested in listening to popular music interpreted by the local music bands such as the Banda Republicana. In addition, the government was more interested in finishing the construction of the Panamá Canal in order to generate benefits for the country, and to position the isthmus at the forefront of technology.

Ever since the beginning of the twentieth century, the arts have been spread in the country due to the initiative and hard work of artists in the country. Even without the support of the authorities, these musicians have found creative ways to preserve their craft and have been interested in using arts as a tool for education.

In the second half of the twentieth century, state institutions that sought the preservation and promotion of art music were established. In 1972, Dr. Eduardo Charpentier De Castro founded the School of Music of the University of Panamá\(^9\). In 1974, the National Institute of Culture (INAC), which is the entity in charge of culture in the country, was created. Unfortunately, the budget that it gets from the government is very limited and its responsibilities are too complex. Currently, the institution is in charge of the maintenance and operation of twenty-three fine art schools, eighteen museums, three theatres, the National Symphony


The INAC is also responsible for preventing the illegal trafficking of archaeological pieces, conserving the five monumental complexes and the ninety immovable properties declared national historical monuments, including those declared by UNESCO as World Heritage Sites. In addition, the INAC must preserve and spread folk traditions and literature in the country. In 2017, this institution received $43 million dollars to fulfill its work, but in 2018 the budget was reduced and the entity is working with only $39 million dollars. It is impossible for this institution to maintain an efficient performance of its work with such a budget. Ironically, in a country where one can barely find theaters and where the National Theater has been closed since June of 2015, the Unión of Ibero-American Capital Cities has declared Panamá as the 2019 Ibero-American Capital of Culture and has experienced an increase in the art music activities organized by private groups.

During the same period in which these institutions were established, Panamá also experienced an increase of art music activities organized by private groups. In 1962, the National Association of Concerts was established. This non-governmental institution organizes music festivals with the help of the Oberlin Conservatory, and professors from Costa Rica. Other non-


profit organizations include the Fundación Sinfonía Concertante, which organizes the International Music Festival, Alfredo De Saint Malo, and is currently in charge of the Red de Filarmónicas Infantiles y Juveniles de Panamá. These music festivals are orchestral oriented. On the other hand, other groups exist in the country which are dedicated to organizing different musical activities. Some of these groups are: the Fundación Danilo Pérez, which organizes the famous Panamá Jazz Festivals, the Fundación Concursos Internacionales, led by pianists Jame and Nelli Ingram, which organizes the prestigious Concurso Internacional de Piano de Panamá in which the winner of the first place receives $20,000 ⁹⁶ (this competition has a budget of $55,000 dollar only for prizes), and the Asociación Guitarristica de Panamá, which organizes the Panamá Guitar Festival. Prior to 2017, an international event exclusively dedicated to the flute had never taken place in the country.

The idea of starting a flute festival in the country was an initiative of three young Panamanian flutists: Manuel Ruíz, flutist at the Banda de Bomberos de Panamá; Valentín Martínez, professor of flute at the University of Panamá and at the National Institute of Culture; and me (the author), a DMA flute student at the University of Nevada, Las Vegas. The objective was to replicate International Flute Festivals in which we had participated. The motivation behind the organization of this festival was both the current socio-political situation in the country, and the conditions under which the music students study. In addition, we wanted to help the Panamanian flute students improve their playing skills and expand their knowledge of flute performance and repertoire. It was a video of seven children between the ages of six and eight years old that triggered our desire to organize the festival. In this video, the children were

holding rifles and pistols and claimed that they would kill anyone who "messed" with them. The recording demonstrates the increase in corruption, drug-trafficking, violence and crime in the country.

Being a music student in Panamá is very difficult due to the lack of support from the government and private entities in the country for music education. A great deal of work is needed to improve the infrastructure dedicated to music education. In Panamá City, the main music schools administered by the National Institute of Culture are the National Institute of Music (Conservatory), the Youth School of Music and the School of Diversified Arts. Unfortunately the conditions of these buildings are very poor. Among the problems of these building are water leaks, structural deficiencies, problems in the electrical system, damaged roofs, unserviceable air conditioner filters, and clogged toilets. These issues clearly represent a danger to the health of the music students. In fact, the conservatory is considered a “sick building”. This means that this building exhibits inadequate ventilation, chemical contaminants from indoor or outdoor sources, and biological contaminants such as bacteria, molds, pollen, and viruses inside the air ducts. As a consequence, many of the music students suffer from allergies and respiratory conditions. Moreover, the majority of music students come from humble families with many economic issues. For example, many of these students do not have their own instruments and need to share the few provided by the music schools. There is also a lack of places in the country where the musicians can take their instruments for maintenance. For this reason, they are forced to “fix” their instruments with unorthodox methods such as using rubber bands, or super glue. Even music stores considered to be decent do not sell reliable study

97 Manuel Ruíz (flutist) in discussion with the author, Panamá, Panamá, March 21, 2018.

methods or etude books. Professors and students download their music repertoire from websites such as imslp,⁹⁹ or ask friends who live abroad to send the music that they need. To order either instruments, or books on-line is almost impossible due to poor internet service. To borrow books from the schools problematic because there is often one book per studio, and many students. Because of their economic situation, many students would never have an opportunity to experience an international music festival.

Preoccupied by the difficult conditions facing Panamanian musicians and music students, Ruiz, Martínez, and I started to brainstorm ideas towards the organization of the festival. We were also aware that many other Latin-American music students live under the same conditions, and wanted to target these students. During the process, we learned about the importance of having a non-profit organization through which we could get funding. Therefore, we worked first on the establishment of the First Panamanian Flute Association. On July 2016, flutist Eliette Apolayo and oboist Johanna Rodríguez joined the board of the Panamanian Flute Association. To establish this institution, the five musicians organized a series of recitals in Panamá, where the flute students were the main performers. In five months, Panamanian flutists raised money to pay for all the legal paperwork and for a lawyer. As a result, on January 2017, the First Panamanian Flute Association was established. After one hundred and fourteen years of republican life, flute players had finally established a flute association and initiated the process of organizing an international flute festival.

Once in the United States, I started to contact renowned flute players and international foundations and associations that could serve as sponsors. The first person I talked to was Dr.

---

⁹⁹ Imslp: The International Music Score Library Project is a virtual library of public-domain music scores. The website is of easy access and music scores can be downloaded without charge.
Jennifer Grim, Associate Professor of Flute at the UNLV School of Music, who immediately agreed to be part of the project and pianist Katie Leung, staff pianist at UNLV. Professor Alberto Almarza from Carnegie Mellon, Dr. Tadeu Coelho from the University of North Carolina School of the Arts, Puerto Rican piccolist Dr. Ana María Hernández, and Dr. Rik Noyce were also contacted. By the end of February, Dr. Christopher Lee from Canada, Krisztof Kaczka from Poland, Marco Núñez and Felipe Tristán from Mexico, León Giraldo from Colombia, Andrea “Fluterscooter” Fisher from the United States, and Mariacelli Navarro from Venezuela were added to the list of guest artists. At UNLV, percussionist Lindsay Suta and former doctoral student Lilian Roberts heard about the project and decided to offer their help for the event. I also sought help from institutions such as the Friends of Flute Foundation and applied for the 2017 UNLV Summer Doctoral Research Fellowship among several other fellowships. Despite the willingness of many professors and performers to contribute to the festival, we had not yet secured any funding or sponsors to pay for airplane tickets or hotels.

In Panamá, the flute students led by Ruiz and Martínez took the responsibility of raising as much money as they could by organizing two concerts every month, with the help of flute students. These students were taught, by Ruiz and Martínez, that their team work would also contribute to the creation of the project. The money raised would be used to pay for the guest artist’s hotel, airplane tickets and meals. Many private entities in the country as well as governmental institutions were also asked to serve as sponsors. Only Latinamerican Music Workshop, S.A., a music company owned by Colombian Juan Guillermo Ramírez, and Global Hotel Panamá agreed to help us. Unfortunately, the government decided not to support the event. In addition, the Panamanian Flute Association presented the project to the Dean of Fine Arts of the University of Panamá to request help with the venue, transportation, and meals for the guest
artists and students. On March 2017, the University of Panamá agreed to help the association in the realization of the project.

