Three-time Grammy-nominated American composer MIGUEL DEL AGUILA was born in 1957 in Montevideo, Uruguay. Coupling drama and driving rhythm with nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. His music has been performed worldwide by over 100 orchestras, by thousands of ensembles and soloists, and recorded on over 30 CDs. He was honored in 2010 with two Latin Grammy nominations, and in 2015 he received a third Grammy nomination. His works are recorded on Naxos, Dorian, Telarc, New Albion, Albany, Centaur and Eroica, and many other labels.

After graduating from the San Francisco Conservatory, he studied at the Hochschule für Musik in Vienna where premiers of his early works won praise from audiences and press. In 1989 he introduced his music at Carnegie Recital Hall, Lukas Foss premiered his *Hexen*™–‹–Ї“’Ž›Š‹ŽŠƒ“’‹…ǡƒ†Š‹•Ƥ“•–•™‡“‡“‡Ž‡ƒ•‡†Ǥ

After 10 years in Vienna, Aguila returned to the U.S. in 1992 where the Los Angeles Times described him as “one of the West Coast’s most promising young composers.” He received the Kennedy Center Friedheim Award in 1995, and by the 1990s his works had been performed at Lincoln Center, London’s Royal Opera House, and in most European capitals. He was Resident Composer at the Chautauqua Festival in 2001-2004 and Composer in Residence with the New Mexico Symphony in 2005-2007 through a New Music USA/Music Alive Award.

Also by Miguel del Aguila

**Vals Brutal**

Almost spontaneously after returning from a meeting in which I was confronted by some narrow-minded, prejudiced people who called themselves patrons of the arts. Infuriated, I came home, sat at the piano and improvised this mocking, grotesque, and violent waltz to vent my emotions.

**Vals Brutal** is a tour de force that requires great stamina as it challenges the pianist technically with continuous runs and arpeggios in the right hand, while the left hand on the keys.

**Music in a Bottle**

for Piano

Tracing the journey of a bottle carrying music, Miguel del Aguila’s MUSIC IN A BOTTLE is exhilarating and ravishing, yet equally poignant with sadness. The 10-minute work draws inspiration from post-minimalist textures and rich harmony. It is technically within the reach of intermediate to advanced students, as well as enticing for professional recitals.
MUSIC IN A BOTTLE portrays the symbolic journey of a bottle carrying a message across the oceans and finally sinking without its message ever having been delivered. The bottle and its journey represent to me our own selves and our own lives’ journey, and how when we die we take with us most of the memories within us, many of which were undisclosed to everyone else.

The work is divided in 3 sections:
I. The Bottle’s Journey
II. The Message
III. The Bottle Sinks

MUSIC IN A BOTTLE has been recorded by James Miltenberger on the Scotwood Music CD, “20th Century Dances and Improvisations.”

— Miguel del Aguila
to James Miltenberger

Music in a Bottle
for Piano

MIGUEL DEL AGUILA
Op. 67, 1999

I. THE BOTTLE’S JOURNEY

Tranquillissimo. Sempre legato e con molto pedale, “Floating”

\( \text{j} = 62 \)

(always 3+3) 6

3 times

una corda (until m. 42)
(con \( \frac{3}{4} \)o.)

4  poco rall. e dim.  a tempo  poco rall. e dim.

8  9  a tempo  (2x)

12

mf

15

poco rall.

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