ROBERT ROJER

MUSIC PIECES FROM CURAÇAO FOR ONE AND TWO PIANOS

SCORES AND CD

PUBLISHED BY THE PALM MUSIC FOUNDATION

Preface

The Palm Music Foundation (www.palmmusicfoundation.com) aims to promote the classical and salon music of the Antilles and of the Dutch Caribbean islands in particular. It does this by organizing concerts, releasing CDs and music scores, writing books and articles and giving lectures and interviews about this unique collection of classical and salon music.

In 2014, we celebrated the 75th anniversary of the pianist, composer and physician Robert Anthony Rojer (b. 1939). At that time, I took the initiative to start a project to digitalize all the hand written music scores of my cousin Robert Rojer. This has been made possible through the spontaneous financial support of all the cousins on Robert Rojer's mother's side of the family. As a birthday present to commemorate his 75th anniversary, contributions were given by:
Marie Debrot de Gil, Elise Debrot de Alcaide, Mary Beers - van Delden, Gemma van Kasteren - van Delden, Margreet Wever - van Delden, Geraldine Gorissen - van Delden, Marie Soeterboek - Palm, Walter Palm, Chris Palm, Agnes Palm, Bianca Eshuis - Palm, Maria Severing- Halman, Joop Halman, Antoon Halman and Elise Bremmers - Halman.

This piano book comprises twelve Curaçao waltzes for two pianos, three waltzes for one piano, one song without words for one piano and seven danzas for one piano. Robert Rojer composed his two-piano waltzes in the 1980s. The two-piano waltzes were specifically composed to be played by the talented pianist Harold Martina and by himself. Rojer composed the three one-piano waltzes in the 1990s. Two of these one-piano waltzes are also included in this piano book in a two-piano version. These are *Kabayero*, which Rojer dedicated to his friend Harold Martina, and *Paso real*, which he dedicated to his eldest daughter Diane. The one-piano version of *Paso real* is a recent arrangement by Rudsel Cameron, a former piano pupil of Robert Rojer and a talented pianist. With the exception of the danza *As you like it* which was composed in 2010, all Rojer's danzas were created in the 1990s.

In 1988, the S.E.L Maduro Muziekstichting produced a CD of Robert Rojer's twelve Curaçao waltzes played by Harold Martina (first piano score) and Robert Rojer (second piano score). In 1992, the Maduro Muziekstichting produced a CD of danzas, including three composed by Robert Rojer and with Harold Martina as the performing pianist. I gratefully acknowledge the willing permission of Henry van der Kwast, chairman of the Maduro Muziekstichting, and of the pianist Harold Martina to include these earlier recordings on this piano book.
Special thanks also go to Marinus Degenkamp for professionally digitizing all the music scores.

Johannes I.M. Halman
Chairman of the Palm Music Foundation

About Robert Rojer

At the age of six, *Robert Anthony Rojer* (Curaçao, 1939) started his musical training under the guidance of his maternal grandfather, the Curaçaon musician and composer Jacobo Palm. Robert Rojer was brought up in the ambience and traditions of 19th and early 20th century Curaçaon salon music. At home, he was stimulated by his mother Irma Rojer-Palm, who at the time was playing in the first violin section of the Curaçao Philharmonic Orchestra. When Robert left Curaçao at the age of twelve to receive his general education in the Netherlands, he was already competently playing masterpieces composed by Chopin, Beethoven and Mozart. In the Netherlands, he continued his musical training. Having completed his gymnasium-level school education, and after initially vacillating between psychology, music and medicine, he chose to study medicine.

Robert Rojer returned to Curaçao in 1968 and started to work as a family doctor. In Curaçao, he became the accompanist for the *Orfeon Crescendo* choir with Frank Davelaar as the conductor and director. He accompanied this choir in performances such as the operatorio *Christus am Ölberge* by Beethoven, *Lauda per la nativita Signore* by Respighi and in *Requiems* by Fauré and by Cherubini.
In 1974, Rojer returned to the Netherlands with his wife and their first daughter to further specialize in Internal Medicine at the University of Groningen. He received a doctor's degree in 1978 for his PhD thesis dealing with aspects of haematology. That same year he returned to Curaçao where he started working as a specialist in Internal Medicine. Twenty years later, in 1999, Rojer was appointed a professor in Internal Medicine at the University of Groningen in the Netherlands.

Alongside this successful career, Rojer continued to find time to further enhance his musical scholarship and to be active as a pianist. He gave numerous recitals with the well-known pianist Harold Martina, performing work for two pianos including pieces by Mozart, Brahms, Schumann, Rachmaninoff, Ravel and Liszt. Some of his own waltzes for two pianos were also often included in the programme. As a soloist, Rojer gave several recitals in Curaçao, Aruba and in the Netherlands. In November 2008, he gave a piano concert in The Hague with music composed by his great-great-grandfather, the Curaçaon composer Jan Gerard Palm (1831-1906). This concert was attended by her Royal Highness Queen Beatrix.

Besides being a remarkable pianist, Robert Rojer is also a gifted composer. This piano book provides a clear testimony of his talent as a composer. In 1988, his twelve Curaçao waltzes for two pianos were released on CD in Belgium and in Curaçao (RGID CD 87-17). In the French periodical *Répertoire* (Vol. 16, juillet-aout, 1989), Annette Lauth characterised his compositions as being 'absolutely original'. She also mentioned his polyrhythmic and chromatic style and typified Rojer's harmonies as 'chatoyant' (colourful and sparkling). Robert Rojer has appeared on four other recordings: a 1981 LP with a selection of music composed by his grandfather Jacobo Palm; a 1997 CD with the complete set of 36 danzas by the Cuban composer Ignacio Cervantes; in 2008 a CD featuring 30 pieces composed by his great-great-grandfather Jan Gerard Palm; and, in 2012, a CD with a selection of compositions by Rudolf Palm.

For his achievements in science and culture, Robert Rojer was made a Knight of the Order of the Netherlands' Lion in 2009. This is the highest order for extraordinary achievements granted in the Kingdom of the Netherlands.

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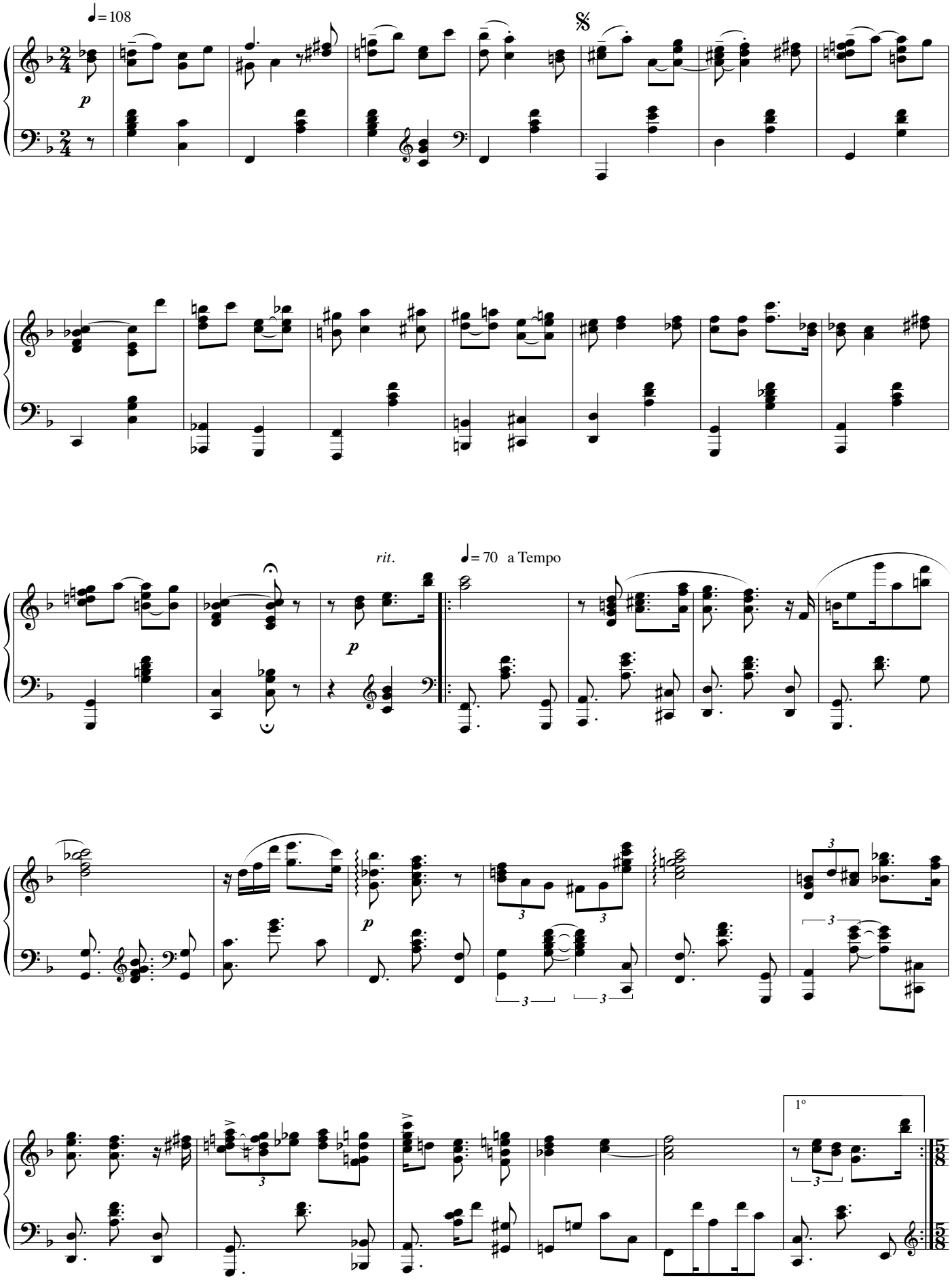
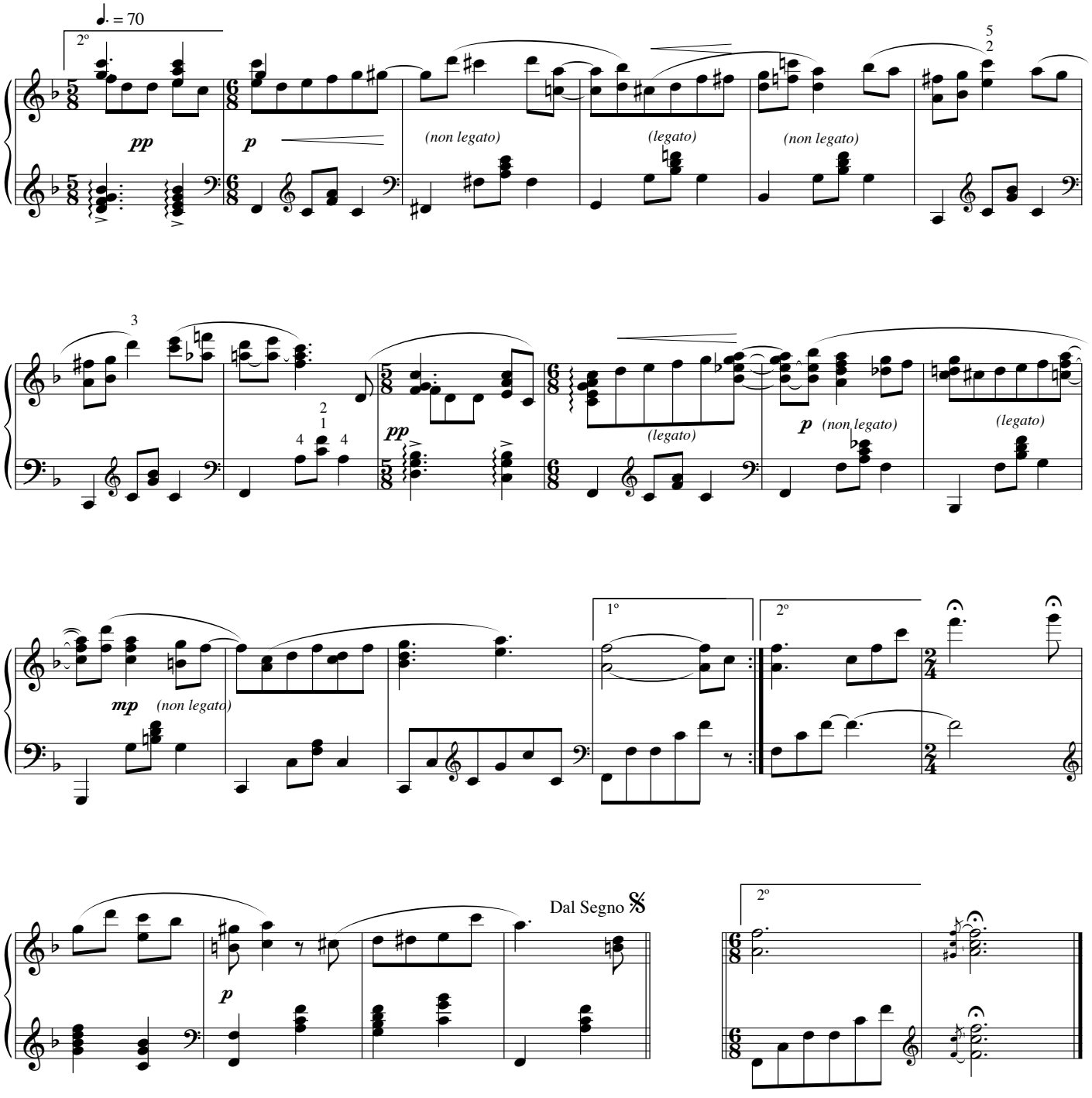
Tal para Cual