The event was announced on March 2017 on social media and enrollment was opened to all Latin-American flute students. The creators and organizers of the International Flute Festivals in Costa Rica and Honduras, Gabriel Goñi and Jessie Godoy also expressed their interest in helping us to put together the Panamanian International Flute Festival. They agreed to lend their low flutes (alto flutes, bass flutes, contrabass flutes) during the event and to come to Panamá to help during the festival.

It was not until May 1, 2017 that the Panamanian Flute Association received the first donations of the sponsors and the first airplane tickets were bought. During this month, I worked on the logistics of the artists' schedules as well as in preparing a safe guide for them. On June 2017 the Colombian flute repair expert Eduardo Caicedo was invited along with Costa Rican pianist Luisanna Padilla, Venezuelan pianist Renata Cedeño, and Panamanian guitar player Alberto Abril.

On July 15, 2017 enrollment closed and we read through the files of each of the sixty-seven students. For the international students, the Panamanian Flute Association found host families. Board members went to each house and made sure that the students were going to be safe and well cared for. Panamanian students had to pay a fee of $50 or $75 dollars, depending on whether they were going to be playing in master classes or not. Most of these fees were already covered since these students participated in gathering money for the festival. International students paid a total of $100 dollars. On July 27, 2017, I made the final arrangements with the hotel, selecting each room myself, and chose the Teatro Anita Villalaz for the concert of the Festival’s Flute Choir.
The first Panamanian International Flute Festival took place in Panamá from July 31 to August 4, 2017.\textsuperscript{100} It was dedicated to the Panamanian flutist and composer, Dr. Eduardo Charpentier De Castro for his commitment to the teaching of flute in Panamá and his contributions to the flute repertoire in Latin-America. The venue chosen for this event was the School of Music of the University of Panamá and sixty-seven students from Panama, Costa Rica, Honduras, Venezuela, Mexico and Puerto Rico attended. Seventeen guest artists also performed, taught master classes and workshops, repaired flutes and interacted with students. During this week, most of these students experienced workshops, lectures, master classes, flute choir rehearsals and recitals led by guest artists for the first time.

The process of creating both the Panamanian Flute Association and the First International Flute Festival demonstrates the level of organization of the Panamanian flute player. It was extremely challenging to coordinate each step, especially with my being 4,000 miles away from Panamá. Every single aspect of the Panamanian Festival was designed based on other International Flute Festivals, especially the ones experienced previously by the organizers.\textsuperscript{101} For example, having a Festival Flute Choir was inspired by the International Flute Festivals of Costa Rica, Honduras, and the National Flute Association Conventions in the USA. This choir represented a challenge since low flutes were needed. For this reason, students from Costa Rica and Honduras brought and shared their low flutes such as alto flutes, bass flutes and contrabass and UNLV loaned their alto and a bass flute as well. Many of the flute students in Panamá had never seen these instruments, so the excitement was overwhelming. For one week we helped foster the feelings of friendship and camaraderie among our students. During the

\textsuperscript{100} See Appendix A, “Panamá.”

\textsuperscript{101} Ibid.
festival, it was evident that these attitudes were contagious among the sixty-seven flutists. As a result, for the members of the Panamanian Flute Association, the benefits of our festival were immediately apparent.

We felt that it was important to have a singer leading the daily morning warm ups which emulates a practice from the Galway International Flute Festivals in Switzerland, and the Crescendo Summer Institute in Hungary. Since many of our students need guidance and support, having a life coach also seemed very important. For this reason Dr. Rik Noyce and professor Christopher Lee were chosen to motivate the participants not only about music, but about life.102 Both flutists are members of Whole Musician, a group dedicated to foster musical passion and proficiency for all musicians through a holistic 103 approach. In addition, the Panamanian Flute Festival was aware that many of the instruments of these flute students are not in the best conditions. So, Eduardo Caicedo, an excellent flute repair specialist from Colombia was invited. Out of all the guest artists, he was the busiest one. For the entire week, Caicedo repaired and gave maintenance to the student’s flutes for free. Caicedo also had the responsibility of taking care of the guest artist’s instruments in case of minor or major incidents. For instance, due to the hot tropical humid weather, one of the artists accidentally dropped her golden flute during a rehearsal. A repair like that one in the United States, Asia, or Europe would have cost thousands of dollars, but in Panamá it was taken care of for free.

Not only the flute students but also the singers and percussionists took advantage of the help from guest artists during the flute festival. Besides leading the warm ups in the morning, the

---

102 See Appendix A, “Panamá.”

103 Holistic: characterized by consider the individual as a whole person, taking in consideration their mind, body and social environment.
soprano, Lilian Roberts, taught a master class and gave a lecture at the University of Panamá and at the Conservatory. In addition, percussionist Lindsay Suta lead master classes and taught lessons at the University of Panamá during the entire week.

After the festival, the members of the Panamanian Flute Association decided to offer Panamanian flute students more than another week of learning and development. Besides starting the organization of the Second Panamanian International Flute Festival, the board brainstormed the establishment of the first Panamanian Flute Choir. The new project had the goal of offering the young Panamanian flutists an opportunity to grow as musicians and offer weekly guidance in their personal life. The major challenge of the choir was to get low flutes. Many concerts were scheduled in order to raise money to buy the instruments as well as money for the 2018 festival. However, the instruments are too expensive and the money collected was not enough. Therefore, flutists from Colombia and other Latin-America countries were contacted for help. These musicians agreed to lend their low flutes to Panamá. As a result, on November 2017 the first Panamanian Flute Choir was formally established. The group debuted on January 2018 at the Theatre Anita Villalaz, during a concert organized by the National Association of Concerts.

The impact of these kinds of musical events is extremely deep in the lives of students. Ruiz and I had the opportunity to participate during our childhood in the flute festivals in Costa Rica, and Honduras. The experiences that we had at those events, the friends we made, and the opportunities and the knowledge we received are still present in every aspect of our lives. In Costa Rica, and Honduras, Manuel and I learned about the importance of scales, efficient practice, flute maintenance and flute history, among other things. In Costa Rica, Ruiz also had the chance to expand his knowledge of flute repertoire. During the festival in Honduras, I met Dr. Tadeu Coelho, who become my flute professor at the University of North Carolina School of
the Arts many years later. In these festivals we also had the chance to create lifelong friendships.

Every single aspect of our experience was positive, and as a result, individually, we each thought about the creation of a similar event in Panamá. We wanted our students, nationals and internationals, to also have these experiences and opportunities. Definitely, all the hard work of the board of the Panamanian Flute Association and the Panamanian flute students has borne fruit.

It took Panamanian flutists 114 years to finally find the courage and determination to organize an association, a festival, and a flute choir. Hopefully, those years in oblivion are now left behind and from this point forward the art of flute playing in the country will reach first world levels.
CONCLUSION

The history of Central America from pre-colonization to modern times has contributed to the slow development of high level musicians and composers. Due to socio-economic challenges in many of these countries, the governments are unable to offer a well-rounded musical education to students. Despite these difficulties, Central America is rich in musical traditions. This heritage is reflected in new musical works by contemporary composers, who use extended technique to accomplish their goals. The music festivals in the region, offer a venue to premiere many of these pieces while contributing to the expansion of the flute repertoire in the territory. Flute festivals fill the void in these impoverished countries to educate flute students and preserve the rich cultural heritage begun by the earliest tribes.

As a result of their individual socio-political conditions, the countries in Central America have disparities in their cultural and musical development. The evidence presented in this document shows that Central American cultural entities are young and differ from one country to another. Among Central American countries, Costa Rica leads the process of modernizing their policies and institutions, while others like Honduras, Nicaragua, El Salvador are still behind. Therefore, the relationship between culture and governmental support highlights the disadvantageous position of arts in the national priorities of certain Central American countries.

