

LA PHIL

A TRIBUTE TO THE FILM MUSIC
of SILVESTRE REVUELTAS

Presented by the Latin American Cinemateca of Los Angeles
in Collaboration with the Los Angeles Philharmonic



The Latin American Cinemateca of Los Angeles
<http://www.lacla.org/>



The Los Angeles Philharmonic
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The Latin-American Cinemateca of Los Angeles will collaborate with the Los Angeles Philharmonic to celebrate the life and accomplishments of modern composer Silvestre Revueltas. Mexican composer Silvestre Revueltas' symphonic works and compositions for film were long overlooked in Europe and the United States until the mid-1980s. Revueltas (1899-1940) lived a brief life, yet experienced some of the most tumultuous historical changes of the century. He had direct contact with the changes brought upon with the Mexican Revolution and traveled to Spain during the period of the Civil War. His prolific production, thirty compositions over the course of a decade, and dedication to Mexican politics, make him an engaging figure for further investigation. Given the contemporary context and radical changes in Mexican political and cultural life, an examination of the art and politics of Revueltas' time seems current and vital.

The Cinemateca will co-present a live accompaniment of Silvestre Revueltas' composition REDES along with the projection of the film. REDES (released with the English title THE WAVE, 1935) has been long considered a masterwork of Mexican cinema and a stellar example of international modernist collaboration. The film was photographed by the American artist Paul Strand and directed by the Austrian Fred Zimmerman (who would have an exceptional career in Hollywood). REDES is considered by most of Revueltas admirers and advocates as one of his strongest compositions.

The multi-faceted programming in conjunction with the screening of REDES and performance by the Los Angeles Philharmonic will consider the social context for his musical production, informed by the interpenetrating of art and politics in post-Revolutionary Mexico and Revueltas' own harrowing experiences witnessing the rise of fascism in Spain. Film and music experts from Mexico and the United States will participate in a symposium examining the influence of Revueltas's career on the designation of American modernism, expanding the boundaries to treat the importance of modernism throughout the Americas. The symposium will also investigate the integration of the musical score into filmic composition, as Revueltas' work on REDES became a model for Sergei Eisenstein's work with Prokofiev during the production of Alexander Nevsky.

Lastly, but perhaps most importantly, the series will evaluate the cultural context in which Revueltas produced his work, not in isolation but as part of a lively political context. This highly-charged and exciting period will be discussed and viewed through a selection of films scored by Revueltas, among them VAMONOS CON PANCHO VILLA (1933) and LA NOCHE DE LOS MAYAS (1939), and a new documentary project by the Mexican filmmaker Ruben Gamez on the complex life of this composer. Gamez' work has long been interested in the articulation of Mexican identity. What does it mean to be a Mexican artist and to participate simultaneously in a modernist and Mexican project? The documentary will take an unconventional approach to presenting historical material, without the use of archival footage or interviews. Revueltas' own fascinating and brief life is the centerpiece of Gamez' larger considerations about art making and politics in Mexico.

Rita Gonzalez