dediká na Gardenia E. de Cuba-Arends

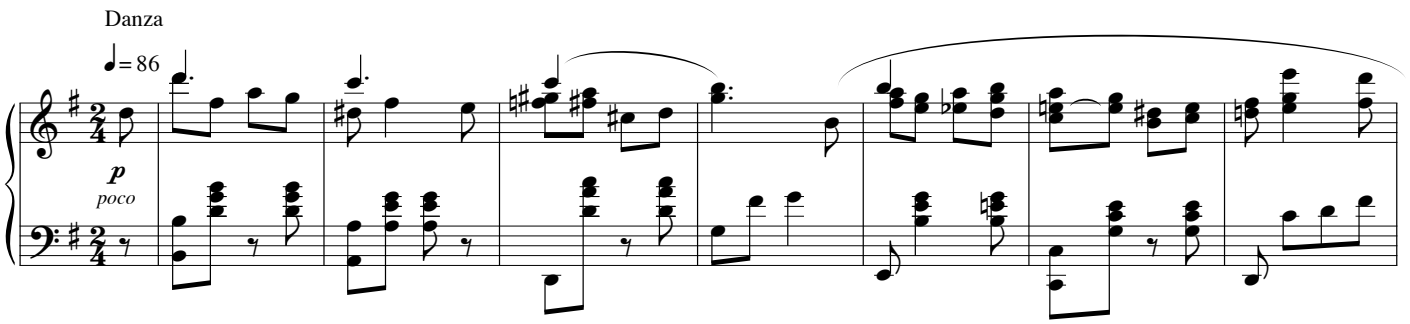
Danza

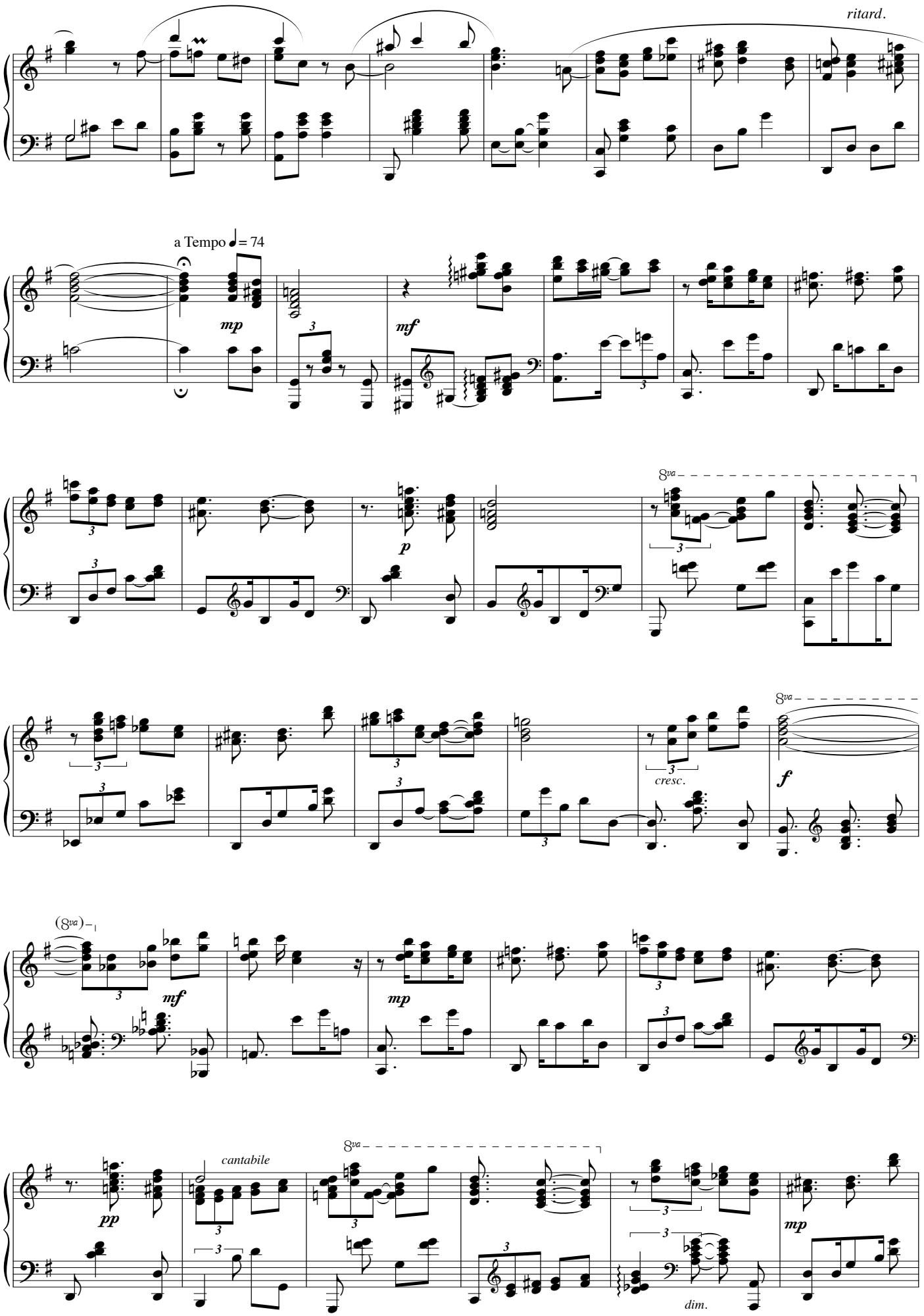


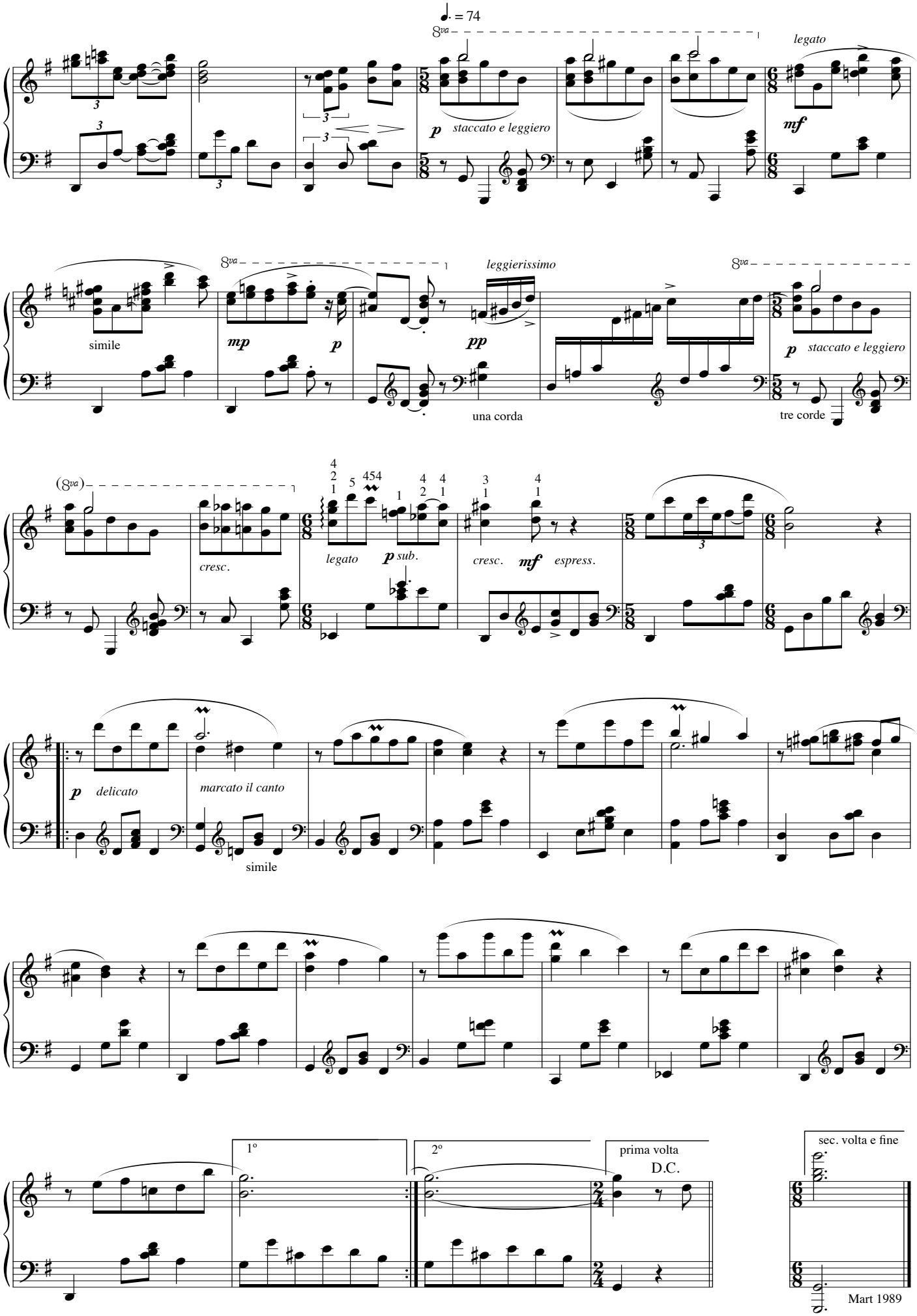


Something Else **(Algu otro)**

dediká na Patty van der Kwast

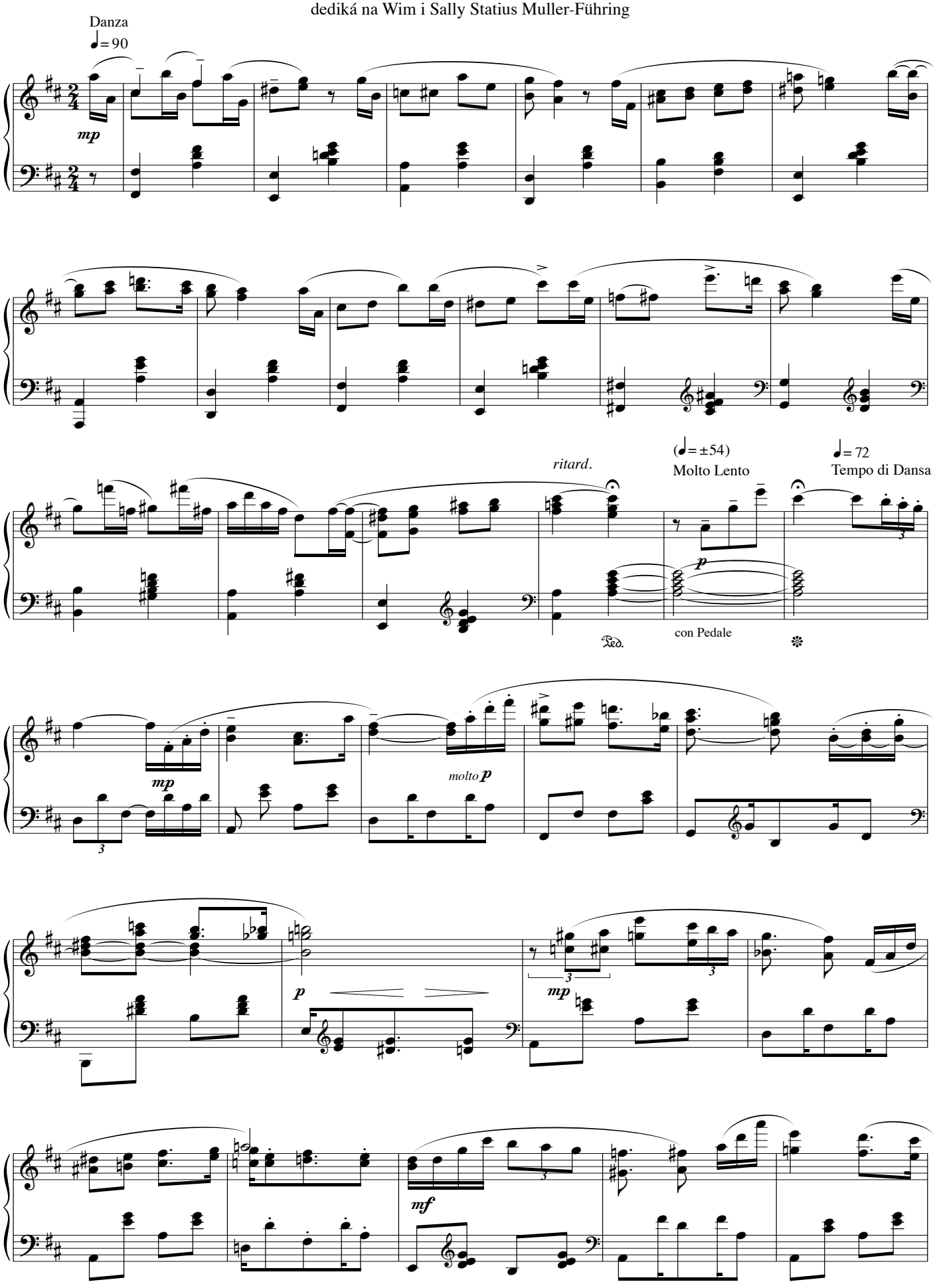


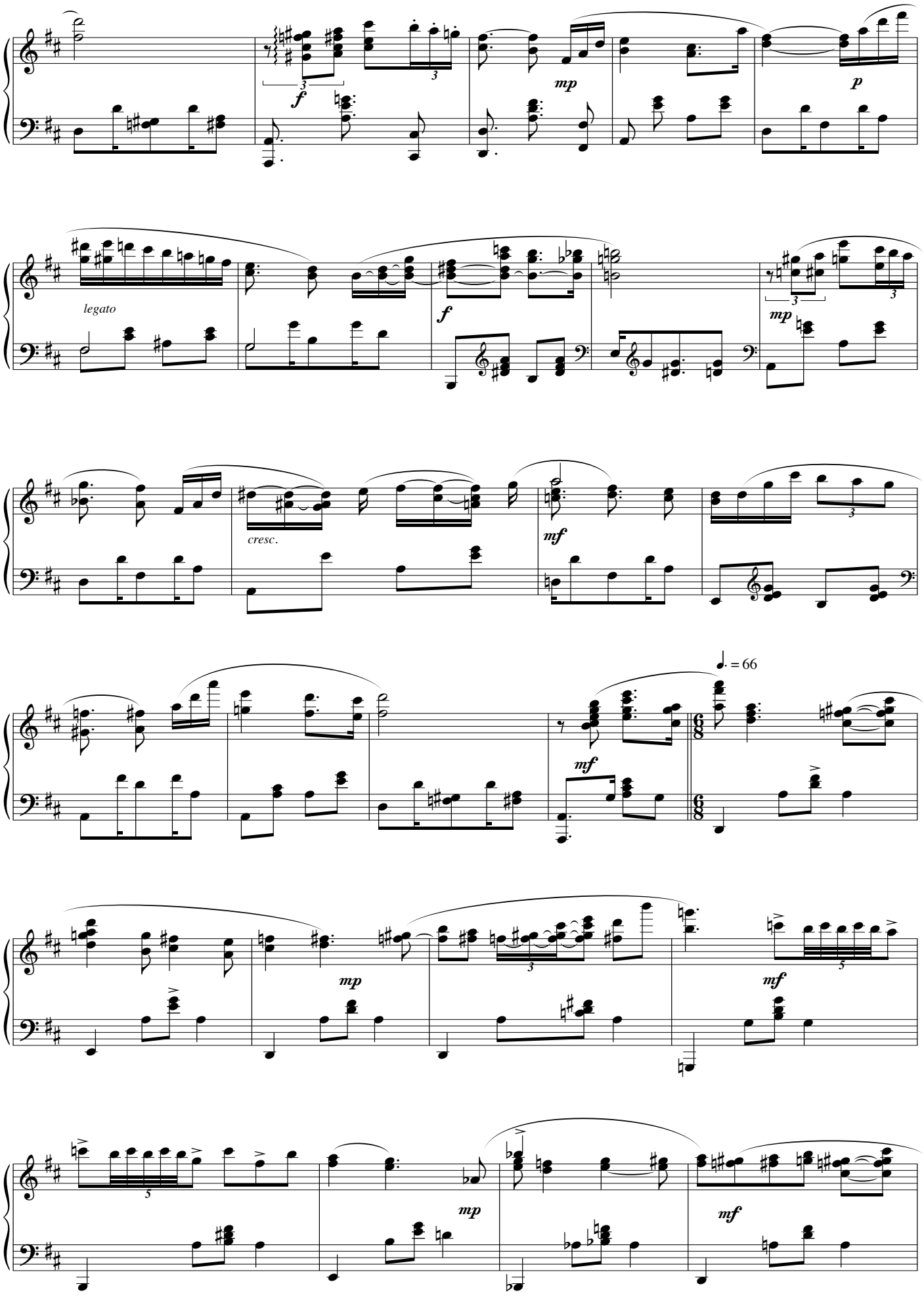

ritard.
a Tempo ♩= 74
mp
mf
p
8va
cresc.
f
(8va)
mf
mp
pp
cantabile
8va
mp
dim.

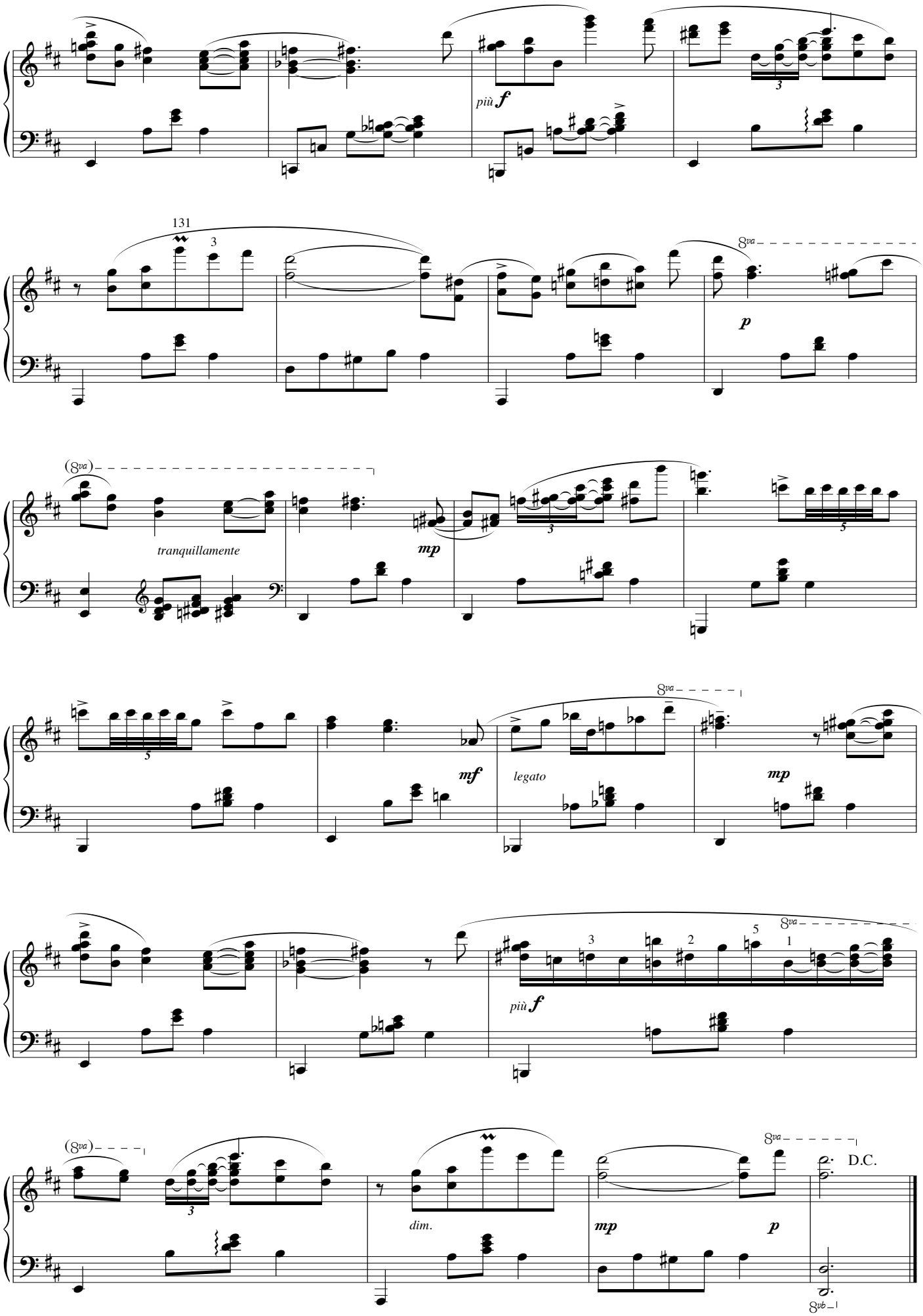

♩. = 74
8va
legato
p staccato e leggiero
mf
simile
mp
p
leggierissimo
pp
una corda
tre corde
(8va)
cresc.
legato
p sub.
cresc.
mf espress.
p delicato
marcato il canto
simile
1°
2°
prima volta
D.C.
sec. volta e fine
Mart 1989

Kaleidoscoop

dediká na Wim i Sally Statius Muller-Führing

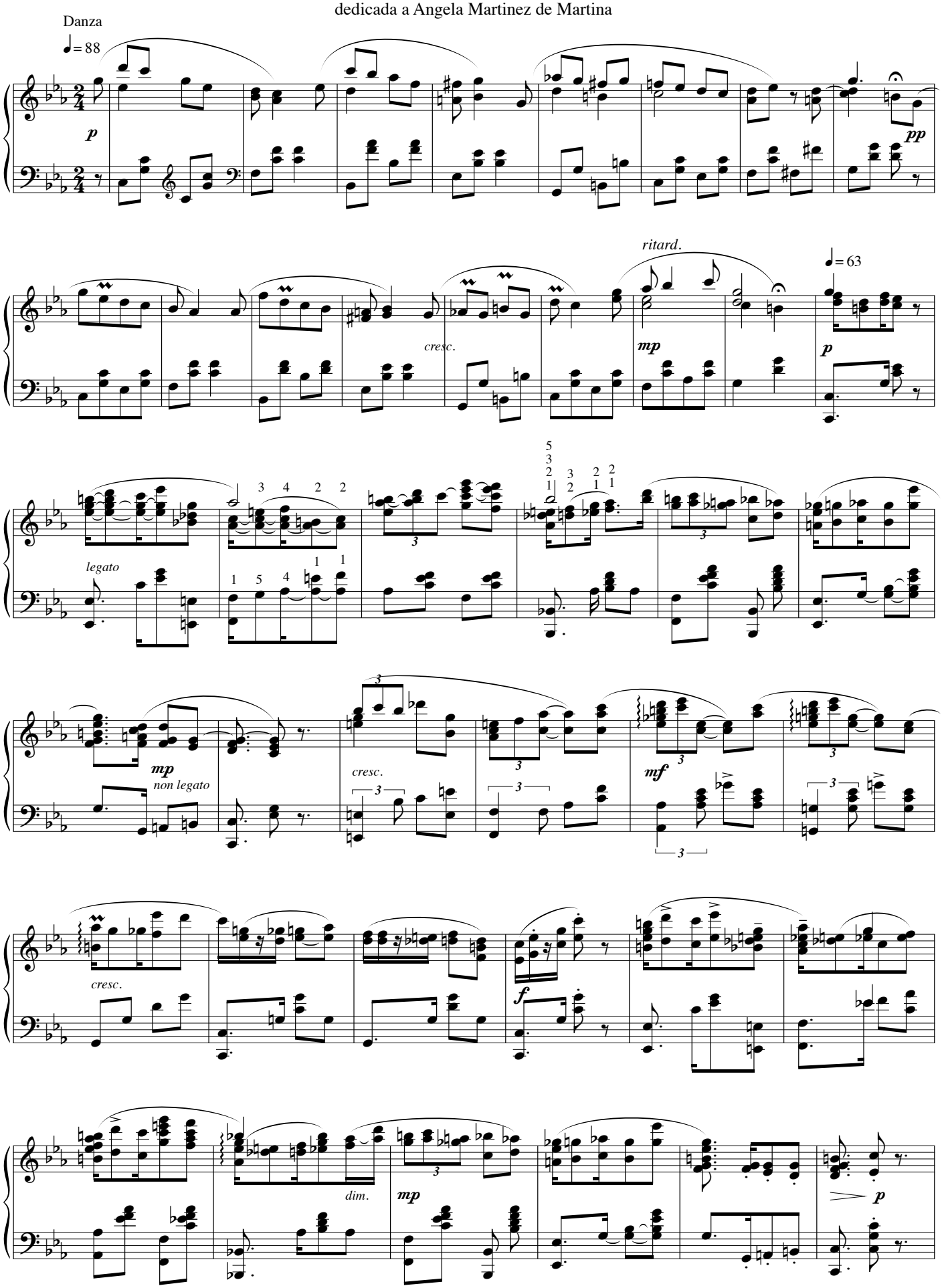


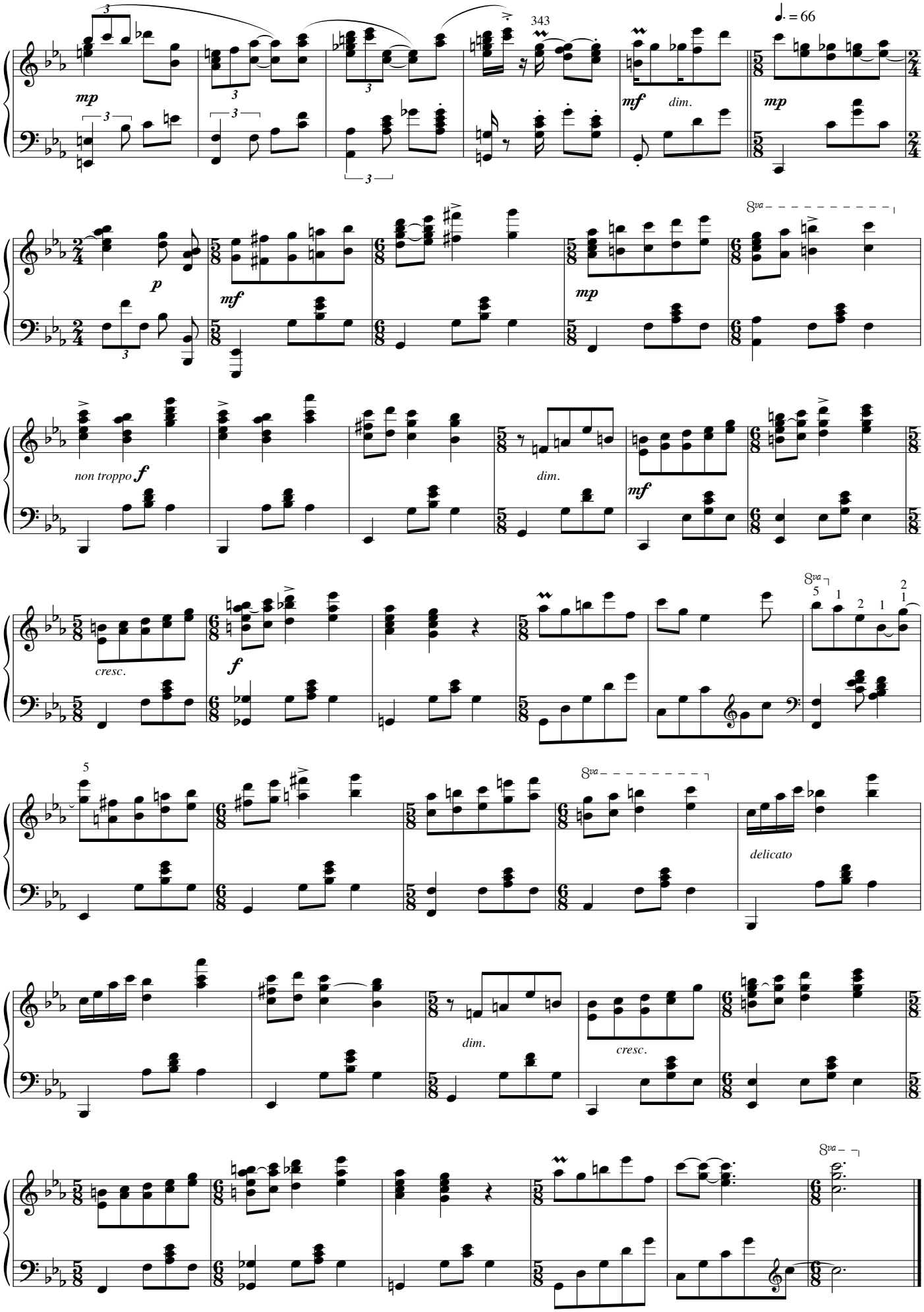

f
mp
p
legato
f
mp
cresc.
mf
mf
mp
mf
mp
mf


più f
131
3
8va
p
(8va)
tranquillamente
mp
mf
legato
mp
8va
più f
(8va)
dim.
mp
p
8va
D.C.
8vb