Despite the poor conditions facing the promotion of art music in Central America, its artists are breaking paradigms and reacting against the apathy of their governments. The establishment of flute festivals in the region are an example of the artistic striving of its musicians.
Flute festivals in regions with more monetary resources and government support are helping their neighboring countries to fill this gap by offering the students an opportunity to learn from world class flutists while motivating them to replicate similar activities. The desire to positively impact the life of thousands of children in Central America, and to contribute to their musical and personal growth modeled on the existing flute festivals in the region were the ideals that set the basis for the creation the Panamanian International Flute Festival. If all the organizers, not only of flute festivals, but also of music festivals in Central America work together, much more can be achieved. Central America has a lot of talent and the festivals have shown that the region has the capacity to generate opportunities for these talents. Now, it is up to the students and organizers to take advantage of those opportunities to the fullest.
APPENDIX A

PROGRAMS AND SCHEDULE OF ACTIVITIES

Costa Rica

X FESTIVAL INTERNACIONAL DE FLAUTAS 2017
HORARIO DE ESAYOS, CLASES MAESTRAS Y RECITALES

LUNES 3 DE JULIO
09:00 Inscripción al Festival.
09:30 Clase Magistral
Prof. Joel Tae, Salón de la Biblioteca
09:30 Clase Magistral
Prof. Horacio Massone, Salón del Coro
09:30 Clase Magistral
Prof. Karin de Fleyt, Salón Multiuso
10:30 Asignación de partes del Coro de Flautas, Salón Principal.
12:00 Almuerzo
13:30 Taller Terapéutico para Flautistas
Prof. Mireia Ortega, Salón Principal
13:30 Clase Magistral

Prof. Angeleita Floyd, Salón de la Biblioteca
17:30 Recital de Profesores
Sala María Clara Cueli, Universidad de Costa Rica.
Portillo, Erlander-Beard, Wolf, Spell

MARTES 4 DE JULIO
09:00 Ensayo del Coro de Flautas, Salón Principal.
12:00 Almuerzo
13:30 Clase Magistral
Prof. Jean Louis Beaumadier, Salón Principal
13:30 Clase Magistral
Prof. Serge Salita, Salón de la Biblioteca
13:30 Clase Magistral
Prof. Paula Gudmundson, Salón del Coro
17:30 Recital de Profesores
Sala María Clara Cueli, Universidad de Costa Rica.
Massone, Lee, Cohen, Rees, Milosevij, Fleyt.

MIERCOLES 5 DE JULIO

58
09:00 Ensayo del Coro de Flautas, Salón Principal.
12:00 Almuerzo
13:30 Clase Magistral
Prof. Michel Bellavance, Salón Principal
13:30 Clase Magistral
Prof. Eldred Spell, Salón de la Biblioteca
13:30 Clase Magistral
Prof. Sheryl Cohen, Salón del Coro
15:00 Recital de SuperFlutes, Parque de la Democracia
17:30 Recital de Profesores
Sala Casa del Artista, Guadalupe.
Gudmundson, Tanguy, Helcher-Yost, Junnonen.

JUEVES 6 DE JULIO
09:00 Ensayo del Coro de Flautas, Salón Principal.
12:00 Almuerzo
13:30 Clase Magistral
Prof. Sami Junnonen, Salón Principal
13:30 Clase Magistral
Prof. Jean Michel Tanguy, Salón de la Biblioteca
13:30 Clase Magistral
Prof. Christopher Lee, Salón del Coro
13:30 Clase Magistral
Prof. Rogerio Wolf, Salón Multiuso
15:00 Recital de Piccolofang, Parque Nacional
17:30 Recital de Profesores
Sala María Clara Cullel, Universidad de Costa Rica.
Saitta, Beaumadier, Tse, Bellavance, Boismortier Quintet.

VIERNES 7 DE JULIO
09:00 Ensayo General del Coro de Flautas, Salón Principal.
12:00 Almuerzo
13:30 Clase Magistral
Prof. Regina Helcher-Yost, Salón Principal
13:30 Clase Magistral
Prof. Christine Erlander-Beard, Salón de la Biblioteca
13:30 Clase Magistral
Prof. Milica Milosevij, Salón del Coro
13:30 Clase Magistral
Prof. Carla Rees, Salón Multiuso
19:00 Concierto final del Festival
Catedral Metropolitana
Angeleita Floyd, Directora
J. L. Beaumadier, Solista
X FESTIVAL INTERNACIONAL DE FLAUTAS 2017
CLASES MAESTRAS

**LUNES**
9:30

**JOEL TSE**
Salón de la Biblioteca

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palomino Prieto Gabriel Alejandro</td>
<td>Pergolesi, Concierto en Sol M</td>
</tr>
<tr>
<td>Escobar Quan Ely Rubí</td>
<td>Muckczynsky, Sonata para Flauta</td>
</tr>
<tr>
<td>Zúñiga Jiménez Ana Paula</td>
<td>Por definir</td>
</tr>
<tr>
<td>Molina López Marco Antonio</td>
<td>J.S. Bach, Sonata en MI M</td>
</tr>
<tr>
<td>Cordero Castillo Valeria</td>
<td>R. Aiken, Inicio</td>
</tr>
</tbody>
</table>

**HORACIO MASSONE**
Salón del Coro

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Escobar Susan</td>
<td>D. Cimarosa, Concierto para dos Fl, I mov</td>
</tr>
<tr>
<td>Gamboa Gamboa Wilmer</td>
<td>Quartz, Sonata en Si M</td>
</tr>
<tr>
<td>Azofeifa Marín Abraham</td>
<td>Vivaldi, Concierto en La m</td>
</tr>
<tr>
<td>Ulloa Guillén Ana María</td>
<td>Vivaldi, Concierto en Sol M</td>
</tr>
<tr>
<td>Amato Paz María Eugenia</td>
<td>Por definir</td>
</tr>
</tbody>
</table>

**KARIN DE FLEYT**
Salón Multiuso

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blandón Montero Katty Manuelaia</td>
<td>P. B. Bellinzani, Sonata No. 5</td>
</tr>
<tr>
<td>Rodríguez Guzmán Daniela</td>
<td>Por definir</td>
</tr>
<tr>
<td>Vivallo Hurtado Andrés</td>
<td>C. Reinecke, Concierto en Re M</td>
</tr>
<tr>
<td>Saballos González Kenneth</td>
<td>Enesco, Cantabile et Presto</td>
</tr>
<tr>
<td>Meza Robles Alejandro</td>
<td>Por definir</td>
</tr>
</tbody>
</table>

13:30

**MILENA ORTEGA**
Taller Terapéutico para Flautistas
Salón Principal
TRAER ROPA CÓMODA

**ANGELETTA FLOYD**
Salón de la Biblioteca

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
</table>

60
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phillips Corrales Gabriel</td>
<td>Doppeler, Fantasía Pastoral Húngara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zúñiga Valverde María Ángela</td>
<td></td>
<td>Por definir</td>
<td></td>
</tr>
<tr>
<td>Montenegro Redondo Mariela</td>
<td>Montevideo, Siciliano de Sonata No. 2 en Mi M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monge Mejias Elizabeth</td>
<td></td>
<td>Vivaldi, Concierto Fa M</td>
<td></td>
</tr>
<tr>
<td>Canales Betancourth Adrián</td>
<td></td>
<td>Tulou, V Gran Solo para Flauta</td>
<td></td>
</tr>
<tr>
<td>Aguilar Castillo Leonel</td>
<td></td>
<td>Liebermann, Sonata I Mov.</td>
<td></td>
</tr>
<tr>
<td>Solano Arrieta Santiago</td>
<td></td>
<td>Vivaldi, Sonata en Do</td>
<td></td>
</tr>
</tbody>
</table>

**MARTES**

13:30

**JEAN LOUIS BEAUMADIER**

Salón Principal

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Robles Arias Diana</td>
<td>Feld, Sonatine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruiz Murillo Mónica Raquel</td>
<td>Lieberman, Concierto para Piccolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aguilar Castillo Leonel Alberto</td>
<td>Le Tourbillon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chinchilla Chinchilla Natalia</td>
<td>Liebermann, Concierto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruiz Acosta Manuel</td>
<td>Vivaldi, Concierto en Do M</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SERGE SAITTA**

Salón de la Biblioteca

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Drever Alvarado Jesús Daniel</td>
<td>Boismortier</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bolaños Gordilla Juan José</td>
<td>Por definir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zuleta Beltrán Daniel</td>
<td>Por definir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leiton Solano Mabel</td>
<td>Bach, Solo Flute Sonata</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poveda Chaves Fiorella</td>
<td>C.P.E. Bach, Sonata en La m</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PAULA GUDMUNDSON**