Images

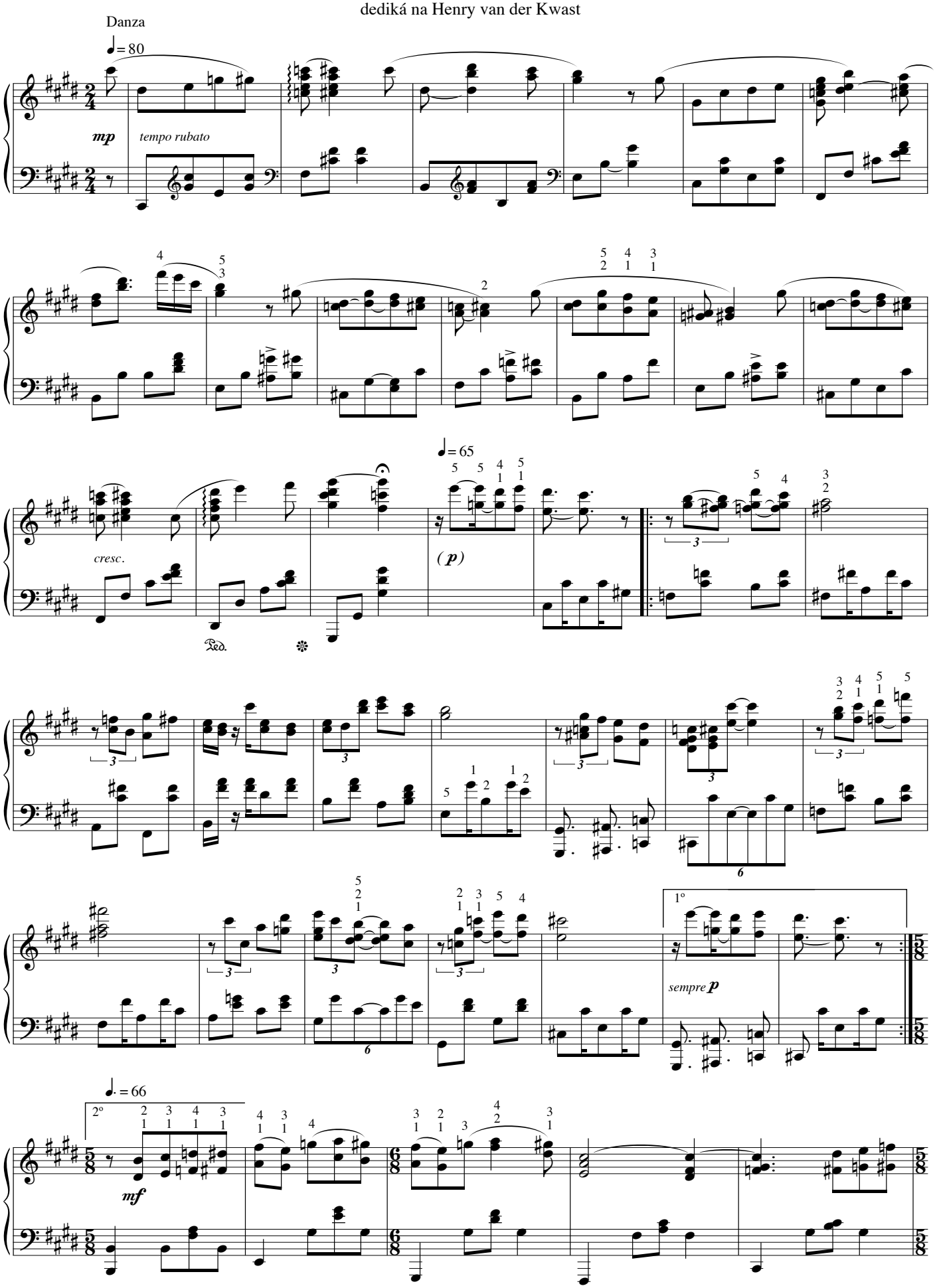
dedicada a Angela Martinez de Martina

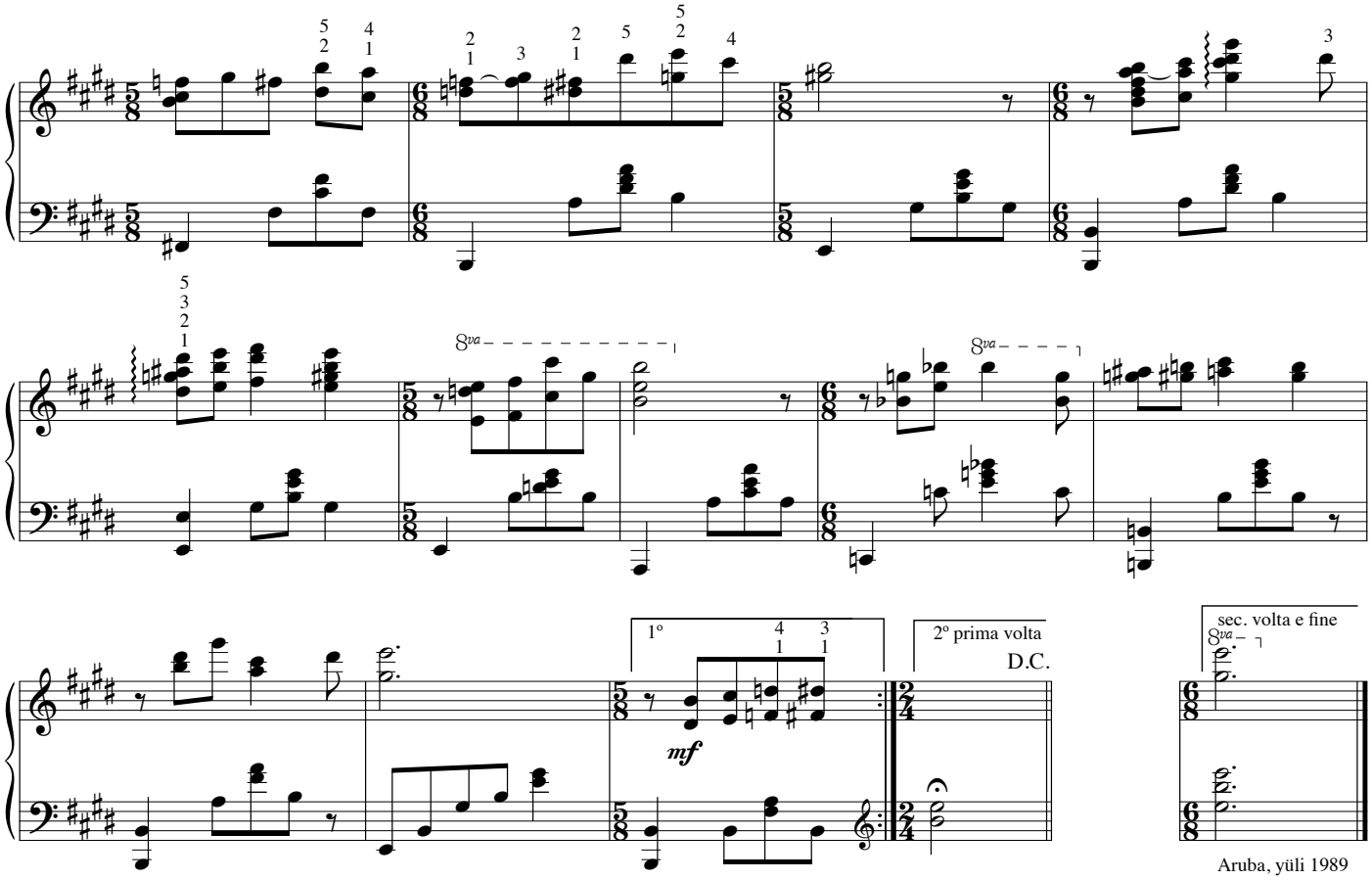



343
♩. = 66
mp
mf
dim.
mp
p
mf
mp
8va
non troppo f
dim.
mf
cresc.
f
8va
delicato
dim.
cresc.
8va

Balans

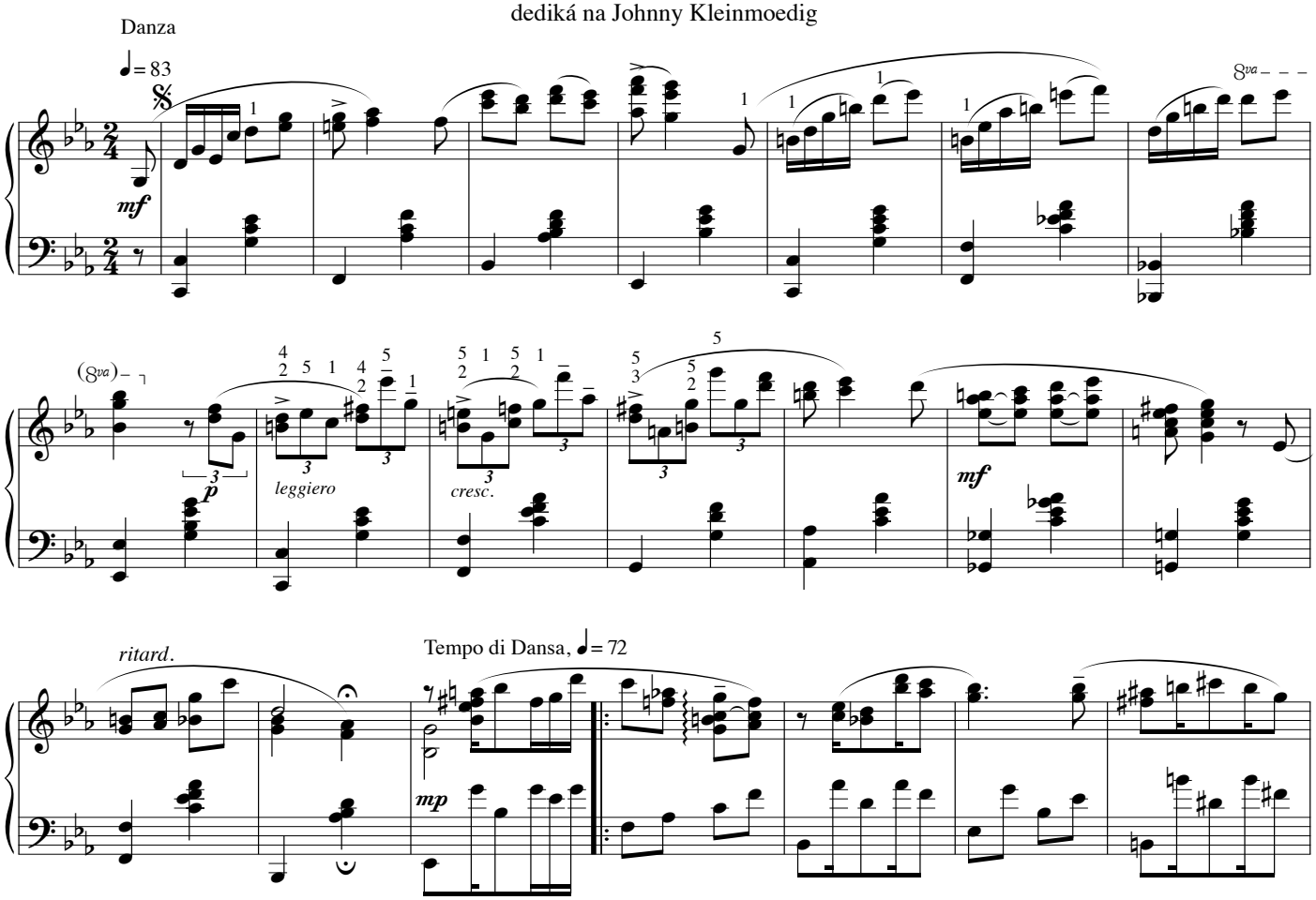
dediká na Henry van der Kwast

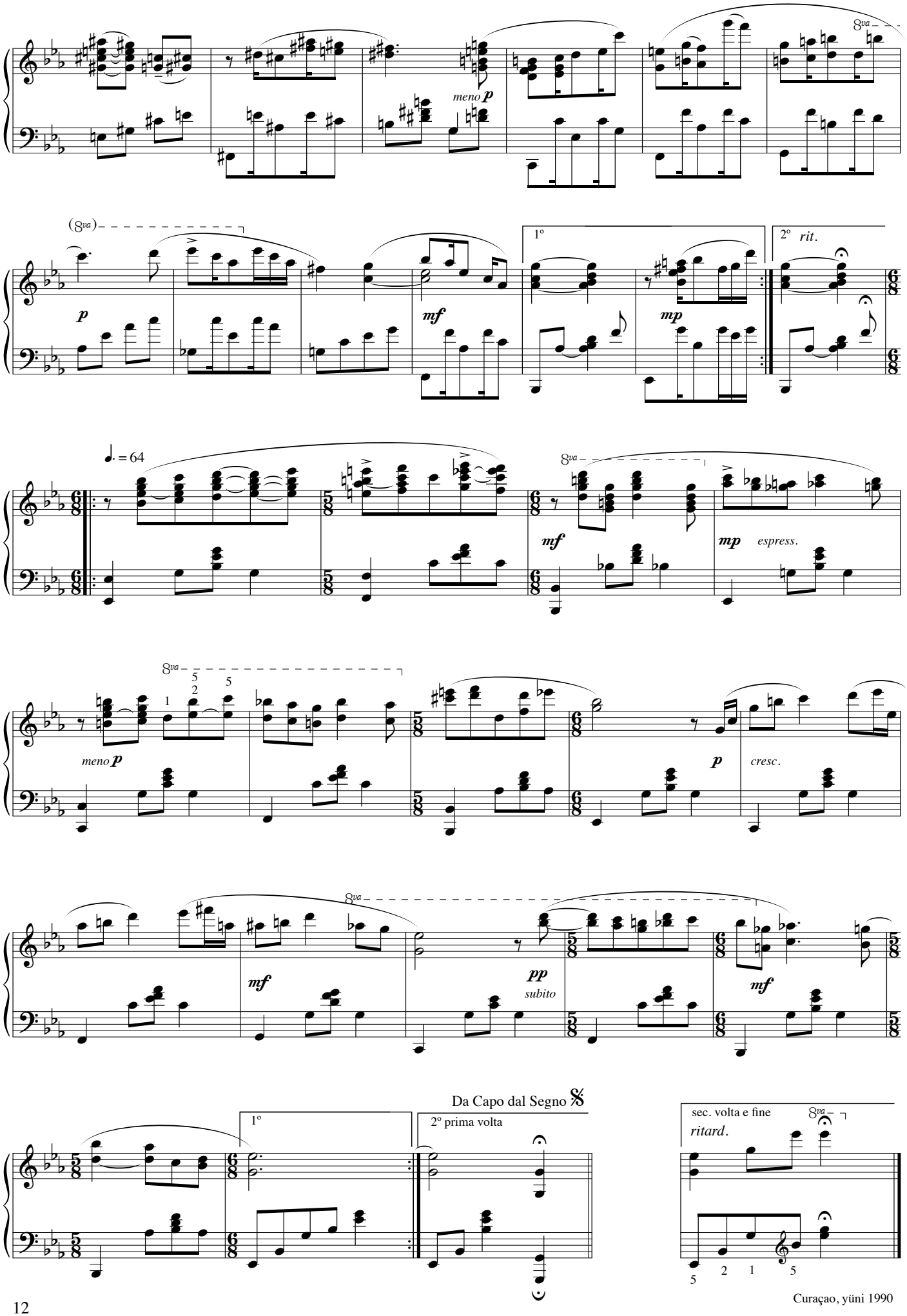




Awasá

dediká na Johnny Kleinmoedig

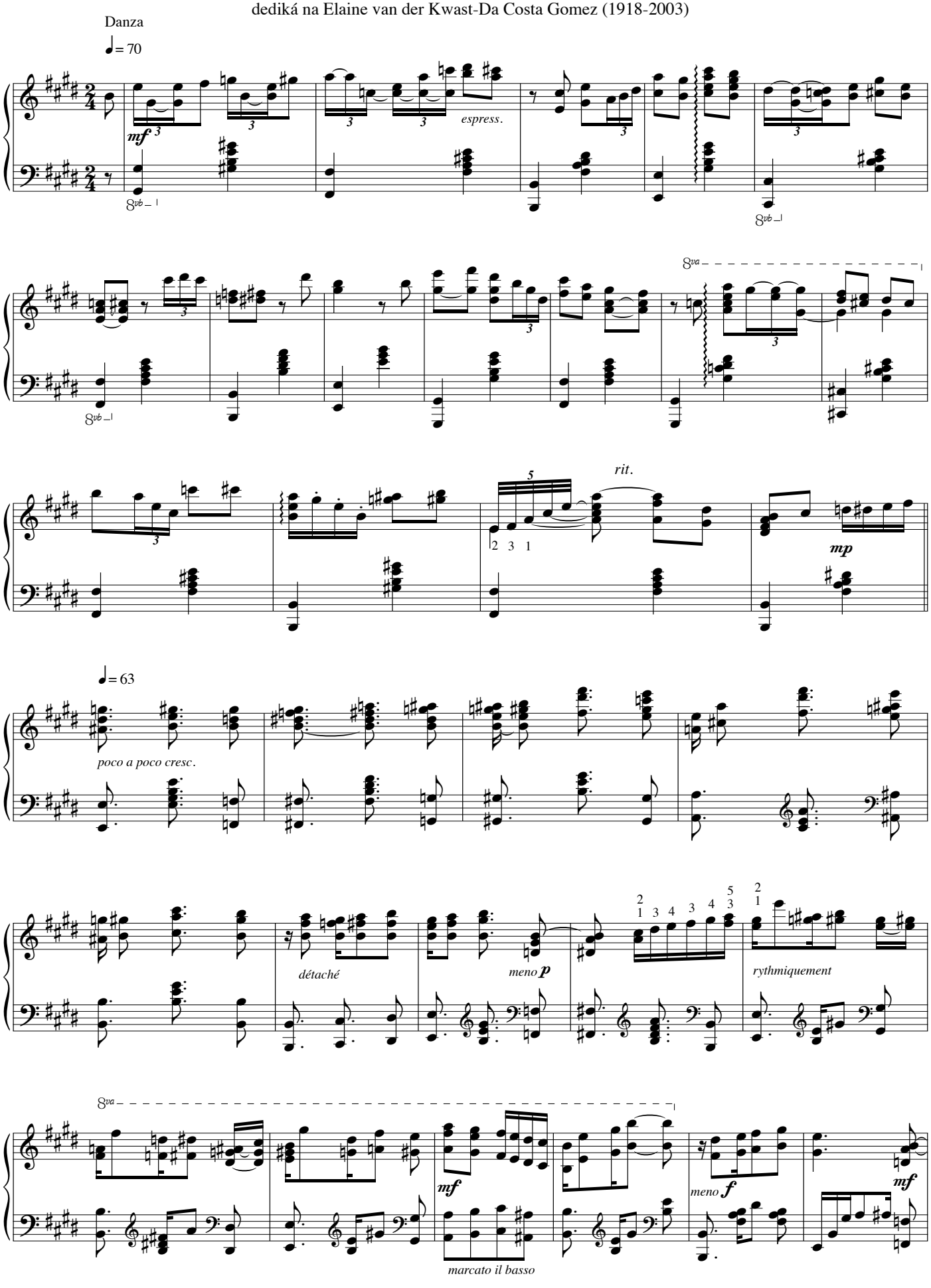


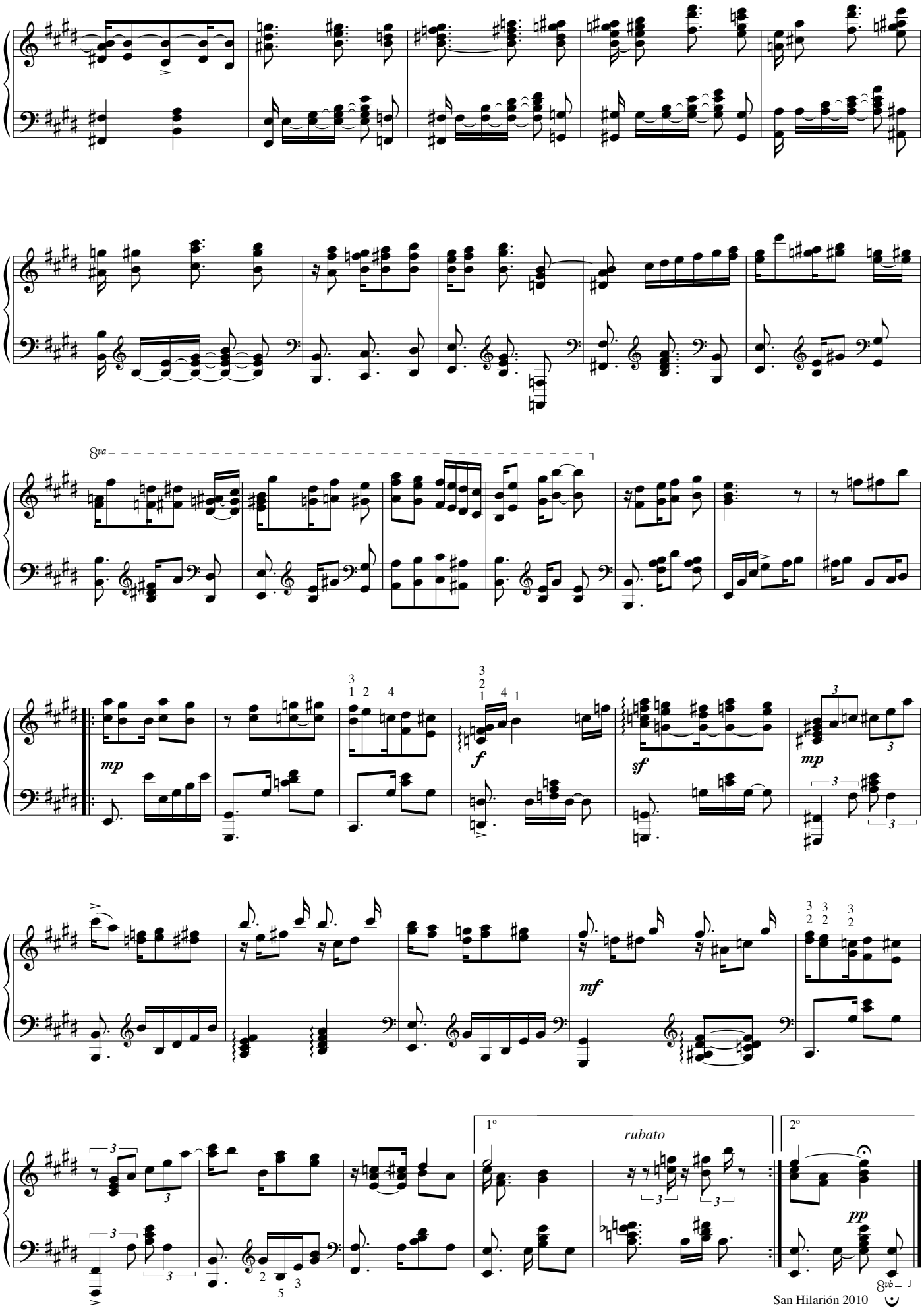


Curaçao, yüni 1990

As you like it

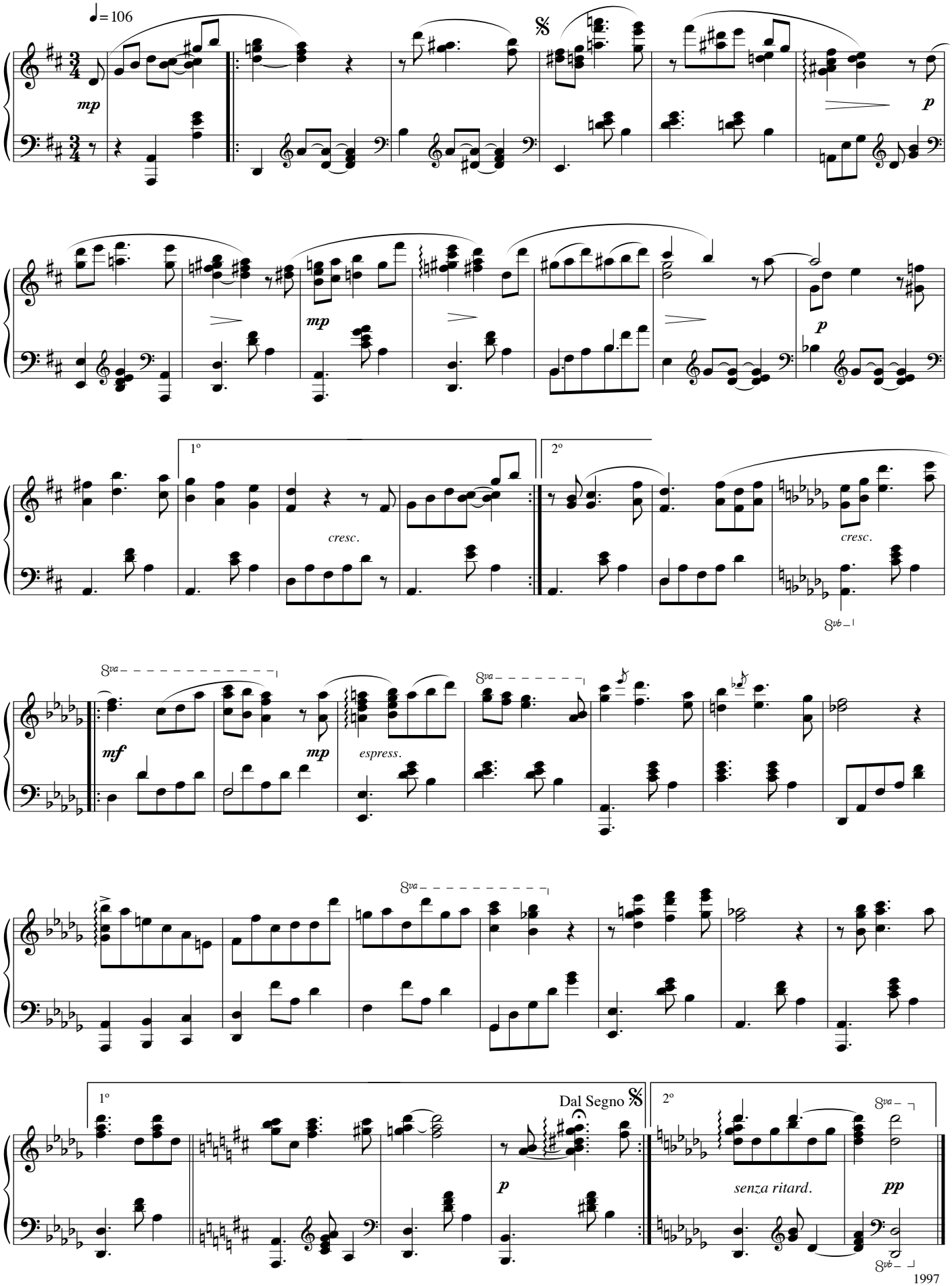
dediká na Elaine van der Kwast-Da Costa Gomez (1918-2003)




8va
mp
f
sf
mp
mf
1°
rubato
2°
pp
8vb

Kansion sin palabra

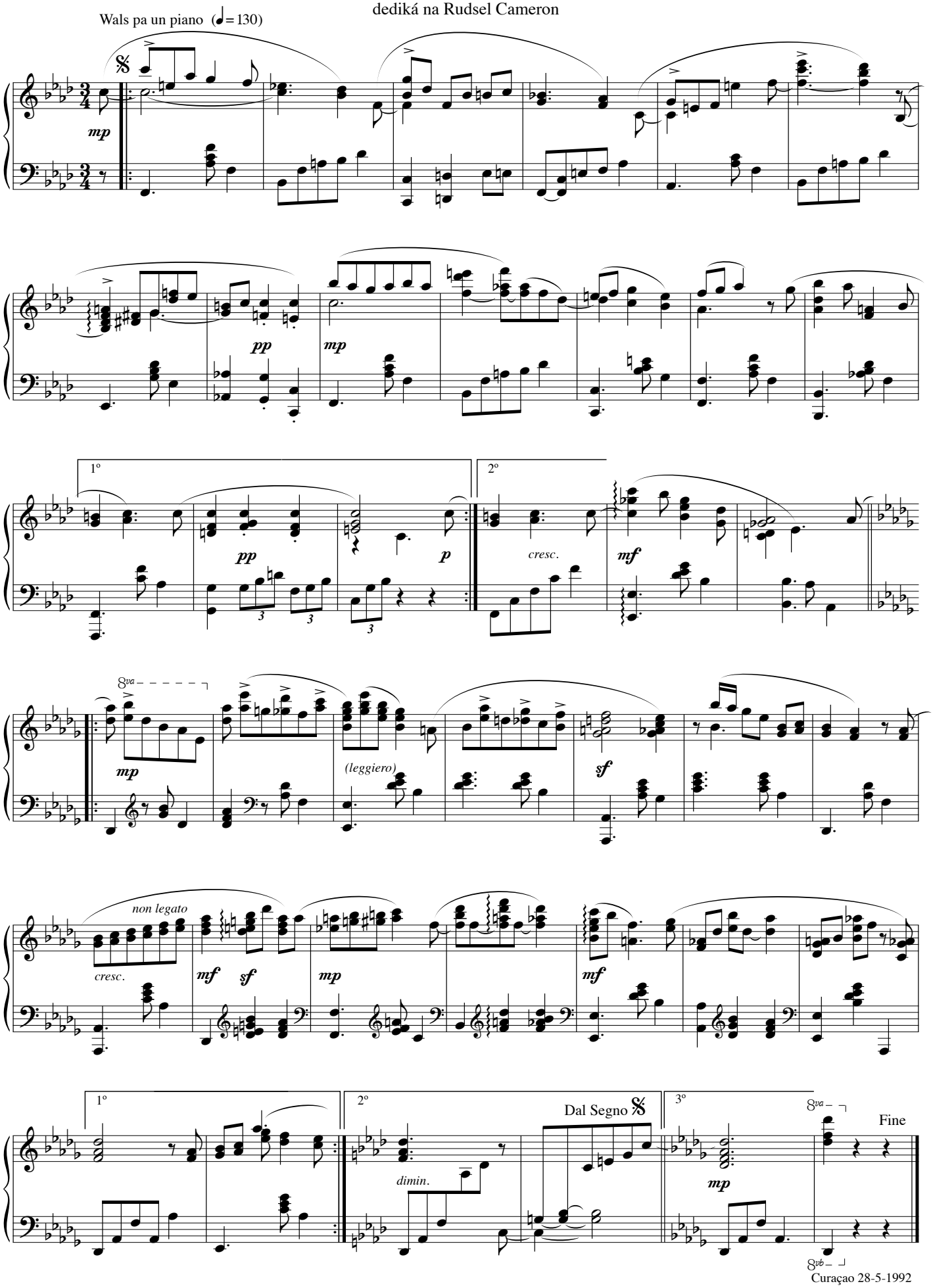
dediká na amiga Rose-Marie de Paula



1997

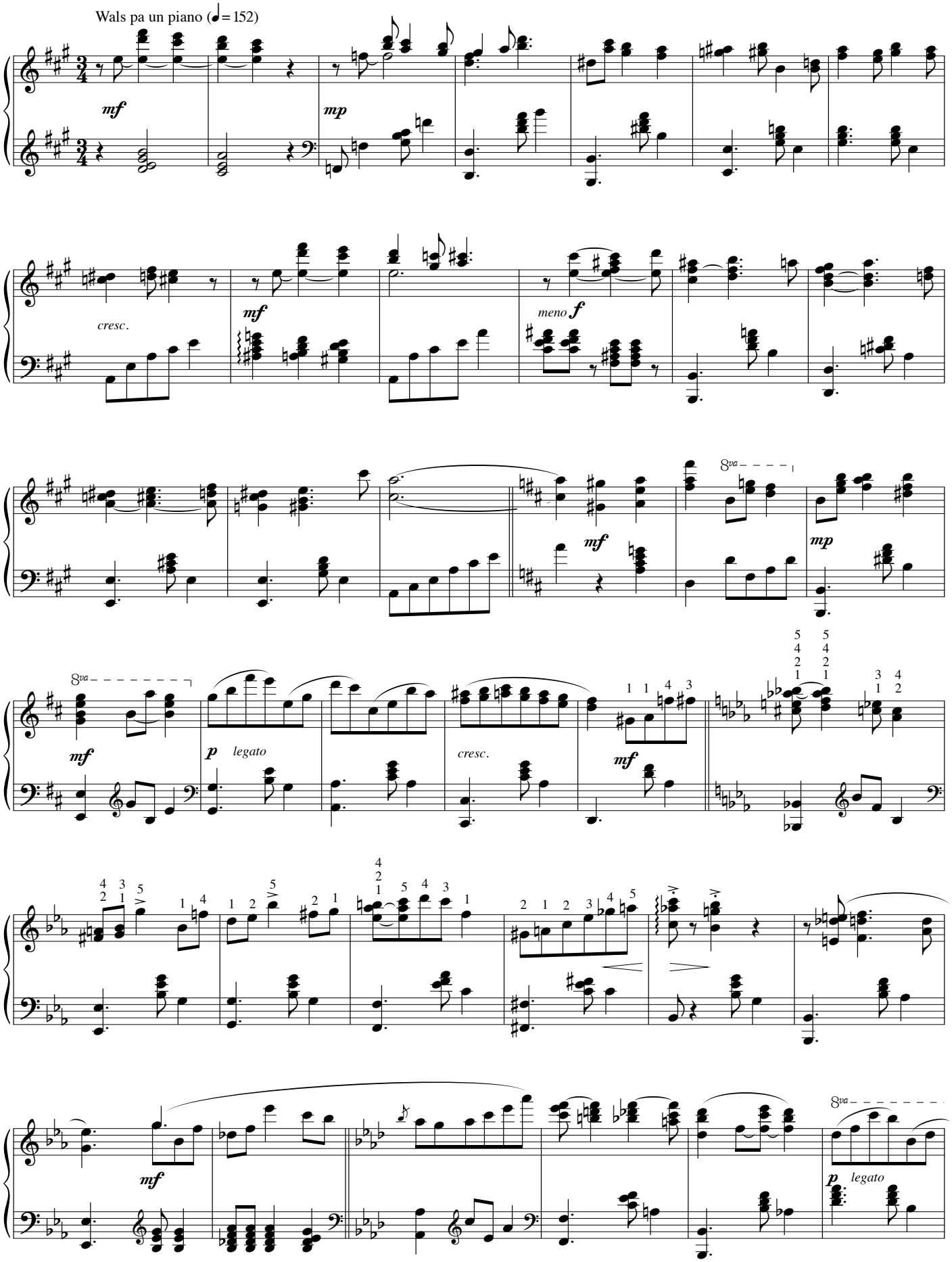
Mar y Cielo

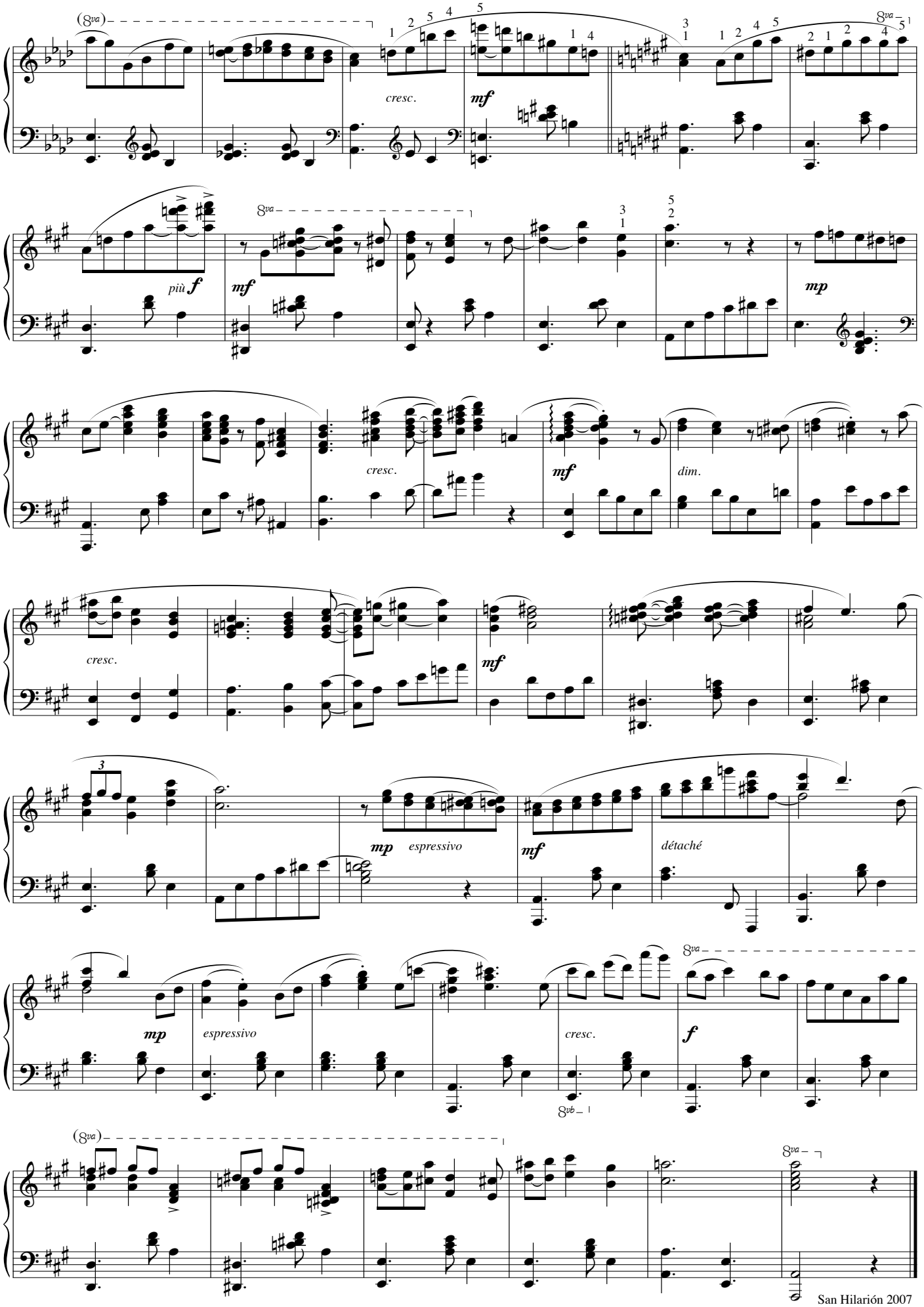
dediká na Rudsel Cameron



Kabayero

dediká na Harold Martina

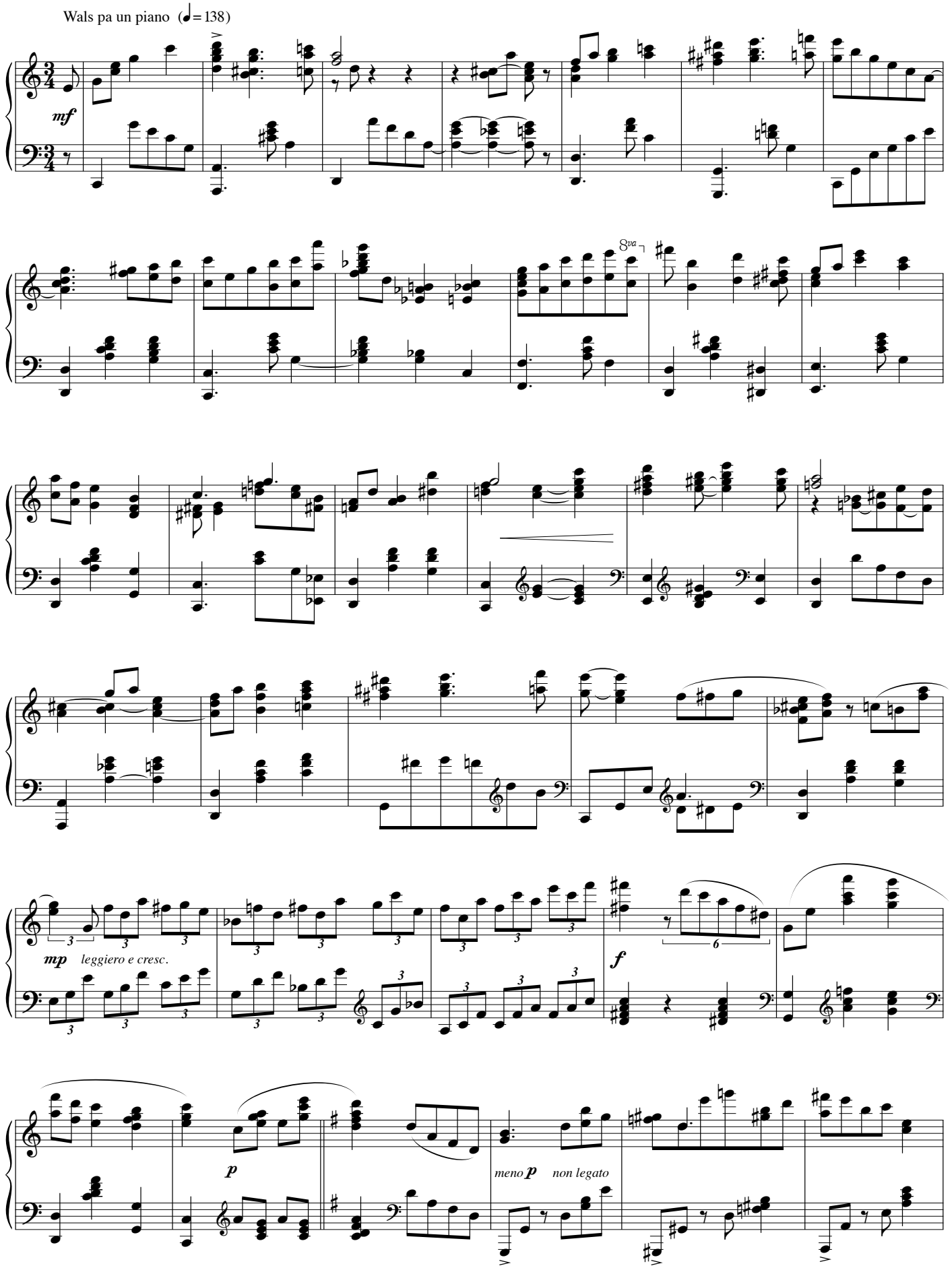


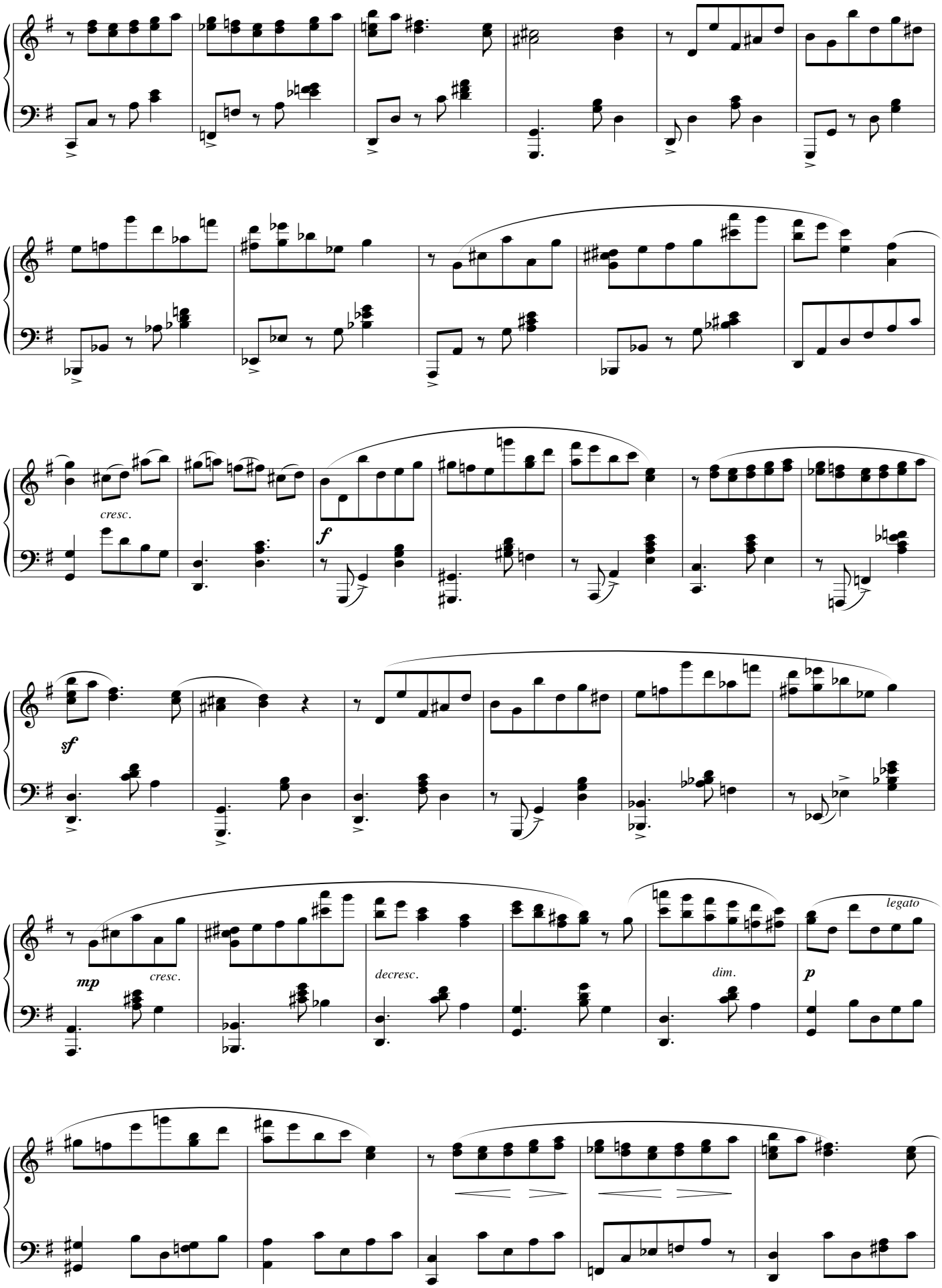


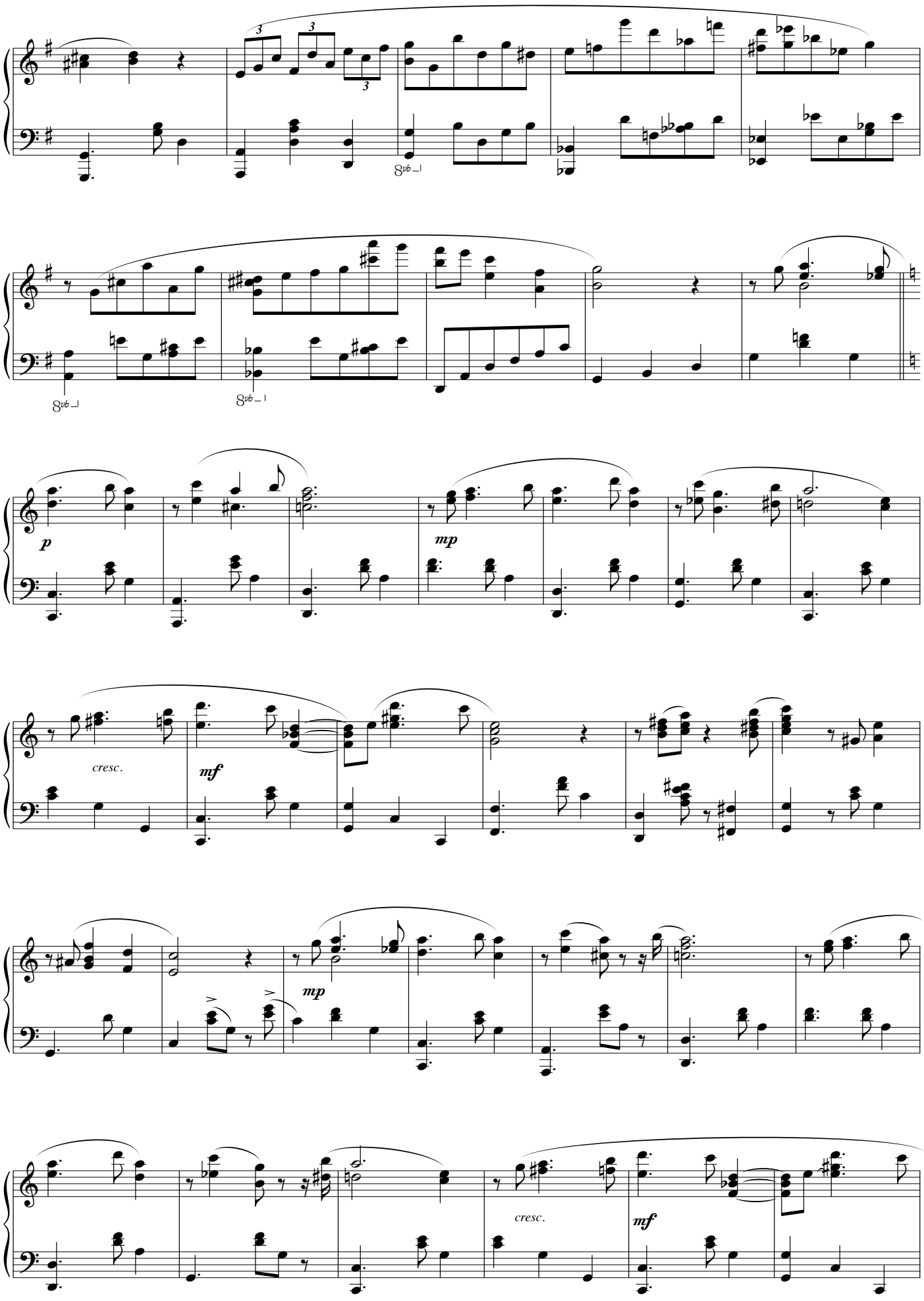
San Hilarión 2007