Salón del Coro

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tobar Suárez Luis Alberto</td>
<td>Mozart, Concierto en Sol M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bandión Montero Katy</td>
<td>Por definir</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leguizamón Alarcón Allen Roberto</td>
<td>Enesco, Cantabile et Presi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palomino Prieto Gabriel Alejandro</td>
<td>Mouquet, Flauta de Pan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gamboa Gamboa Wilmer</td>
<td>J.S. Bach, Allegro, Sonata No. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gómez Matamoros Leiner</td>
<td>The Hibel-Jibies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matamoros Quesada Mariángel</td>
<td>Lauro, Natalia</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MIERCOLES**

**MICHEL BELLAVANCE**
### Salón Principal

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martínez Castellanos Pablo Andrés</td>
<td>Estudios Latinos para Flauta sola</td>
</tr>
<tr>
<td>Jiménez Ramírez Juan Alberto</td>
<td>Mozart, Concierto en Sol I mov</td>
</tr>
<tr>
<td>Velasco Mario</td>
<td>Por definir</td>
</tr>
<tr>
<td>Chavarría Barahona José Pablo</td>
<td>O. Taktskhvili, Sonata</td>
</tr>
<tr>
<td>Bolaños Gordillo Juan José</td>
<td>Debussy, Billets</td>
</tr>
<tr>
<td>Pasos Sevilla Diana</td>
<td>Vivaldi, por definir</td>
</tr>
</tbody>
</table>

### ELDRED SPELL

**Salón de la Biblioteca**

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gertrudis Maradiaga Ana María</td>
<td>Concertino</td>
</tr>
<tr>
<td>Montenegro Redondo Mariela</td>
<td>Por definir</td>
</tr>
<tr>
<td>Wimmer Castro, Stefani</td>
<td>Jolivet, Chant de Linos</td>
</tr>
<tr>
<td>Méndez Herrera Jimena</td>
<td>Vivaldi, La Tempesta di Mare</td>
</tr>
<tr>
<td>Godínez Díaz Karla</td>
<td>Por definir</td>
</tr>
<tr>
<td>Solano Matarrita Luis Alejandro</td>
<td>C. Reinecke, Undine Sonata</td>
</tr>
</tbody>
</table>

### SHERYL COHEN

**Salón del Coro**

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leiva Chinchilla María Eugenia</td>
<td>Ejercicios Kleine Caprino</td>
</tr>
<tr>
<td>Solís Jiménez Stephanny</td>
<td>J. Andersen, Erinnerung</td>
</tr>
<tr>
<td>Ruiz Acosta Manuel</td>
<td>Bohern, Grand Polonaise</td>
</tr>
<tr>
<td>Meza Robles Alejandro</td>
<td>Franck, Sonata</td>
</tr>
<tr>
<td>Núñez Montanaro David</td>
<td>Doppler, Fantasía Pastoral Húgara</td>
</tr>
<tr>
<td>Rugama Mata Francella</td>
<td>Telemann, Fantasia XI</td>
</tr>
<tr>
<td>Chávez María José</td>
<td>Mozart, Concierto Re M, II &amp; III</td>
</tr>
</tbody>
</table>

### JUEVES

**13.30**

### SAMI JUNNONNEN

**Salón Principal**

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
</table>

62
<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apodaca Hernández Miguel Ángel</td>
<td>O. Taktakhvili, Sonata</td>
</tr>
<tr>
<td>Jiménez Ramírez Juan Alberto</td>
<td>Prokofiev, Sonata I mov</td>
</tr>
<tr>
<td>Escobar Quan Ely Rubí</td>
<td>Reinecke, Undine Sonata</td>
</tr>
<tr>
<td>Portillo José Mario</td>
<td>Por definir</td>
</tr>
<tr>
<td>Miranda Gutiérrez Noelia</td>
<td>Reinecke, Undine Sonata</td>
</tr>
<tr>
<td>Zuleia Beltrán Daniel</td>
<td>Ibert, Concierto mov III</td>
</tr>
</tbody>
</table>

**JEAN MICHEL TANGUY**  
Salón de la Biblioteca

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aguilar Velasco Sebastián</td>
<td>Syrinx</td>
</tr>
<tr>
<td>Azofeifa Marín Abraham</td>
<td>A. Casella, Sicilienne et Burlesque</td>
</tr>
<tr>
<td>Madrigal Castiblanco Daniel Antonio</td>
<td>P. Taffanel, Fantasía sobre la Ópera Mignon</td>
</tr>
<tr>
<td>Ruiz Murillo Mónica Raquel</td>
<td>Por definir</td>
</tr>
<tr>
<td>Méndez Herrera Jimena</td>
<td>Mozart, Andante para Fl. y Orquesta en Do M</td>
</tr>
<tr>
<td>Molina López Marco Antonio</td>
<td>Por definir</td>
</tr>
<tr>
<td>Ramírez Aguirre Michael</td>
<td></td>
</tr>
</tbody>
</table>

**CHRISTOPHER LEE**  
Salón del Coro

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canales Betancouth Adrián</td>
<td>Sanzoni, Sonatine</td>
</tr>
<tr>
<td>Vargas Vásquez Monserrat</td>
<td>Gaubert, Nocturno y Allegro Scherzando</td>
</tr>
<tr>
<td>Fernández Chaves Jimena</td>
<td>Tubou, Gran Solo No. 3</td>
</tr>
<tr>
<td>Amato Paz María Eugenia</td>
<td>Por definir</td>
</tr>
<tr>
<td>Rosales Soto Gloriana</td>
<td>Devienne, Concierto No. 7</td>
</tr>
</tbody>
</table>

**ROGERIO WOLF**  
Salón Multimedia

<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robles Arias Diana</td>
<td>B. Molique, Concierto Re m</td>
</tr>
<tr>
<td>Leiva Chinchilla María Eugenia</td>
<td>Stamitz, Concierto en Sol M, III Mov.</td>
</tr>
<tr>
<td>Rozo Callejas Daniel Alejandro</td>
<td>J.S. Bach, Concierto en Do M</td>
</tr>
<tr>
<td>Rodríguez Ramírez Raquel</td>
<td>Devienne, Concierto No. 7</td>
</tr>
<tr>
<td>Ayuchán Cubur Edwin Ottoniel</td>
<td>Nielsen, Concierto</td>
</tr>
<tr>
<td>Arias Bonilla Elías</td>
<td>C. P. E. Bach, Sonata Hamburgano</td>
</tr>
<tr>
<td>Chávez María José</td>
<td>Mozart, Concierto Re M, II</td>
</tr>
</tbody>
</table>

**VIERNES**

13.30

**REGINA HERLCHER YOST**  
Salón Principal
<table>
<thead>
<tr>
<th>Estudiante</th>
<th>Repertorio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valverde Umaña Melissa</td>
<td>P. Taffanel, Andante Pastoral et Scherzettino</td>
</tr>
<tr>
<td>Madrigal Castibianco Daniel Antonio</td>
<td>Por definir</td>
</tr>
<tr>
<td>Ramirez Aguirre Michael</td>
<td>Frank, Sonata</td>
</tr>
<tr>
<td>Leguizamón Alarcón Allan Roberto</td>
<td>Devienne, Concierto No. 4</td>
</tr>
<tr>
<td>Cordero Jara Erick</td>
<td>Poulenc, Sonata</td>
</tr>
<tr>
<td>Rosales Soto Gloriana</td>
<td>Casella, Sicilienne et Burlesque</td>
</tr>
</tbody>
</table>
Honduras International Flute Festival 2004 Concert Program

Programa del concierto de clausura, orquesta de flautas traversas, Susan Berdahl, directora.
# Schedule of Activities

### II Guatemala International Flute Festival Poster

**30 de noviembre al 5 de diciembre**  
**Centro Cultural Municipal, Antiguo Palacio de Convenciones**  
**9 a.m. a 6 p.m. / Admission free**  

**Con los maestros invitados:**  
- Queen Dun (China)  
- Ma. de Jesus Guadalupe (Colombia)  
- Katherine Bomil (Estados Unidos)  
- Creanita De Armas (Estados Unidos)  