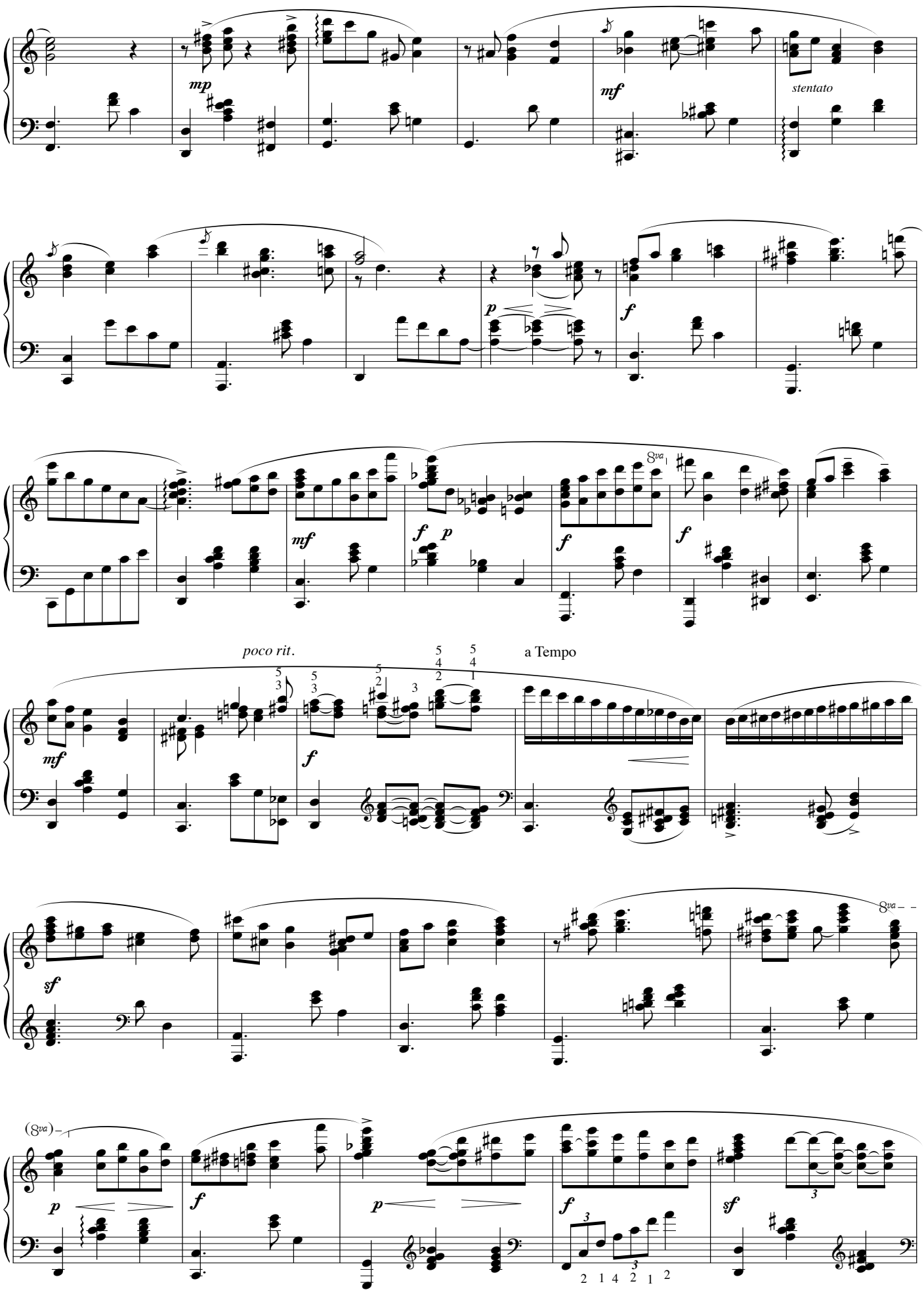
Paso Real

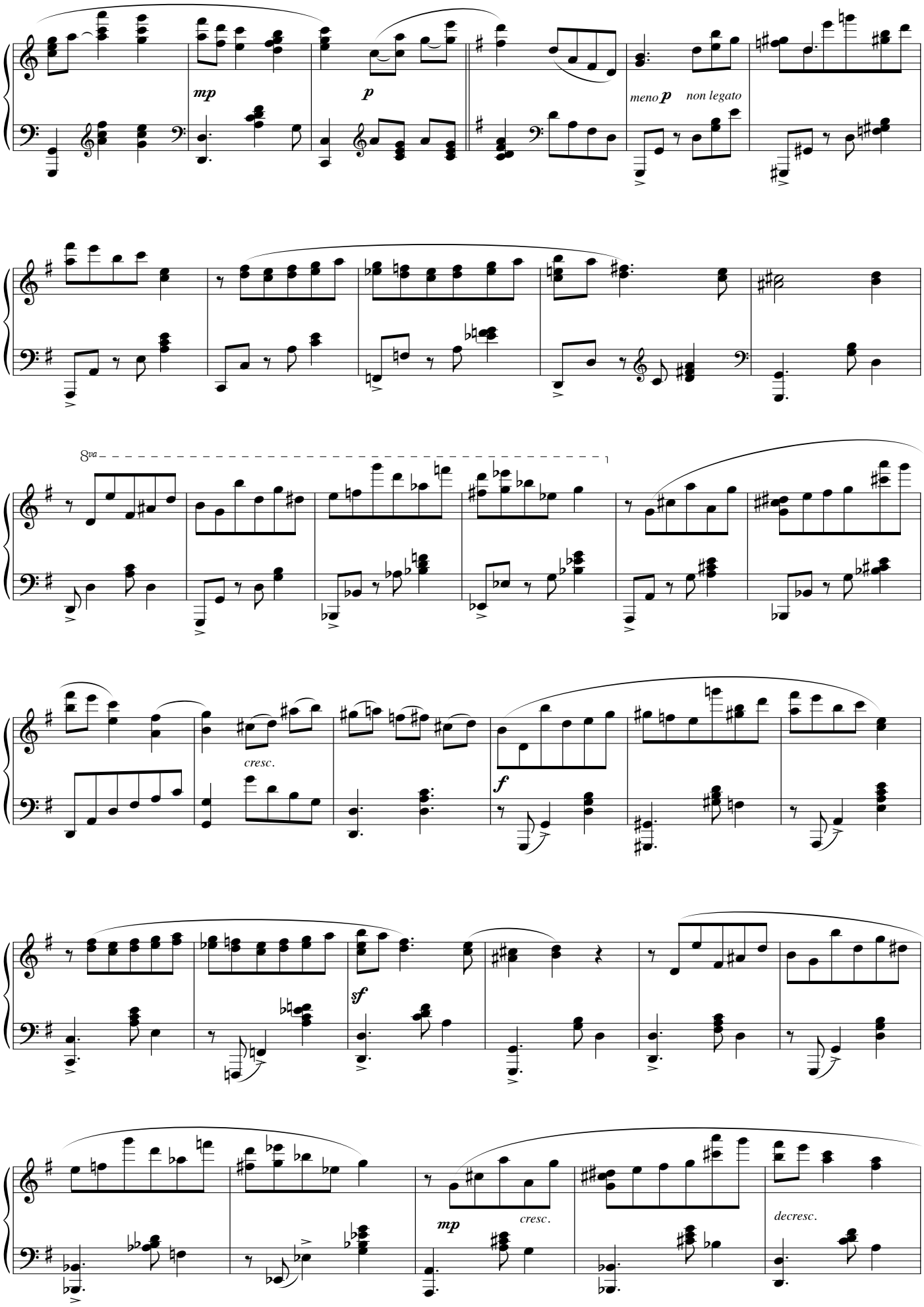
dediká na Diane
Arreglo: Rudsel Cameron

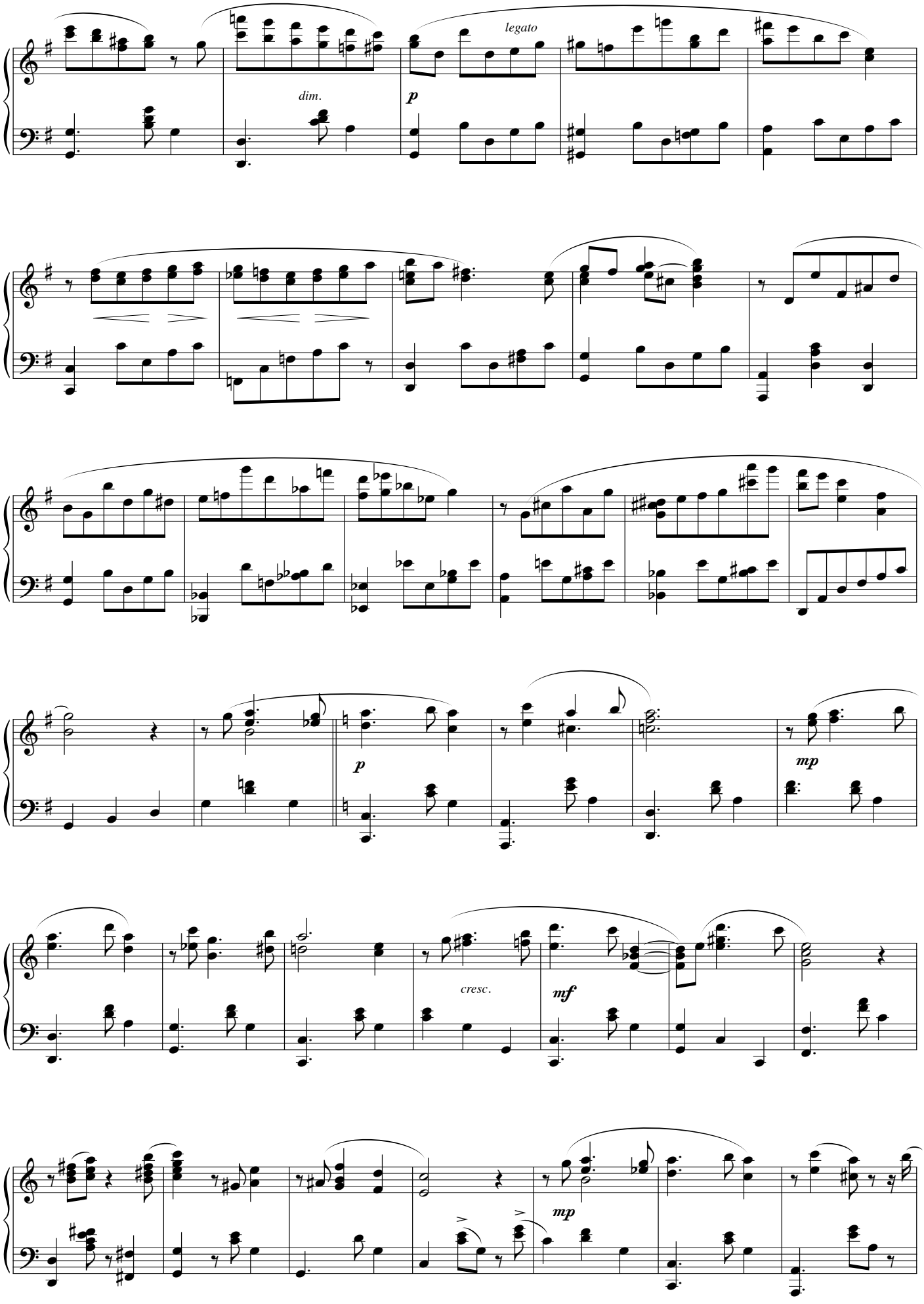


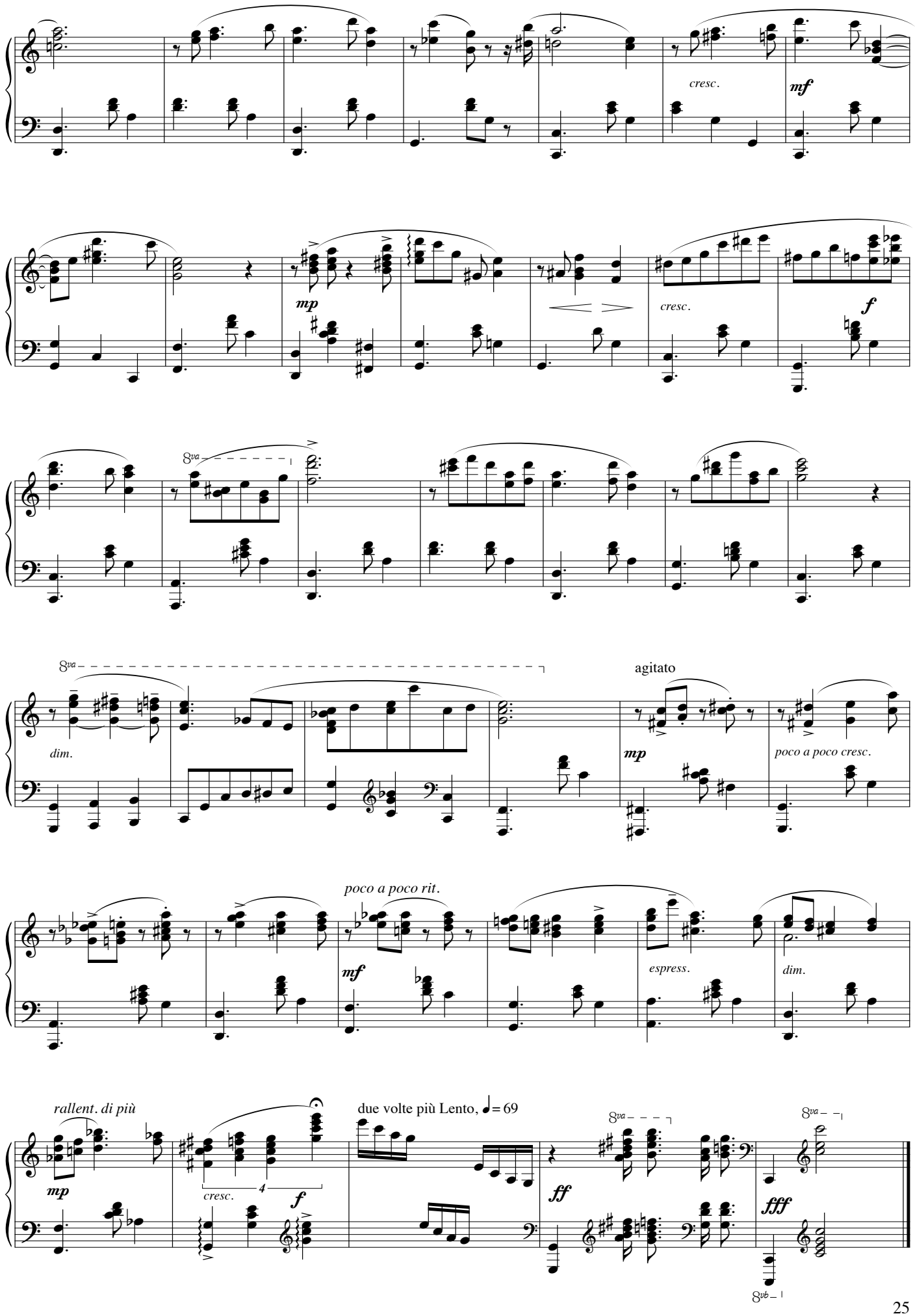

cresc.
f
sf
mp
cresc.
decresc.
dim.
p
legato


8vb
8vb
8vb
p
mp
cresc.
mf
mp
cresc.
mf


mp
mf
stentato
p
f
mf
f p
f
f
poco rit.
a Tempo
mf
f
sf
p
f
p
f
sf
8va
(8va)


mp
p
meno p
non legato
8va
cresc.
f
sf
mp
cresc.
decresc.