Materias: técnicas, clases industriales, enseñanza de la flauta y conferencias  

**Mayor información:**  
**Escuela Municipal de Música**  
**Teléfono:** 233-3889  
**faceanguit@gmail.com**

<table>
<thead>
<tr>
<th>HORA</th>
<th>LUNES</th>
<th>MARTES</th>
<th>MIÉRcoles</th>
<th>JUEVES</th>
<th>VIERNES</th>
<th>SÁBADO</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>-</td>
<td>Espace adén de Hannah</td>
<td>Espace adén de Hannah</td>
<td>Espace adén de Hannah</td>
<td>Espace adén de Hannah</td>
<td>-</td>
</tr>
<tr>
<td>10:00</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>11:00</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>12:00</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>13:00</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>14:00</td>
<td>14:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>15:00</td>
<td>15:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>16:00</td>
<td>16:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>17:00</td>
<td>17:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>18:00</td>
<td>18:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>19:00</td>
<td>19:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>20:00</td>
<td>20:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>21:00</td>
<td>21:30</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
Panamá

Concerts, Programs and Schedule of Events

Programación para el 2° Festival de Flautas de Panamá "Dr. Eduardo Charpentier de Castro"
Fechas: Julio 31- Agosto 4, 2017
Lugar: Universidad de Panamá

Eduardo Charpentier de Castro nace el 12 de marzo de 1927. Inició sus estudios de música en su hogar con su padre el músico y maestro Eduardo Charpentier Herrera. Continúa sus estudios en el Conservatorio Nacional de Música y Declamación de Panamá, donde obtiene el diploma de Teoría y Solféo, Armonía y Flauta. Por su gran excelencia académica y artística es becado por el gobierno de Panamá para viajar a Estados Unidos e ingresar en el Chicago College of Performing Arts (CCPA) de la Universidad de Roosevelt bajo la enseñanza de los maestros Karel Boleslav Jirá, Hans Tischler, Florian Mueller, Joseph Creanza y René Rateau. Además participa como estudiante del primer verano de la aún hoy reconocida institución en excelencia artística, la Marlboro Música de Vermont donde colabora con maestros de la música norteamericana como el pianista Rudolf Serkin, el flautista Marcel Moyse y el violinista Adolf Busch, entre otros. Después ingresa al Eastman School of Music de la Universidad de Rochester, Nueva York, donde bajo la tutela de compositores y directores como los maestros Joseph Mariano y Eugene Selhorst obtiene los títulos de Bachelor of Music y Master of Music; luego viaja a Europa a perfeccionar sus estudios en el Conservatorio Nacional Superior de Música y Danza de París (CNSMDP), donde recibe la tutoría de maestros, compositores y directores como Eugene Bigot y Marcel Dupre, y recibe la Especialización en Dirección de Orquesta. Finalmente obtiene de Columbia Pacific University de San Rafael, California el título de Doctor en Filosofía con especialidad en Música y Educación. Regresa a Panamá donde a partir de septiembre de 1966 ocupa el cargo de Director Titular de la Orquesta Sinfónica Nacional, hasta junio de 1988. Además, como profesor en la Universidad de Panamá, fundó el Departamento de Música en 1972 y la Orquesta de Cámara en 1992. En gira internacional con la Orquesta Sinfónica de Panamá, dirigió conciertos en Centroamérica en países como: Costa Rica, Nicaragua y Guatemala, y como director invitado ha actuado en Costa Rica, Colombia, México y los Estados Unidos. Fue director de la Orquesta Sinfónica de la Universidad de Panamá desde el 2004. Actualmente su obra Mejorana Mesano para orquesta y oboe fue escogida finalista del International Songwriting Competition 2013 (ISC) organizado en Nashville, USA en la categoría instrumental.
Alberto ALMARZA       Jennifer GRIM       Rik NOYCE       Christopher LEE
Ana Maria HERNÁNDEZ   Andrea “Fluterscooter” FISHER   Mariaceli NAVARRO
Marco NUÑEZ            Eduardo CAICEDO            Krzysztof Maciej KACZKA   León GIRALDO

con
Katie LEUNG            Luissana PADILLA          Renata CEDEÑO

Lindsay SUTA           Alberto ABRIL              Obed MALDONADO

Ricardo NORIEGA        Abdiel GODDARD
MAESTROS

EXPOSITORES

Alberto Almarza – Ex- Flautista Principal de la Orquesta Filarmónica de Santiago de Chile; Profesor de Flauta en la Universidad de Carnegie Mellon.

Jennifer Grim – Profesora de Flauta en UNLV; Artista Haynes; Flautista del Quinteto de Vientos Zéphyros

Rik Noyce – Artista Altus; Co-fundador y maestro de Whole Musician; Conferencista en Música de las Universidades de Loyola Marymount University y la Universidad Estatal de California.

Christopher Lee – Artista Altus; Flautista Principal de la Filarmónica de Toronto Philharmonic; Whole Musician

Ana María Hernández – Piccolista Principal de la Orquesta Sinfónica de Puerto Rico; Solista Internacional.


Andrea “Fluterscooter” Fisher – Solista Internacional; Fundadora de las maletas de flauta Fluterscooter; Co-fundadora de la Revista The Flute View; Conferencista de Emprendimiento en Juilliard.


Marco Núñez – Ganador de múltiples concursos de solista y extractos orquestales; Maestría y Certificación de Artista de la Universidad de Indiana.

Krzysztof Maciej Kaczk– Pearl Flute Artist; Profesor de flauta del PAAET College en Kuwait; Solista y conferencista internacional.

DIRECTOR DEL CORO DE FLAUTAS

Felipe Tristán– Flautista y Director de Orquesta mexicano radicado en Nueva York. Es Director Artístico de la Symphony Orchestra of the Americas, Director Asistente de la Brooklyn Symphony Orchestra y Director Asistente de Education de la Afro Latin Jazz Alliance.

PIANISTAS

Katie Leung– Dos veces ganadora de la Competencia de Música de Cámara Lillian Fuchs; Pianista colaborativa en la Universidad de Nevada, Las Vegas; Es la pianista acompañante de Amy Porter.

Luisana Padilla– Violinista, pianista y directora de orquesta; Profesora de piano complementario y acompañamiento en la UCR y en el Instituto Nacional de Música.

Renata Cedeño– Licenciada en Música de la Escuela de Artes de la Universidad Central de Venezuela; Ganadora de premios internacionales de composición y ejecución como Organista en Costa Rica, México y Japón; encargada de la Dirección Musical del Sistema de Enseñanza Musical Yamaha para el territorio latinoamericano.

Ricardo Noriega– Licenciatura y Maestría en Música con especialización en piano de la Universidad de Kansas; profesor de Piano en la Universidad de Panamá.

Obed Maldonado– Profesor de Piano en la Escuela Juvenil de Música de Panamá; pianista invitado en el XXV aniversario de las relaciones diplomáticas entre la Federación Rusa y la República de Panamá en Moscú, Rusia.

PERCUSIONISTA

GUITARRISTA

Alberto Abril: Licenciatura y Maestría en Guitarra de la Universidad de Louisville; Estudiante de Doctorado en Guitarra de la Universidad de Nevada, Las Vegas.

INVITADOS ESPECIALES Y COLABORADORES

Coro de Flautas de Costa Rica

Jessie Godoy: HONDURAS. Profesora de Flauta en la Escuela Nacional de Música, directora de Fundación Artes Educativas Cores y Orquestas de Honduras (FARECOH).

Lilian Roberts: Soprano Conferenciasta; Instructora de tiempo parcial en la Universidad de Nevada, Las Vegas y La Universidad del Sur de Nevada; Fundadora y Presidente de Vocalls International Singing Repertory Company; Instructora Vocal Privada.

ANFITRIONES

Manuel Ruiz Acosta – Presidente, APAFLUT. Licenciado de Música con Especialización en Instrumentos Musicales de la UP.

Dafne Guevara: Secretaria, Vice Presidente, APAFLUT; Licenciada en Música con Especialización en Instrumentos Musicales de la UP; Maestría en Flauta de UNCSCA, Professional Arts Certificate de UNCSCA; Estudiante de Doctorado en Flauta de UNLV.

Ellette Apolayo: Directora Fiscal, APAFLUT; Licenciada en Música con Especialización en Instrumentos Musicales de la UP; Maestría en Música de la UP; Miembro de la Orquesta Sinfónica Nacional de Panamá.

Valentin Martínez: Director Vocal, APAFLUT. Licenciado en Música con Especialización en Flauta del Conservatorio y UP, Maestría en Música de la UP, Profesorado en Educación Media de UNADP, Maestría en Docencia Universitaria y Doctorado en Educación de UNIEDIPA.

Johanna Rodriguez: Tesorera, APAFLUT

Rommel Charpentier: Licenciado en Música de la UP, Primera Flauta de la Orquesta Sinfónica Nacional de Panamá.

Lunes 31 de Julio, 2017

9:00 am to 9:30 am  Registro-

9:30 am to 9:50 am  Orientación-

10:00 am to 12:15 pm  Calentamiento Lilian Roberts- 10 min
                        Jessie Godoy- 10 min

Ensayo del Coro de Flautas-

12:15 pm to 2:00 pm  Almuerzo

2:00 pm to 4:00 pm  Masterclasses-
                        Rik Noyce F111
                        Krzysztof Maciej Kaczka F106

4:15 pm to 5:15 pm  Conferencias y Talleres
                        Eduardo Caicedo-
                        “Reparación de Flautas”

5:15 pm to 6:45 pm  Cena-
7:00 pm to 8:45 pm

Primer Concierto de Gaia- Flautistas Panameños-

todos juntos con guitarra- pasillo panameño- brisas mesanas. arr. nester castillo

valentin martinez / ricardo noriega
- e.charpentier de castro
  - recordando a harry james
  - improvisación
  - continela india

eduardo caicedo
- sebastian solari
  pasillo colombiano- arr. juan benavides

- leon cardona
  bambuquisimo- arr. eduardo caicedo

magistra eliete apolayo/abdiel goddard
- e. charpentier de castro.
  - allegro
  - pastoral
  - mejorana mesano

rommel charpentier/ obed maldonado
- e. charpentier de castro.
  - un panameño en viena
  - feliz dia del padre (duo)- dafne guevara

manuel ruiz/ obed maldonado
- t. boehm
  grand polonaise
- p. gaubert
  madrigal for flute and piano

dafne guevara/ lindsay suta- percusión
- astor piazzola
  la historia del tango
  - café 1930
  - night club 1960
- armando rhumba- arr. lindsay suta

- juan manuel rodriguez
  mazurca panameña- tiempos que fueron. alberto abril- guitarra

todos juntos con guitarra- popurri panameño. arr. faustino solís

martes 1 de agosto, 2017

9:30 am to 9:50 am

sesión de calentamiento- lilian roberts- 10 min
Jessie Godoy - 10 min

10:00 am to 12:15 pm

Ensayo del Coro de Flautas

12:15 pm to 2:00 pm

Almuerzo

2:00 pm to 4:00 pm

Masterclasses
Jennifer Grimm F106
Ana María Hernandez F111
Fluterscooter B102

4:15 pm to 5:15 pm

Conferencias y Talleres
Alberto Almarza
“El Arte de Estudiar”

5:15 pm to 6:45 pm

Cena

7:00 pm to 8:45 pm

Segundo Concierto de Gala
Marco Núñez/ Katie Leung
- Jean Francaix (duo)-Dafne Guevara
  Le Colloque de deux Perruches
  - Allegro
  - Presto
  - Larghetto
  - Allegro

- Zyman
  Sonata

Rik Noyce/Renata Cedeño/Katie Leung
- Walter Gieseking
  Sonatine
- Gary Schocker
  Regrets and Resolutions

Christopher Lee/Renata Cedeño
- Srul Irving Glick
  Sonata for Flute and Piano
- Gustav Mahler
  Adagietto from 5th Symphony

Noyce/Lee/Renata Cedeño
Flute Duet
- Noelia Celeste Escalzo Robles
  Vientos de Plata

Miércoles 2 de Agosto 2017
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30 am to 9:50 am</td>
<td>Sesion de Calentamiento - Lilian Roberts - 10 min</td>
</tr>
<tr>
<td></td>
<td>Jessie Godoy - 10 min</td>
</tr>
<tr>
<td>10:00 am to 12:15 pm</td>
<td>Ensayo del Coro de Flautas -</td>
</tr>
<tr>
<td>12:15 pm to 2:00 pm</td>
<td>Almuerzo</td>
</tr>
<tr>
<td>2:00 pm to 4:00 pm</td>
<td>Masterclasses -</td>
</tr>
<tr>
<td></td>
<td>Alberto Almarza F111</td>
</tr>
<tr>
<td></td>
<td>Christopher Lee F106</td>
</tr>
<tr>
<td>4:15 pm to 5:15 pm</td>
<td>Conferencias y Talleres -</td>
</tr>
<tr>
<td></td>
<td>Whole Musicians - Rik Noyce y Christopher Lee</td>
</tr>
<tr>
<td></td>
<td>“El músico balanceado” - Mente y Cuerpo</td>
</tr>
<tr>
<td>5:15 pm to 6:45 pm</td>
<td>Cena -</td>
</tr>
<tr>
<td>7:00 pm to 8:45 pm</td>
<td>Tercer Concierto de Gala -</td>
</tr>
<tr>
<td></td>
<td>Ana María Hernandez/ Luisana Padilla</td>
</tr>
<tr>
<td></td>
<td>- Antonio Vivaldi</td>
</tr>
<tr>
<td></td>
<td>Concierto en la menor</td>
</tr>
<tr>
<td></td>
<td>- Allegro</td>
</tr>
<tr>
<td></td>
<td>- Largueto</td>
</tr>
<tr>
<td></td>
<td>- Allegro</td>
</tr>
<tr>
<td></td>
<td>- Pepita Nazario Alsina - piano Andrés Mojica</td>
</tr>
<tr>
<td></td>
<td>Danza Gotas de Agua</td>
</tr>
<tr>
<td></td>
<td>- Awilda Villarini</td>
</tr>
<tr>
<td></td>
<td>Sonata para Piano y Flauta</td>
</tr>
<tr>
<td></td>
<td>- Ernesto Cordero - con Guitarra</td>
</tr>
<tr>
<td></td>
<td>Fantasia Mulata</td>
</tr>
<tr>
<td></td>
<td>- José Ignacio Quintón - piano Andrés Mojica</td>
</tr>
<tr>
<td></td>
<td>Danza El Coqui</td>
</tr>
<tr>
<td></td>
<td>Mariacell Navarro/ Luisana Padilla</td>
</tr>
<tr>
<td></td>
<td>- Béla Bartók</td>
</tr>
<tr>
<td></td>
<td>Rumanische Volkstanze</td>
</tr>
<tr>
<td></td>
<td>- Paul Agricole Génin.</td>
</tr>
<tr>
<td></td>
<td>Fantasie sur &quot;Il pleut, Il pleut Bergère&quot; (10)</td>
</tr>
<tr>
<td></td>
<td>- Ricardo Teruel/ duo con Manuel Ruiz</td>
</tr>
<tr>
<td></td>
<td>¡Que sit e lo digo!</td>
</tr>
<tr>
<td></td>
<td>- Eric Ewazen</td>
</tr>
<tr>
<td></td>
<td>Concerto On Wings of Songs</td>
</tr>
<tr>
<td></td>
<td>- Allesandro Cavicchhi</td>
</tr>
<tr>
<td></td>
<td>Three Moods</td>
</tr>
</tbody>
</table>
Krzysztof Maciej Kaczka/ Katie Leung
Lukas Wos
- Sonata medytacja

Ivan Jevtic
- Hepta Phantasie

Jueves 3 de Agosto 2017

9:30 am to 9:50 am
Sesión de Calentamiento - Lilian Roberts- 10 min
Jessie Godoy- 10 min

10:00 am to 12:15 pm
Ensayo del Coro de Flautas-
Almuerzo

12:15 pm to 2:00 pm
Masterclasses-
Marco Náñez F106
Mariacelli Navarro B102

2:00 pm to 4:00 pm
Conferencias y Talleres-
Ana María Hernández
"Música para Flauta por Compositoras Latinoamericanas"