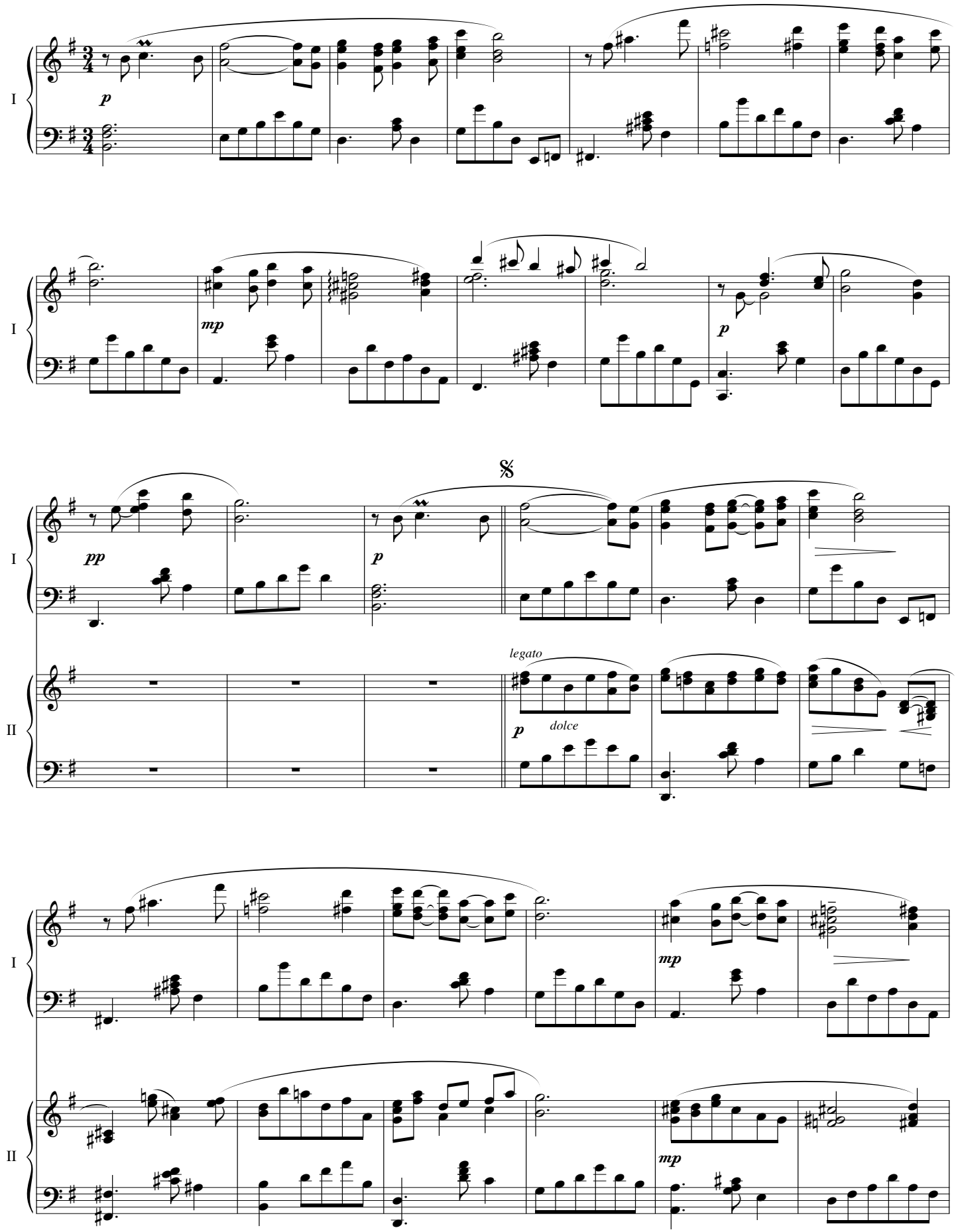

legato
dim.
p
p
mp
cresc.
mf
mp

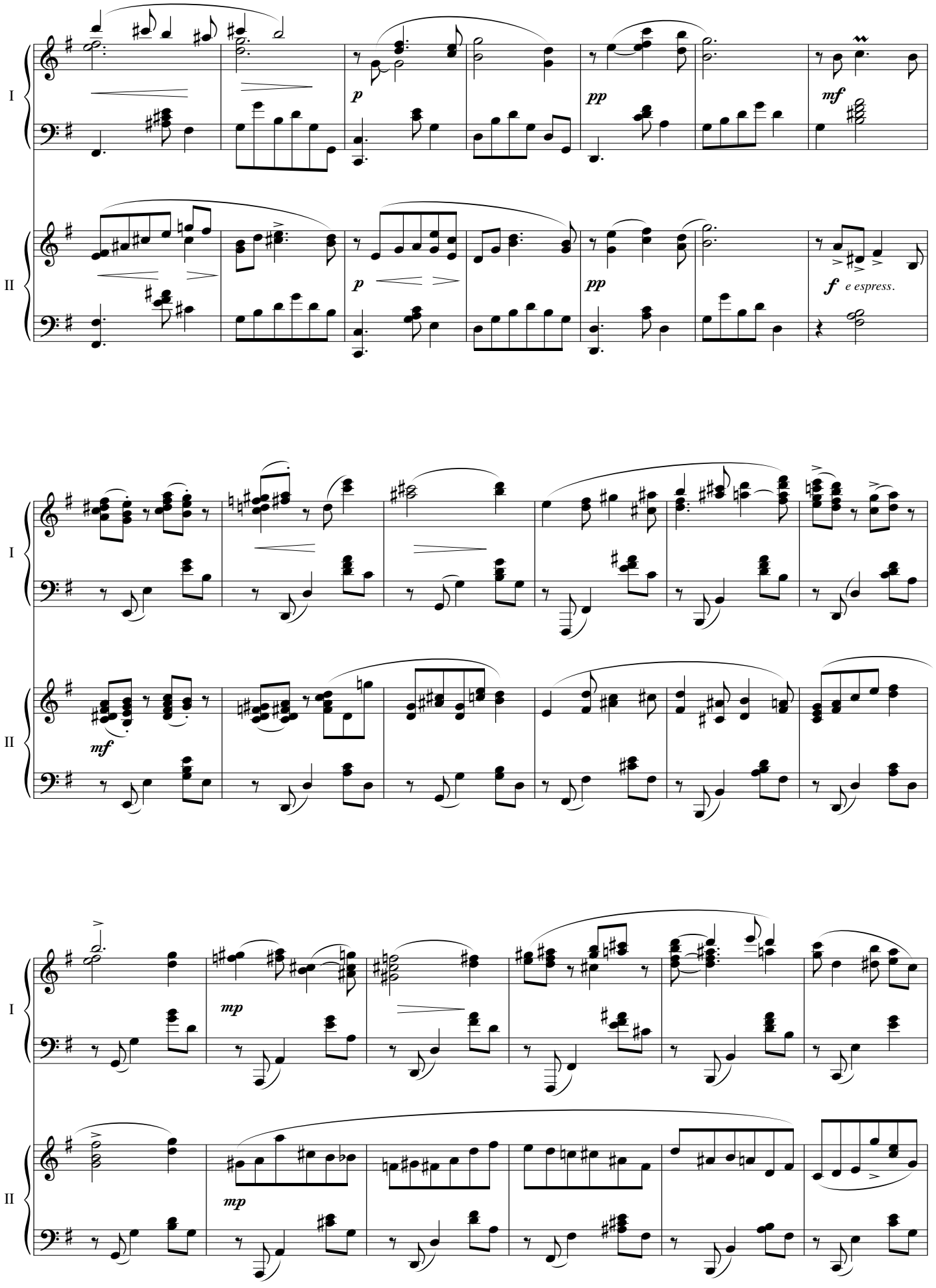

cresc.
mf
mp
cresc.
f
8va
dim.
agitato
mp
poco a poco cresc.
poco a poco rit.
mf
espress.
dim.
rallent. di più
mp
cresc.
4
f
due volte più Lento, ♩= 69
8va
ff
8va
fff
8vb

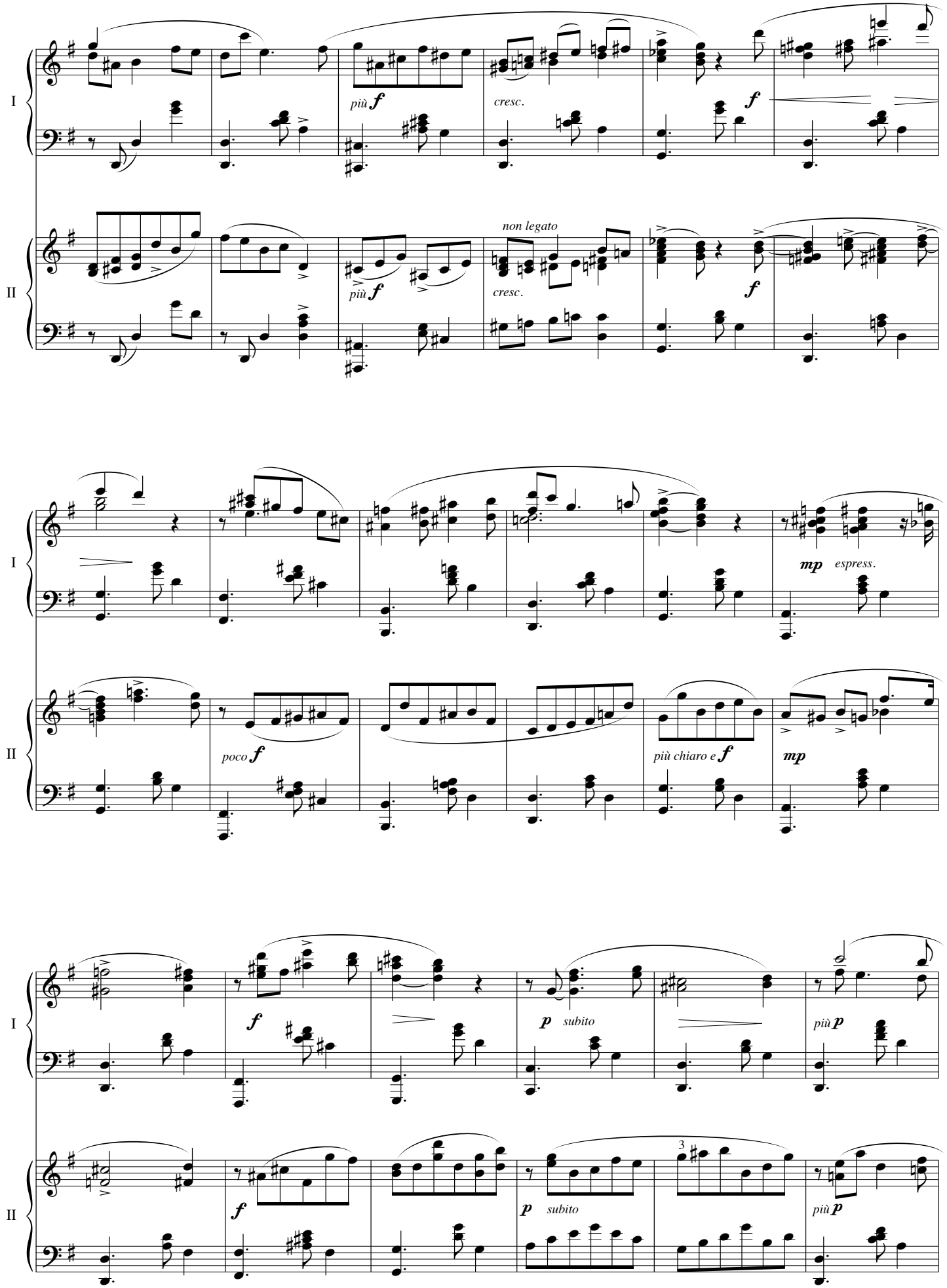
Barbulète

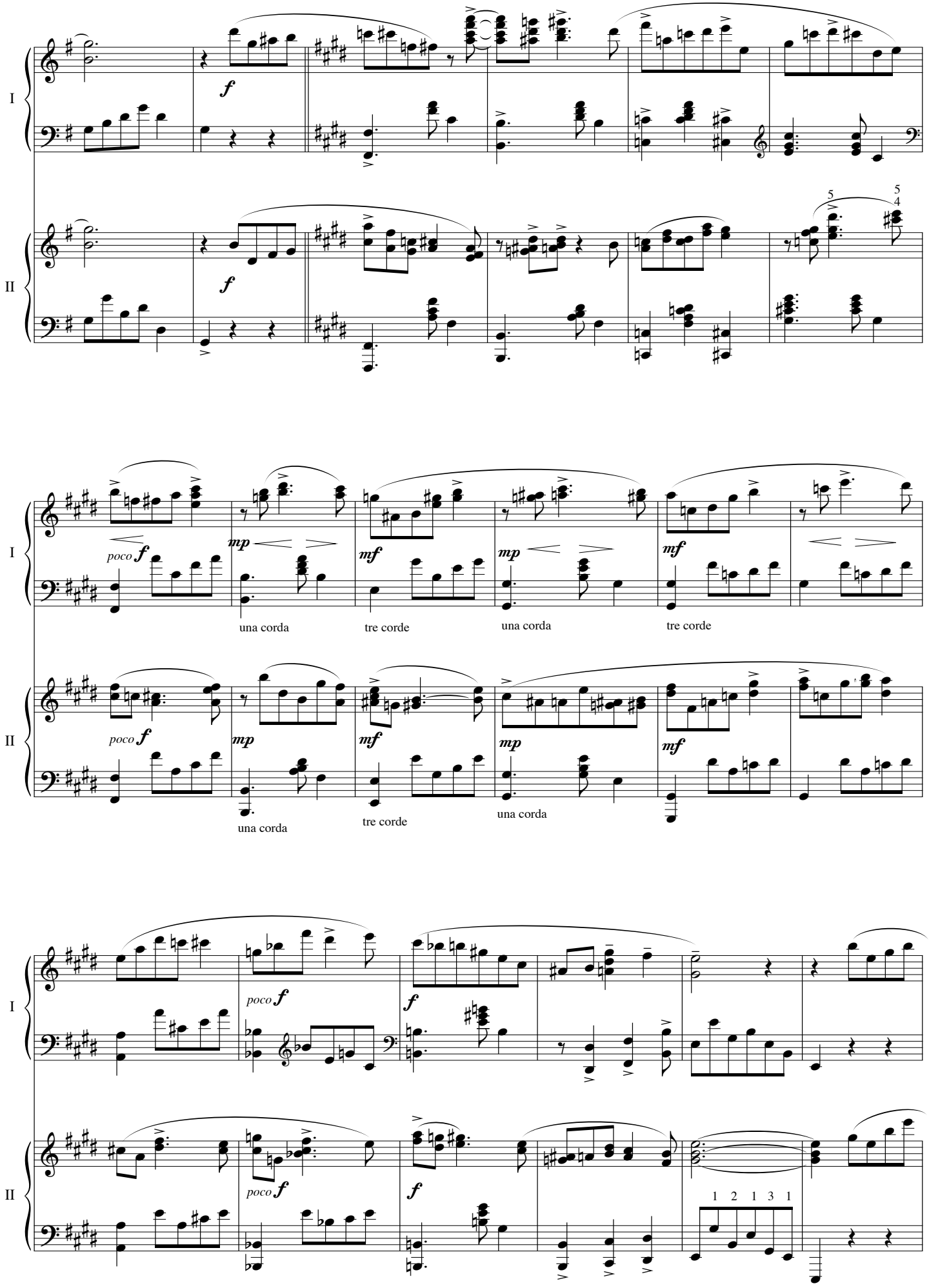
dediká na Gardenia

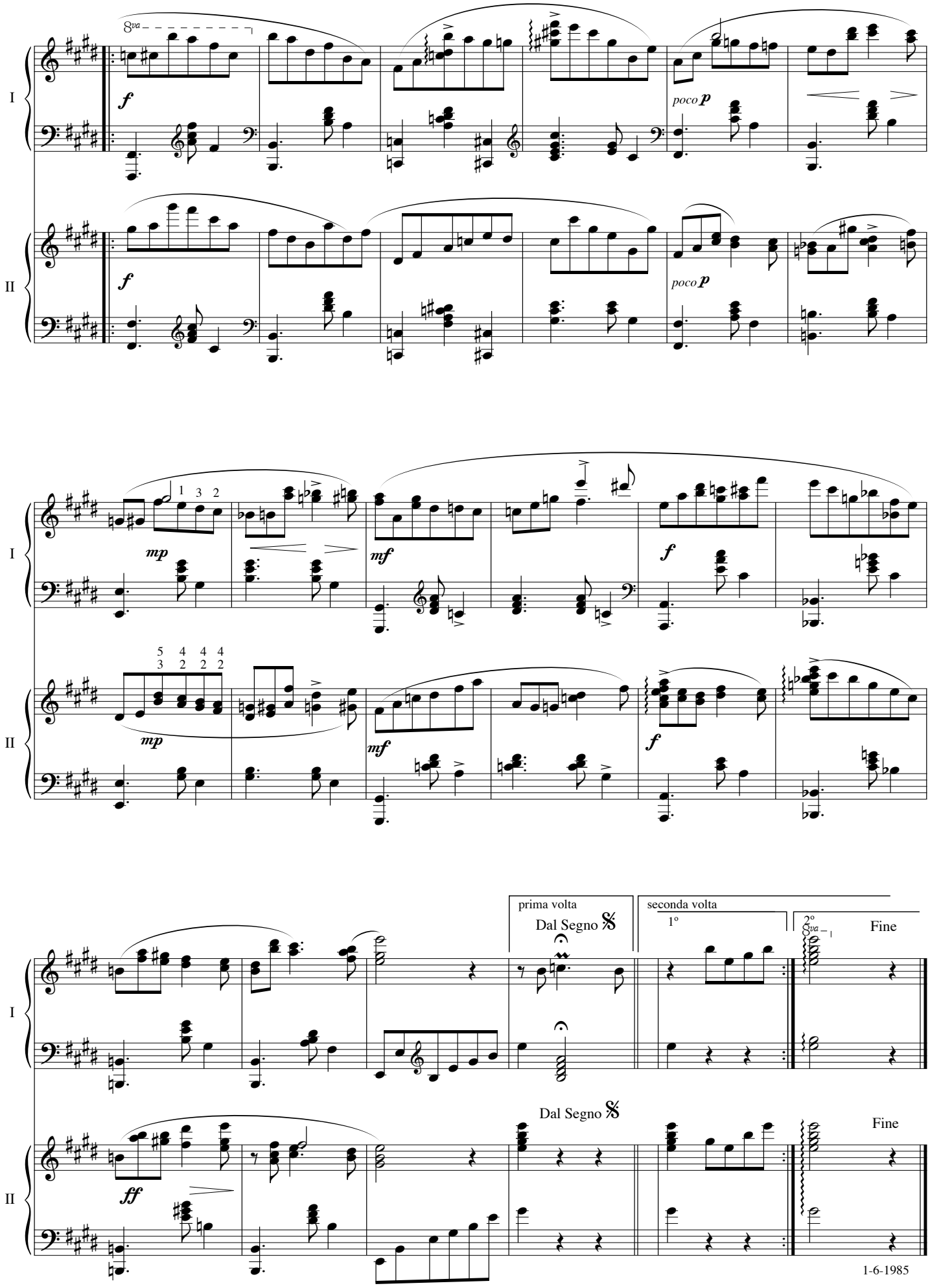
Wals pa dos piano (♩= ±132)




I
II
p
pp
mf
p
pp
f
e espress.
I
II
mf
I
II
mp
mp


I
II
più f
cresc.
f
non legato
più f
cresc.
f
mp espress.
poco f
più chiaro e f
mp
f
p subito
più p
f
p subito
più p
3

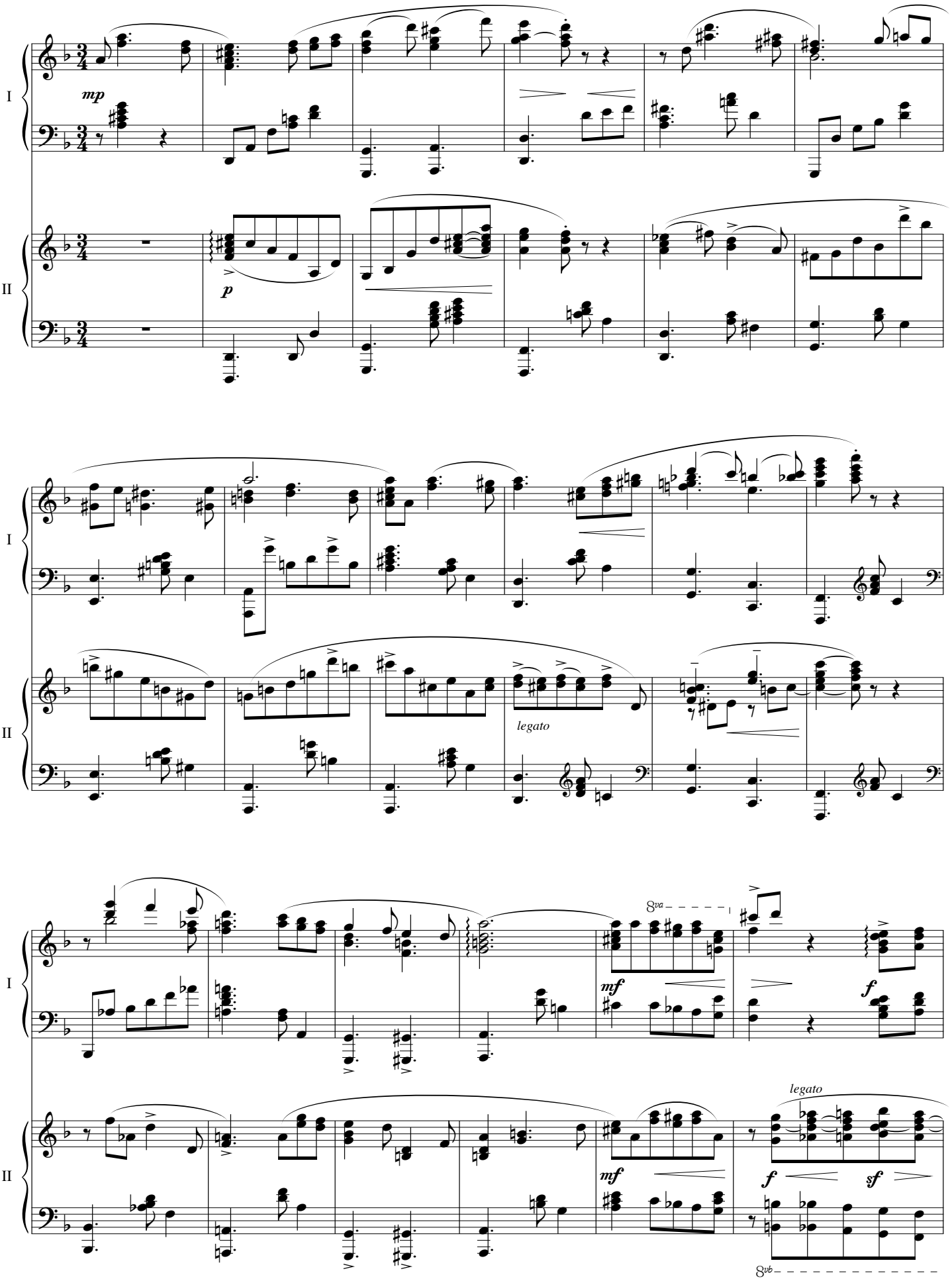

I
II
f
poco f
mp
mf
una corda
tre corde
una corda
tre corde
una corda
tre corde
una corda
poco f
f
poco f
f
1 2 1 3 1

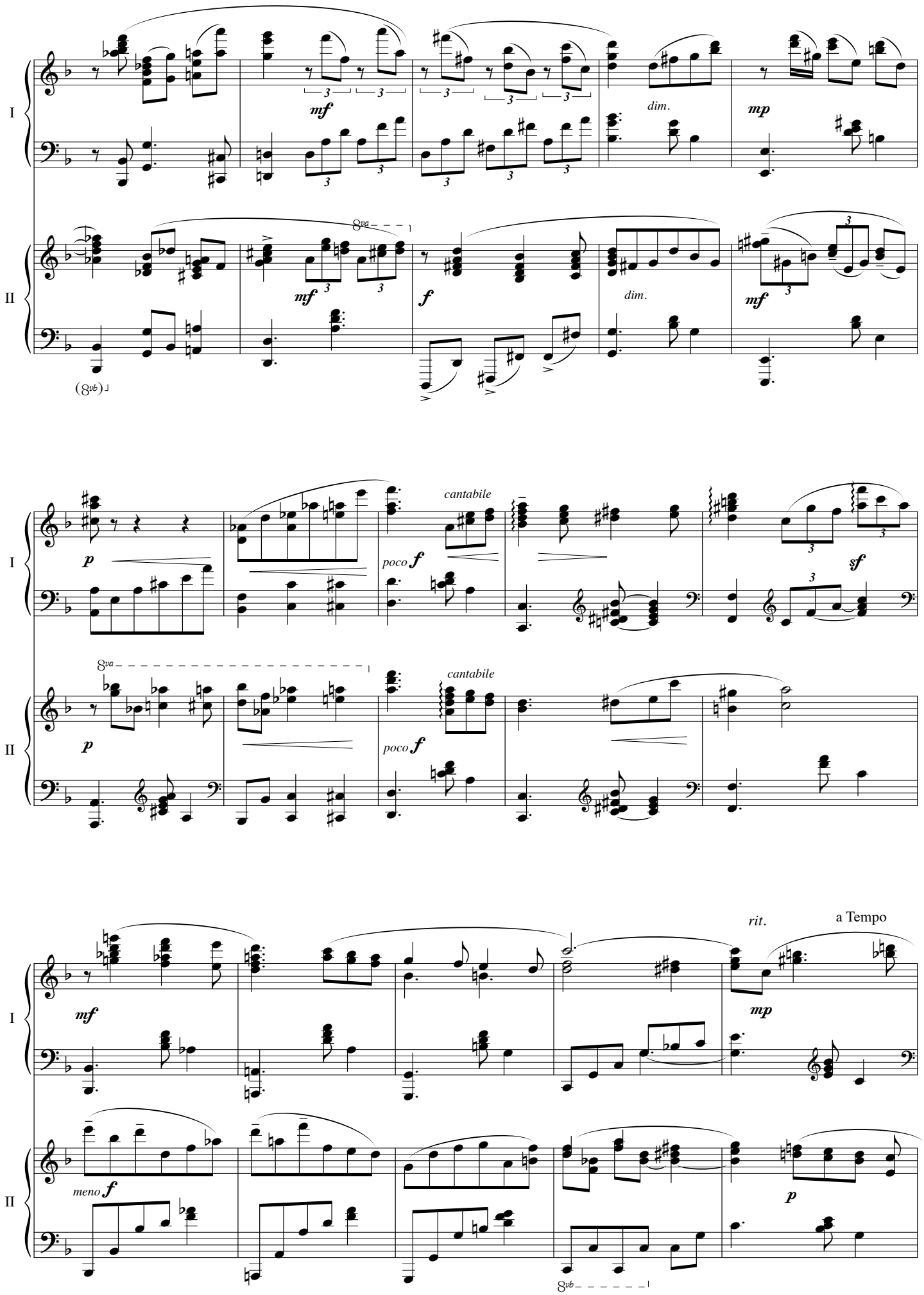

I
II
8va
f
poco p
mp
mf
ff
prima volta
seconda volta
Dal Segno 𝄋
1°
2°
Fine
1-6-1985