5:15 pm to 6:45 pm
Cena-

7:00 pm to 8:45 pm
Cuarto Concierto de Gala-
Fluterscooter/ Luissana Padilla
- Robert Atken
- C. Debussy
- Ian Clarke
- Hypnosis

Jennifer Grino/Katie Leung
- Valerie Coleman
- WISH Sonatine

- F. Poulenc
- Sonata

- F. Doppler -duo with A. Almarza
- Andante and Rondo

Alberto Almarza/ Katie Leung
- Will Offermans
Honami
- Gary Schocke- duo with D. Guevara
  Three little pieces-
  - Zdo movimento- Moody
- J.S. Bach
  Sonata in E minor

---

Viernes 4 de Agosto 2017

9:30 am to 9:50 am  Sesión de Calentamiento- Lilian Roberts- 10 min
                      Jessie Godoy- 10 min

10:00 am to 12:15 pm  Ensayo del Coro de Flautas

12:15 pm to 2:00 pm  Almuerzo

2:00 pm to 4:00 pm  Masterclasses-
  Christopher Lee F106
  Alberto Almarza F102
  León Ginaldo B102

4:15 pm to 5:15 pm  Conferencias y Talleres-
  Lilian Roberts
  "Respiración Efectiva"

5:15 pm to 6:45 pm  Cena-

7:00 pm to 8:00 pm  Concierto Final de Gala-
  Coro de Flautas de Costa Rica

  Coro del Festival de Flautas.
  - Omar Acosta
    AZUCAA
  - C. W. Gluck
    Dance of the Blessed Spirits
    Solista: Alberto Almarza
  - Vicente Gómez Gudiño
    El Suspiro de una Fea
  - José Pablo Moncayo
    Huapago

  ENCORE
ITINERARIO DE MAESTROS.

Llegada de Maestros en el aeropuerto- Registro en el Hotel Novotel.

Sábado 29 de Julio, 2017

Jennifer Grim- COPA- 2:24 pm- Dafne Guevara
Mariaceli Navarro- COPA- 7:21pm- Amiga.

Domingo 30 de Julio, 2017

Felipe Tristán- Air Canada- 12:45 pm- Manuel Ruiz
Alberto Almarza- American Airlines- 12:42 pm- Manuel Ruiz
Christopher Lee- American Airlines- 12:42 pm Manuel Ruiz

Katie Leung- COPA- 2:24 pm- Valentín Martínez
Rik Noyce- UNITED- 2:25 pm- Valentín Martínez

Krzysztof Kaczka- COPA- 7:36pm- Dafne Guevara

Lunes 31 de Julio, 2017

Ana María Hernández- COPA- 2:24 pm- Edric Echevers
Andrea Fisher- Delta- 9:30 – Edrick Echevers

8:00 am a 9:00 am

9:00 am- 9:50 am

10:00 am- 12:15 pm
(3 salones disponibles a esta hora. Dos con piano)

Desayuno de los maestros- Hotel

Llegada a Bellas Artes-

Ensayo de Coro de Flautas- Salón F111

Ensayo de los maestros y pianistas
Dr. Rick Noyce/ Renata Cedeño (1 hour: 10 am-11 am)- Salón CUB-2
Christopher Lee/ Renata Cedeño (1 hour: 11:15 am- 12:15 pm) Salón CUB-2

Dr. Rick Noyce/ Katie Leung (1 hour: 11:15- 12:15 pm) Salón CUB-5

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15 pm- 2:00 pm</td>
<td>Almuerzo- Cafetería de Bellas Artes</td>
</tr>
<tr>
<td>2:00 pm- 4:00 pm</td>
<td><strong>Masterclasses</strong></td>
</tr>
<tr>
<td></td>
<td>Dr. Rik Noyce- Salón F111 (Translator confirmed- Vanesa Mujica)</td>
</tr>
<tr>
<td></td>
<td>- Shanyra Torres- Panamá.</td>
</tr>
<tr>
<td></td>
<td>- Valerie Pineda Godoy- Honduras</td>
</tr>
<tr>
<td></td>
<td>- Ian Herrera- Panamá</td>
</tr>
<tr>
<td></td>
<td>- Yadira Guevara- México</td>
</tr>
<tr>
<td></td>
<td>Krzysztof Maciej Kaczka. Salón F106 (Translator confirmed- Jonathan Sandoval)</td>
</tr>
<tr>
<td></td>
<td>- Alejandro Meza- C.R.</td>
</tr>
<tr>
<td></td>
<td>- Daniel Zuleta- C.R.</td>
</tr>
<tr>
<td></td>
<td>- Mariam Ochoa González- Honduras</td>
</tr>
<tr>
<td></td>
<td>- Krystel Quintero- Panamá</td>
</tr>
<tr>
<td>4:15 pm- 5:15 pm</td>
<td><strong>Ensayo para recital:</strong></td>
</tr>
<tr>
<td></td>
<td>Dafne Guevara- Salón Salón F112 (2pm-3pm)</td>
</tr>
<tr>
<td></td>
<td>Manuel Ruiz (3pm-4pm)- Salón CUB-2</td>
</tr>
<tr>
<td></td>
<td>Valentín Martínez- Salón CUB-5 (2PM-3pm)</td>
</tr>
<tr>
<td></td>
<td>Eduardo Caicedo/ Renata Cedeño Salón (2:00-3:00pm) CUB-2</td>
</tr>
<tr>
<td></td>
<td>Los demás maestros están libres.</td>
</tr>
<tr>
<td>5:15pm – 6:45 pm</td>
<td><strong>Charla</strong></td>
</tr>
<tr>
<td></td>
<td>Eduardo Caicedo-</td>
</tr>
<tr>
<td></td>
<td>“Reparación de Flautas” Salón B102</td>
</tr>
<tr>
<td>7:00 pm- 8:00 pm</td>
<td><strong>Cena</strong></td>
</tr>
<tr>
<td></td>
<td><strong>1er Concierto de Gaia- F112</strong></td>
</tr>
<tr>
<td></td>
<td>Flautistas Panameños-</td>
</tr>
<tr>
<td></td>
<td>Eduardo Caicedo</td>
</tr>
</tbody>
</table>

(3 salones disponibles) Marco Núñez/ Katie Leung- Salón CUB-5
Ana María Hernández/Guitarrista- Salón CUB-2
Martes 1 de Agosto, 2017

8:00 am a 9:00 am  
Desayuno de los maestros- Hotel

9:00 am- 9:50 am  
Llegada a Bellas Artes-

10:00 am- 12:15 pm  
(3 salones disponibles a esta hora. Dos con piano)

Ensayo de Coro de Flautas- Salón F111

Ensayo de los maestros y pianistas
Dr. Rick Noyce/ Renata (1 hour: 10 am-11 am)- Salón CUB-5  
Christopher Lee/ Renata (1 hour: 11:15 am- 12:15 am) Salón CUB-5

Marco Núñez/ Katie Leung (1 hour 10 am- 11 am) Salón CUB-2  
Ana María Hernández / Luisana (1 hour 11:15 am- 12 am) Salón CUB-2

12:15 pm- 2:00 pm  
Almuerzo- Cafetería de Bellas Artes  
Ana María Hernández/ Andrés Mujica (1 hour 12:15-1:00). F112

2:00 pm- 4:00 pm  
Masterclasses
Jennifer Grim- Salón F106 (Translator Confirmed- Vanessa Mujica)
- Valerie Pineda Godoy- Honduras
- Heidy Montes- Panamá.
- Bruno Quiroz- Panamá.

Anamaria Hernández- Salón F111
- Gladys Gissela Hénríquez- Honduras
- Fanny Rodríguez- Honduras.
- Ismael González- Panamá.
- Gonzalo Pastrana- Mexico

Flutterscooter- Salón B 102 (Translator Confirmed- Jonathan Sandoval)
- Gloriana Rosales- C.R.
- Krystel Quintero- Panamá.
- Katherine Lopez- Panamá.
- Karilys Pimentel- Panamá.