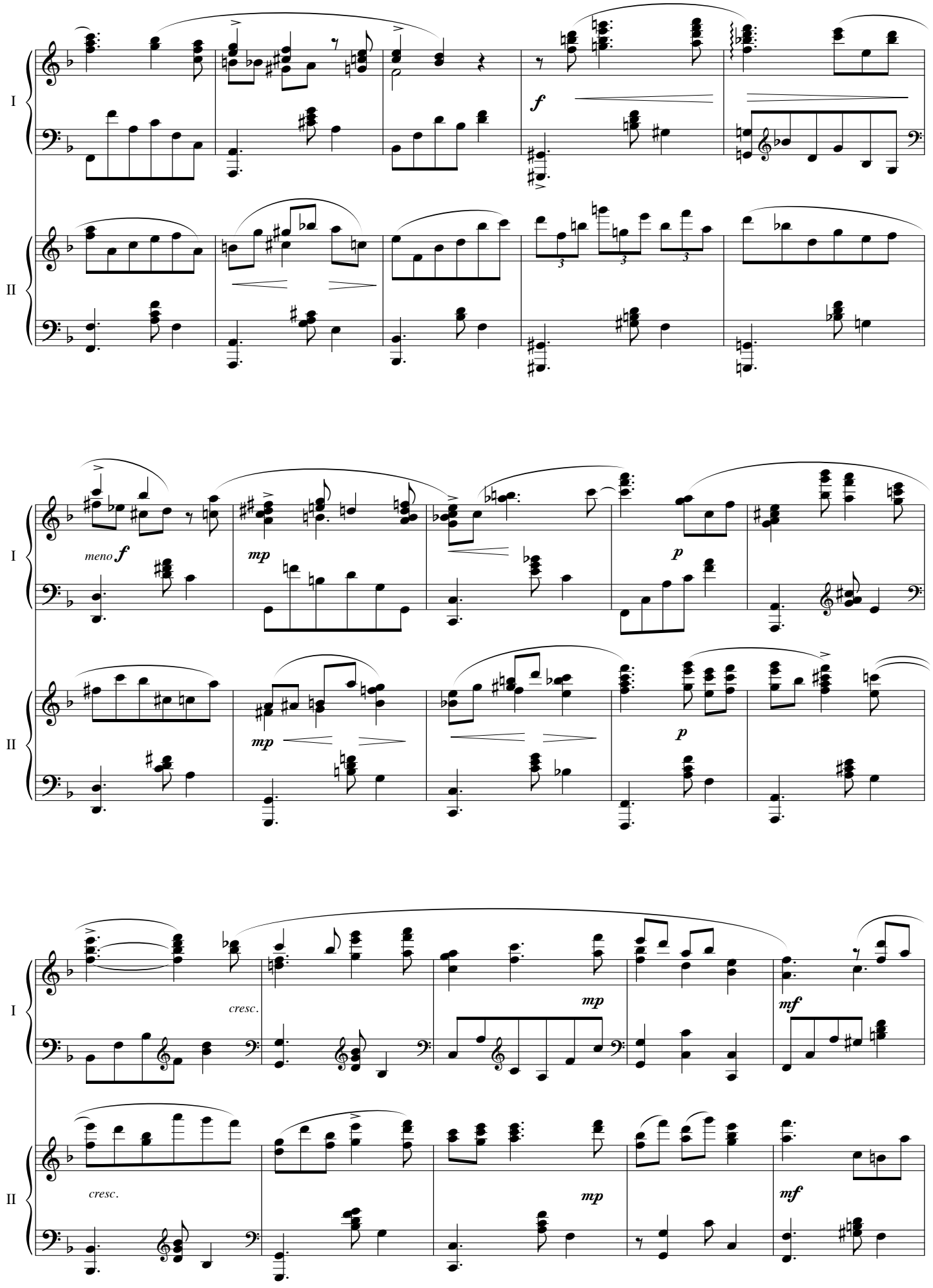
Clair-Obscur

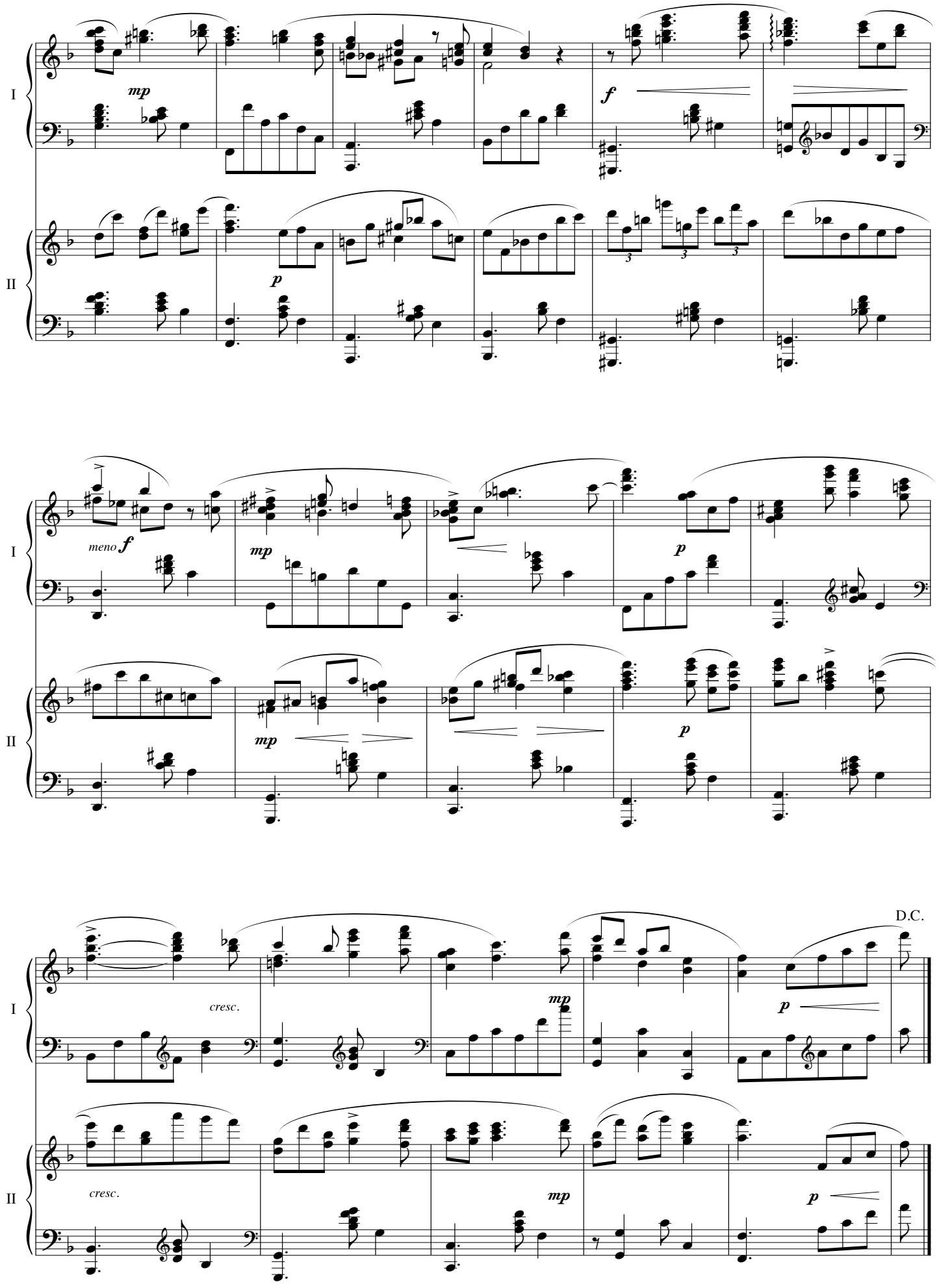
dediká na Jeanette

Wals pa dos piano (♩= 116)