Ensayo para recital:  
Krzysztof Maciej Kaczka/Katie Leung- Salon (3:00 pm- 4:00pm) Salón CUB-2

Los demás maestros están libres.
<table>
<thead>
<tr>
<th>Hora</th>
<th>Evento</th>
</tr>
</thead>
</table>
| 4:15 pm - 5:15 pm | *Ensayo de Maestros y pianistas*  
Mariaceli Navarro/ Luisana- Salón F 105  
Rik Noyce/ Katie Leung, Salón F105  
Anamaria Hernández/Guitarista- Salón CUB-5 (4:30pm-5:30pm) |
| Charla            | Alberto Almarza  
"El Arte de Estudiar" Salón B-102                                      |
| 5:15pm – 6:45 pm  | Cena                                                                  |
| 7:00 pm- 8:00 pm  | 2do Concierto de Gala- F112  
Rik Noyce/ Renata Cedeño/Katie Leung  
Christopher Lee/ Renata Cedeño  
Marco Núñez/ Katie Leung               |

---

**Miércoles 2 de Agosto, 2017**

<table>
<thead>
<tr>
<th>Hora</th>
<th>Evento</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am a 9:00 am</td>
<td><em>Desayuno de los maestros</em></td>
</tr>
<tr>
<td>9:00 am- 9:50 am</td>
<td><em>Llegada a Bellas Artes</em></td>
</tr>
</tbody>
</table>
| 10:00 am- 12:15 pm| *Ensayo de Coro de Flautas- Salón F111*  
(3 salones disponibles a esta hora. Dos con piano) |
| 12:15 pm- 2:00 pm | *Almuerzo- Cafetería de Bellas Artes.*   
Ana María Hernández/ Andrés Mujica (1 hour 12:15-1:00). F112 |
| 2:00 pm- 4:00 pm  | *Masterclasses*  
Alberto Almarza- Salón F111  
- Yulianna Almanza- Chitré  
- Ian Augusto Herrera- Panamá  
- Daniela Ferraro- Panamá.  
- Eivar Pulido- Colón       |
Christopher Lee- Salón F106 (Translator Confirmed- Vanessa Mujica)
- Bruno Quiróz- Panamá
- Julian Donzo. C.R.
- José Pablo Chavarria-C.R
- Ely Escobar- C.R.

**Ensayo para recital:**
Fluterscooter/ Luisana (3:00 pm-4:00) Salón CUB-2

Jennifer Grim/Katie Leung- Salon (3:15 pm- 4:15pm) Salón CUB-5

Los demás maestros están libres.

4:15 pm- 5:15 pm
(3 salones disponibles)

**Charla**
Whole Musicians- Salón B102 (Translator Yodaris Sanchiz)
"El Músico Balanceado"-

**Ensayo para recital:**
Ana María Hernández/ Guitarrista- Salon F105 (4:15 pm- 5:15 pm)

5:15pm – 6:45 pm

**Cena**

7:00 pm- 8:00 pm

**3er Concierto de Gala- F112**
Ana María Hernández
Mariacelli Navarro
Krzysztof Maciej Kaczka

---

**Jueves 3 de Agosto, 2017**

8:00 am a 9:00 am

**Desayuno de los maestros- Hotel?**

9:00 am- 9:50 am

**Llegada a Bellas Artes**-

10:00 am- 12:15 pm
(3 salones disponibles a esta hora. Dos con piano)

**Ensayo de Coro de Flautas - Salón F111**

**Ensayo de los maestros y pianistas**
Alberto Almarza/ Katie Leung (1 hour: 10 am-11 am) Salón CUB-2
Jennifer Grim/ Katie Leung (1 hour: 11:15 am- 12:15 pm) Salón CUB-2
Fluterscooter/ Luisana Padilla (1 hour 10 am- 11 am) Salón CUB-5
12:15 pm- 2:00 pm  Almuerzo- Cafetería de Bellas Artes

2:00 pm- 4:00 pm  Masterclasses  
Marco Núñez- Salón F105  
- Yuliana Almanza- Chitré.  
- Gladys Henríquez- Honduras  
- José Francisco Urriola- Panamá  
- Katherine López- Panamá  

Mariaceli Navarro- Salón B102  
- Andrés Eduardo Guerrero- Panamá.  
- Mariam Ochoa- Honduras.  
- Evelyn Jazmín Martez  
- Karilys Pimentel  

Ensayo para recital:  
Alberto Almarza/Jennifer Grim/Katie Leung- Salón CUB-5 (2:00pm- 3:00 pm)  
Alberto Almarza/Dafne Guevara/Katie Leung- (3:00 pm- 4:00pm) Salón CUB-5  

Los demás maestros están libres.  

4:15 pm- 5:15 pm  Charla  
(3 salones disponibles)  
Ana María Hernández  
“Música para Flauta por Compositoras Latinoamericanas” Salón B 102  

5:15pm – 6:45 pm  Cena  

7:00 pm- 8:00 pm  4to Concierto de Gala- F112  
Fluterscooter  
León Giraldo  
Jennifer Grim  
Alberto Almarza  

Viernes 4 de Agosto, 2017  

8:00 am a 9:00 am  Desayuno de los maestros-  

9:00 am- 9:50 am  Llegada a Bellas Artes-  

10:00 am- 12:15 pm  Ensayo de Coro de Flautas- Salón F111  

12:15 pm- 2:00 pm  Almuerzo- Cafetería de Bellas Artes
2:00 pm - 4:00 pm

**Masterclasses**

- Christopher Lee - Salón F106 (Translator Confirmed: Vanessa Mujica)
- Jesús Drever - C.R.
- Paula Zúñiga - Honduras
- José Francisco Urriola - Panamá.
- María Alejandra Jiménez - Venezuela

**Alberto Almarza - Salón F102**
- Yidal Mejicanos - Panamá.
- Christian Anariba - Honduras.
- Yadira Guevara - México

**Ana María Hernández B102**
- Lucía Espinosa - Panamá.
- Eivar Pulido - Colón.
- David Núñez Montanaro
- Jorge Vargas

**Ensayo para recital:**
Coro de Flautas de C.R.- Salón F111

Los demás maestros están libres.

4:15 pm - 5:15 pm

**(3 salones disponibles)**

**Charia**

Lilian Roberts

“Respiración Efectiva” F111 (Translator confirmed Yodaris Sanchiz)

5:15 pm - 6:45 pm

**Cena**

7:30 pm - 8:30 pm

**Concierto de Gala Final - Anita Villalaz**
Coro de Flautas de Costa Rica
Coro de Flautas del Festival

---

Sábado 5 de Agosto, 2017

Partida de los maestros
APPENDIX B

Honduras International Flute Festival

FARECOH HANDOUTS
PROGRAMA DE RESCATE ÉTNICO
Este programa consiste en actividades que promueven el conocimiento y valoración de la cultura y la historia de los indígenas de la región. Se realizan talleres y actividades que permiten la transmisión de estas tradiciones a las nuevas generaciones.

Actividades de crecimiento y experiencias

Programa Infantil
Programa de Danza

NUESTRA ORQUESTA

La danza como expresión corporal en clases individualizadas
BIBLIOGRAPHY


Charpentier De Castro, Eduardo. “Doce composiciones para flauta.” In the author’s collection.


_____. “Tendencias Generales del Arte y la Literatura en la Centroamérica contempránea’” *Suplemento Cultural,* 91(2012).


Rodríguez, Luis. “Educación recibirá 30% del aumento del presupuesto,” *El Heraldo.* September


CURRICULUM VITAE

Graduate College
University of Nevada, Las Vegas

Dafne Zenice Guevara González

Degrees:
  Licenciatura en Bellas Artes
  con Especialización en Instrumento Musical (Flauta), 2009
  Universidad de Panamá

  Master of Music –Flute Performance, 2013
  University of North Carolina School of the Arts

  Professional Arts Certificate- Flute Performance, 2014
  University of North Carolina School of the Arts

Dissertation Title:
  *114 Years in Oblivion*: History and Development of Flute Festivals in Central America

Dissertation Examination Committee
  Chairperson, Jennifer Grim, D.M.A.
  Committee Member, Timothy Hoft, D.M.A.
  Committee Member, Alicia Rico, Ph.D.
  Committee Member, Timothy Jones, D.M.A.
  Committee Member, Cheryl Taranto, Ph.D.