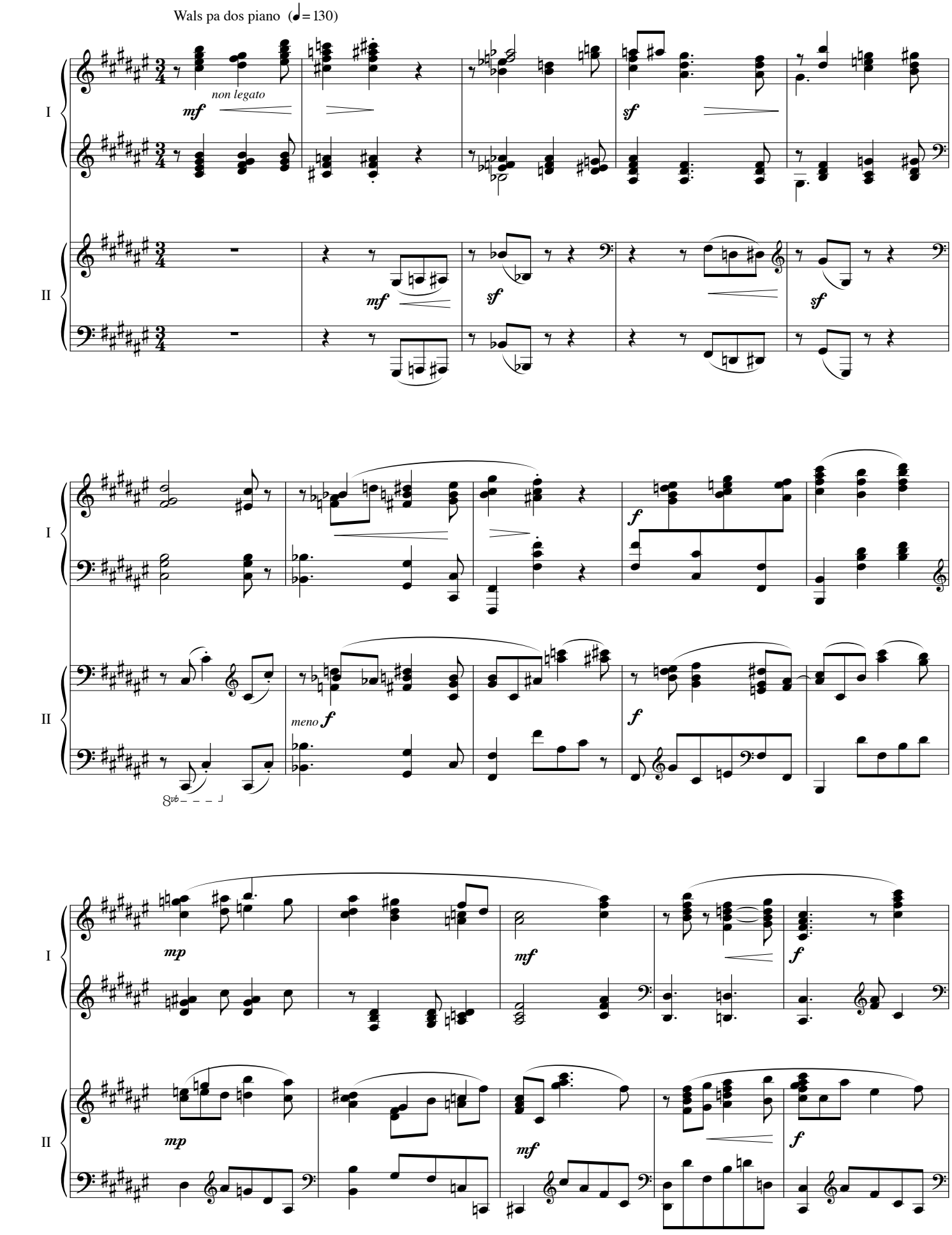

I
II
mf
dim.
mp
8va
f
(8vb)
p
poco f
cantabile
sf
meno f
rit.
a Tempo
8vb

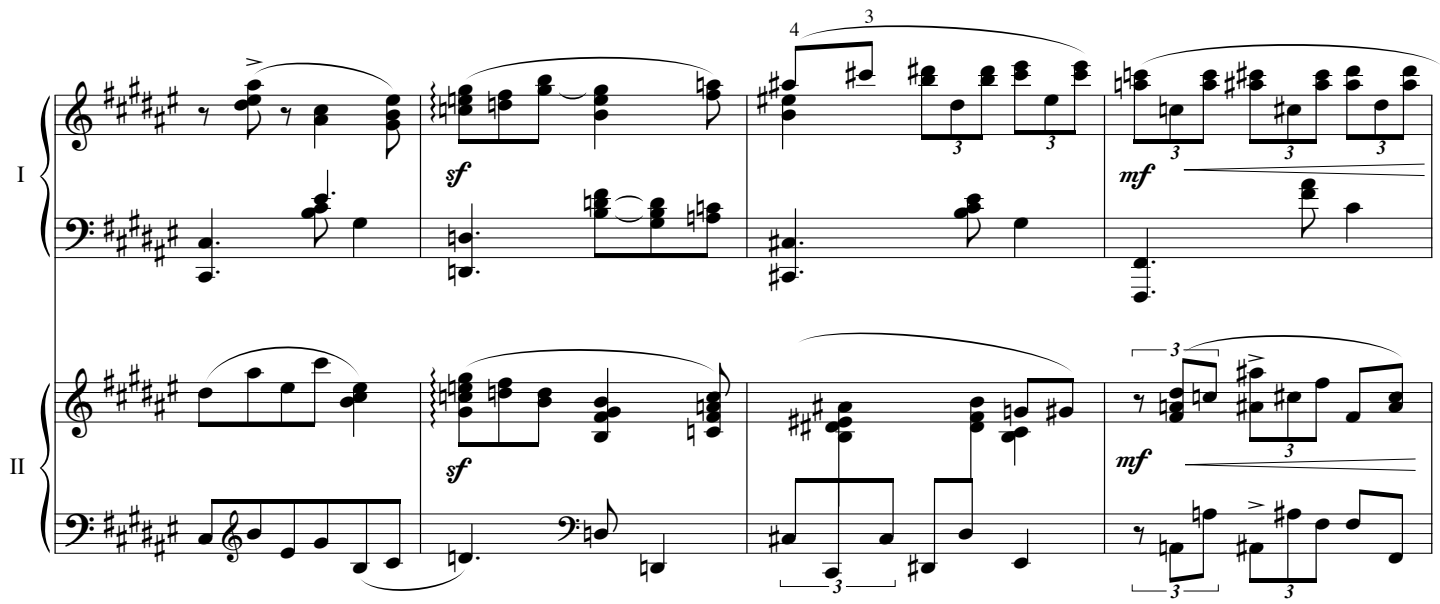

I
II
f
meno f
mp
p
cresc.
mf

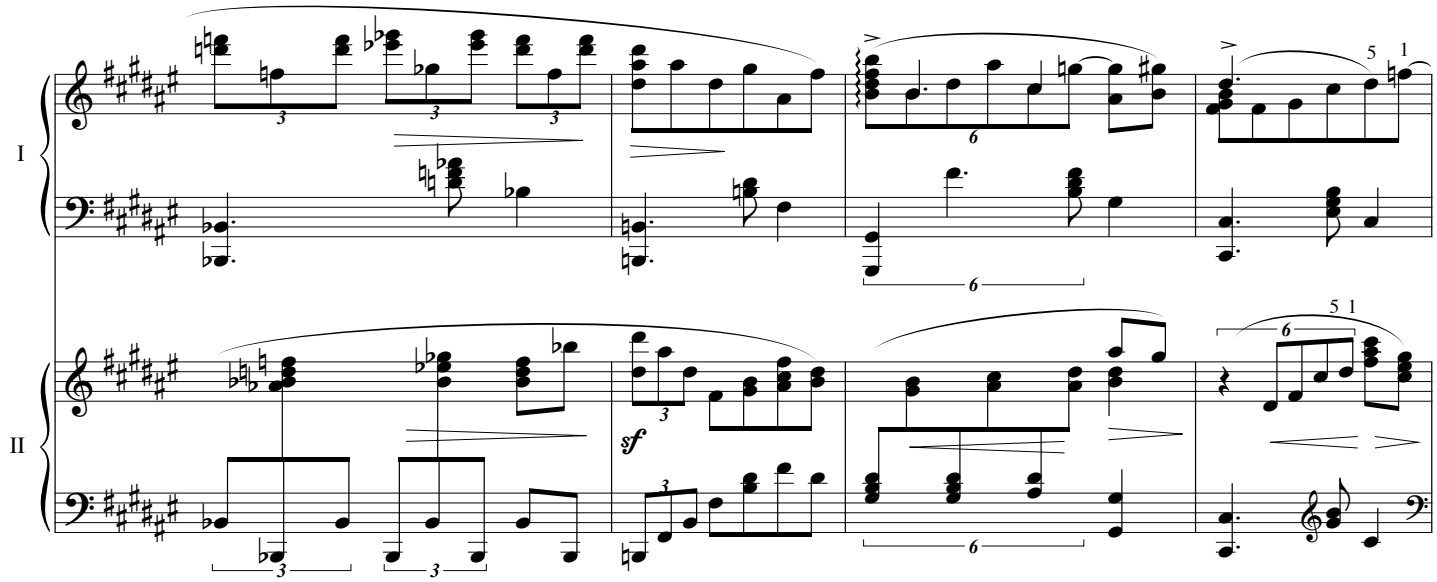

I
II
mp
f
p
meno f
mp
p
mp
p
cresc.
mp
p
D.C.
cresc.
mp
p

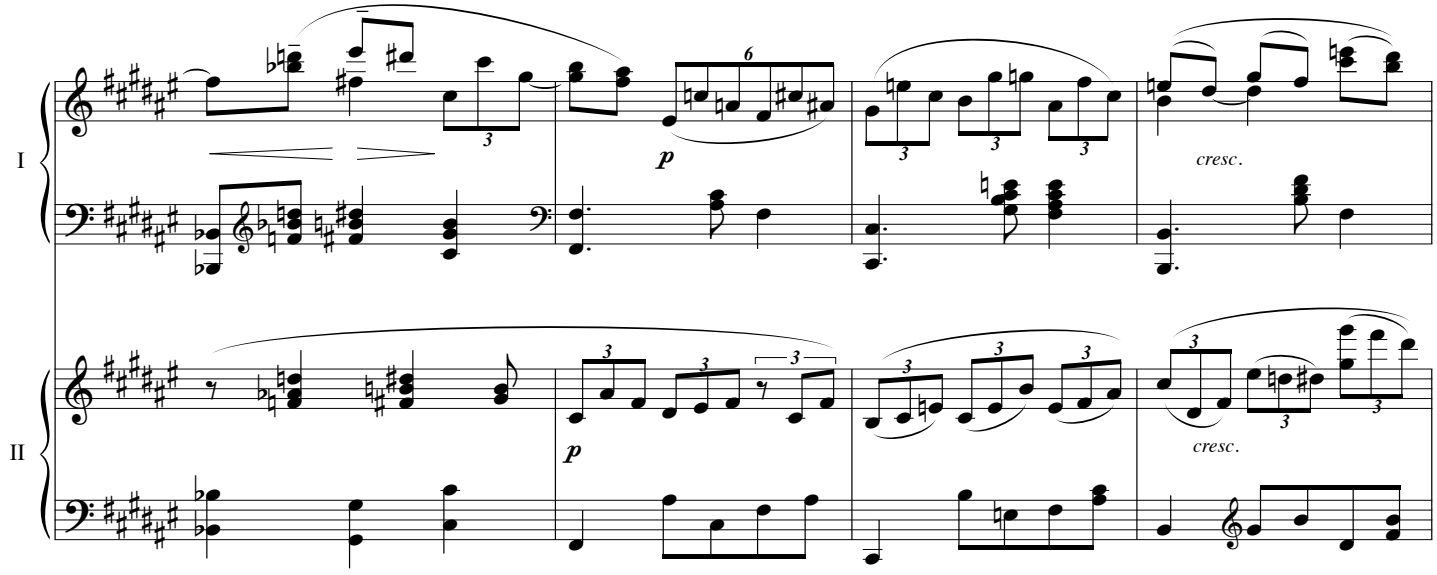
Cri de Coeur

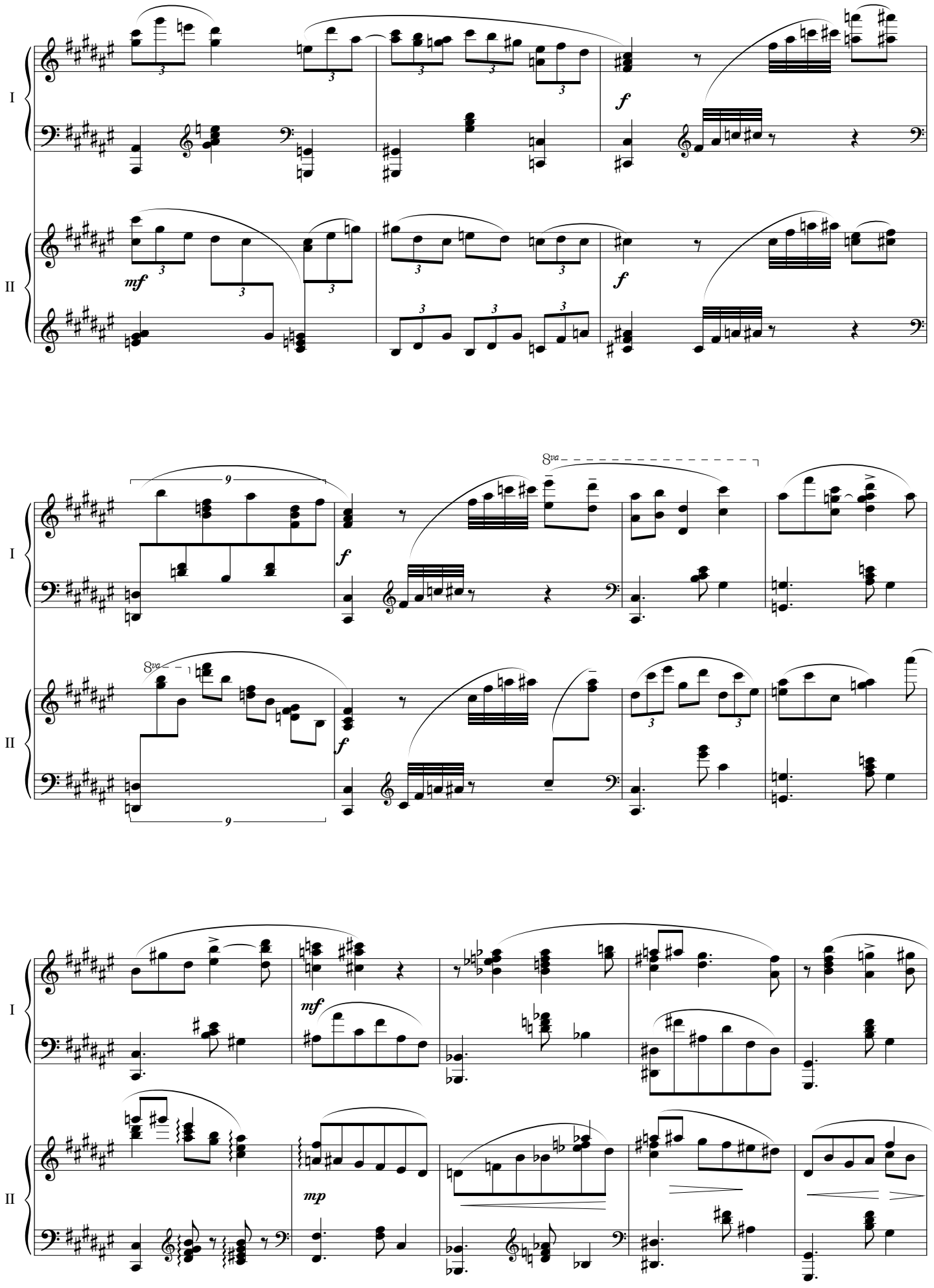
dediká na Clarita

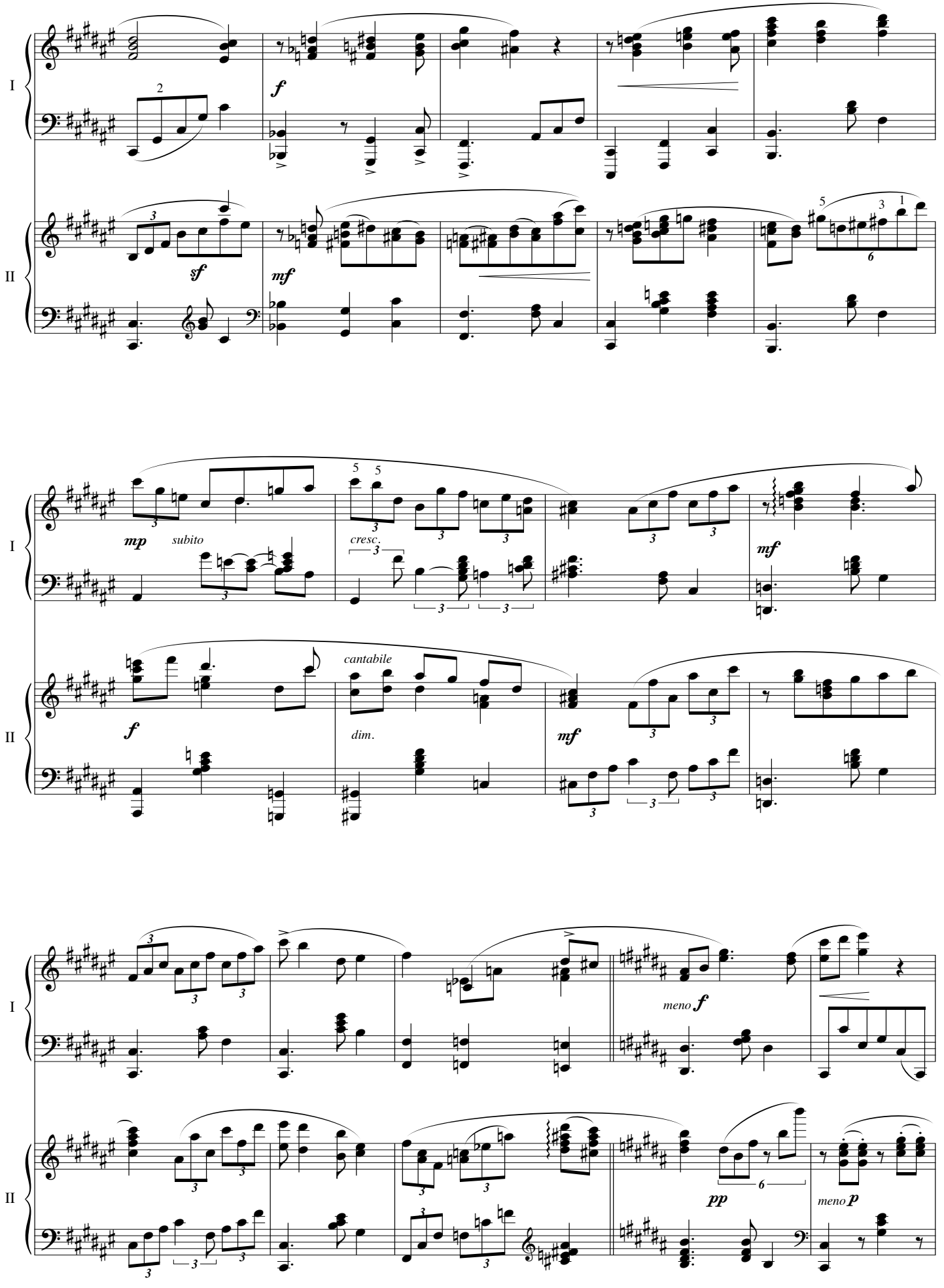


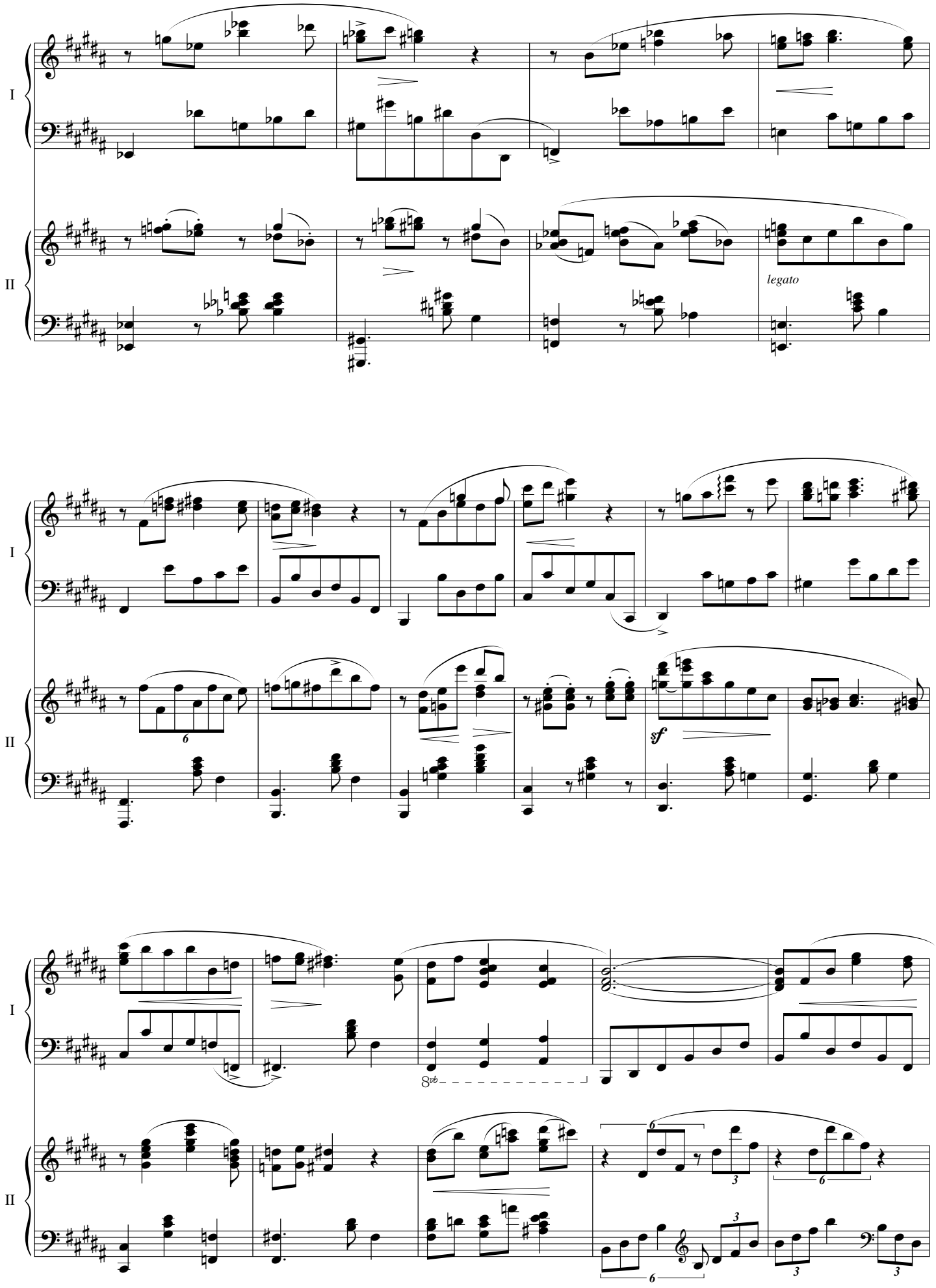

I
II
sf
mf

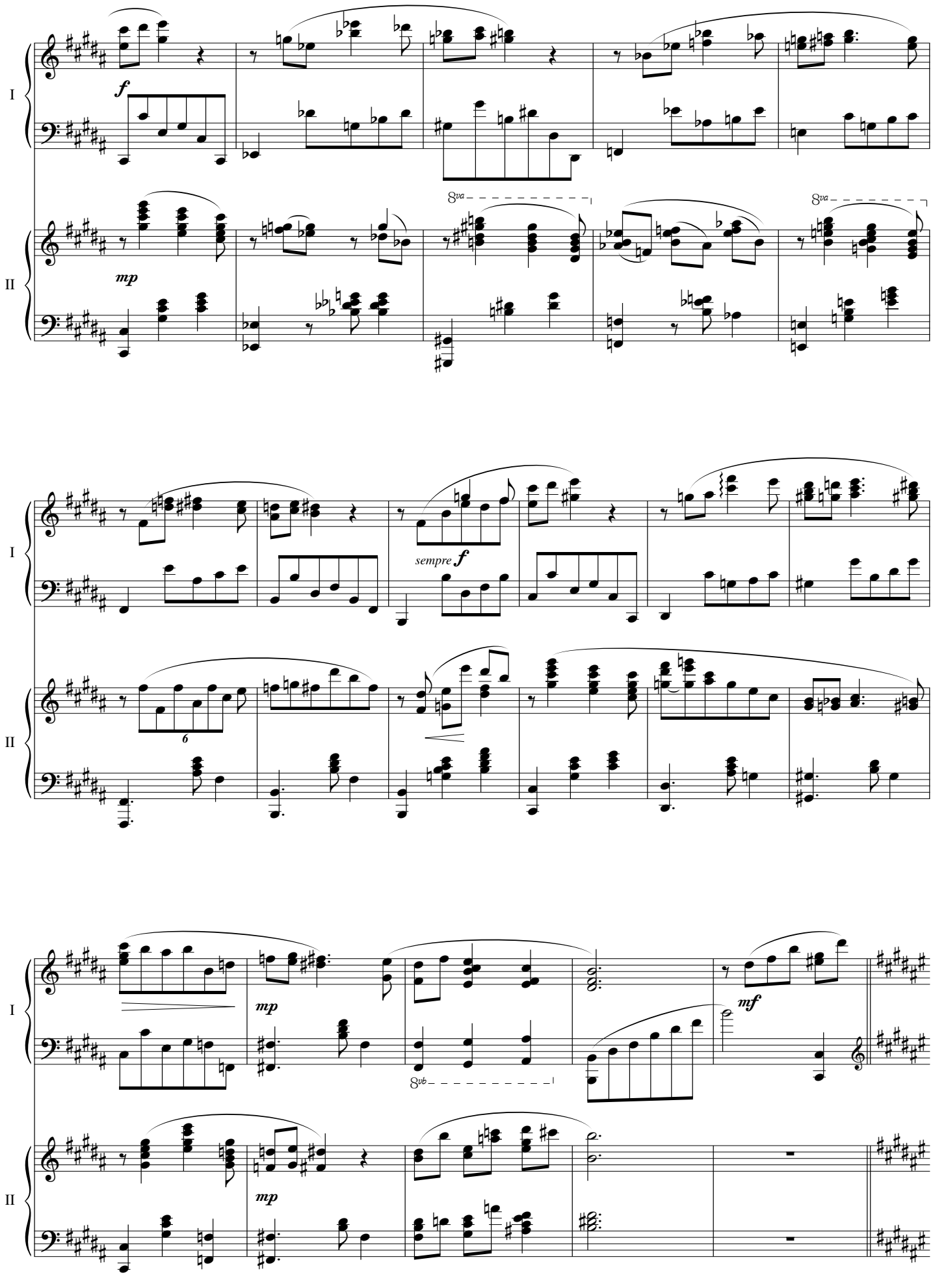

I
II
sf

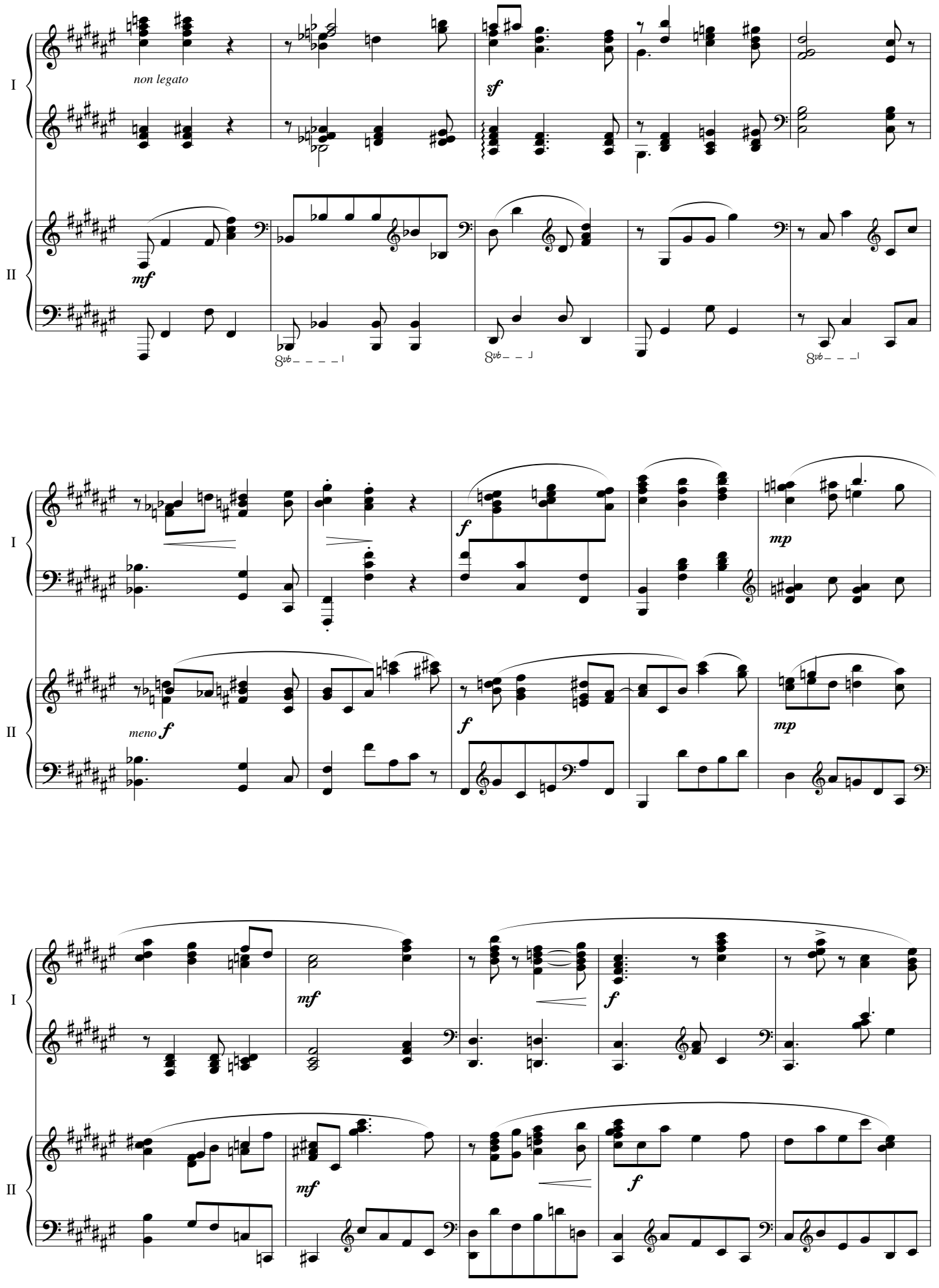

I
II
p
cresc.

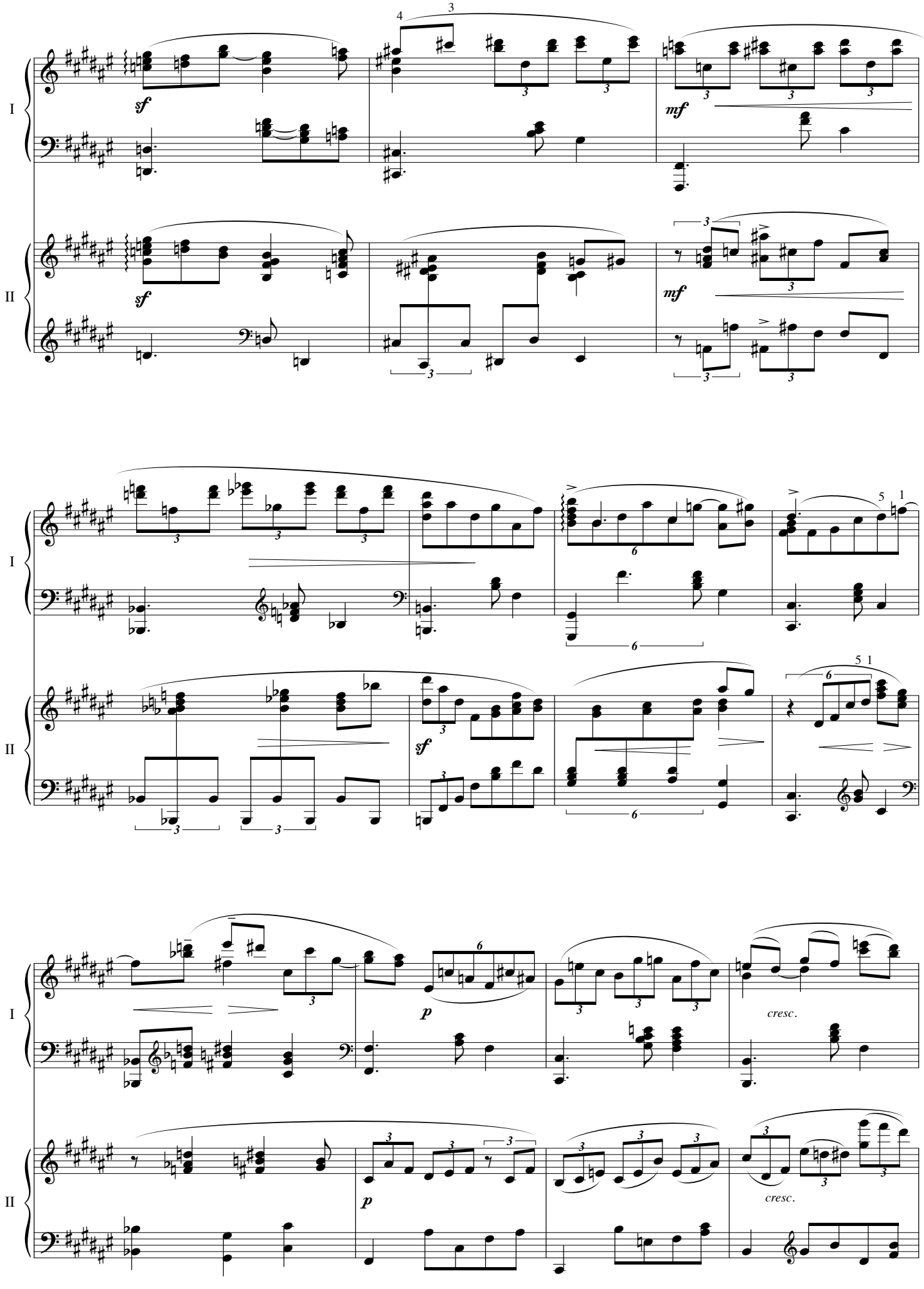

I
II
mf
f
8va
9
mp

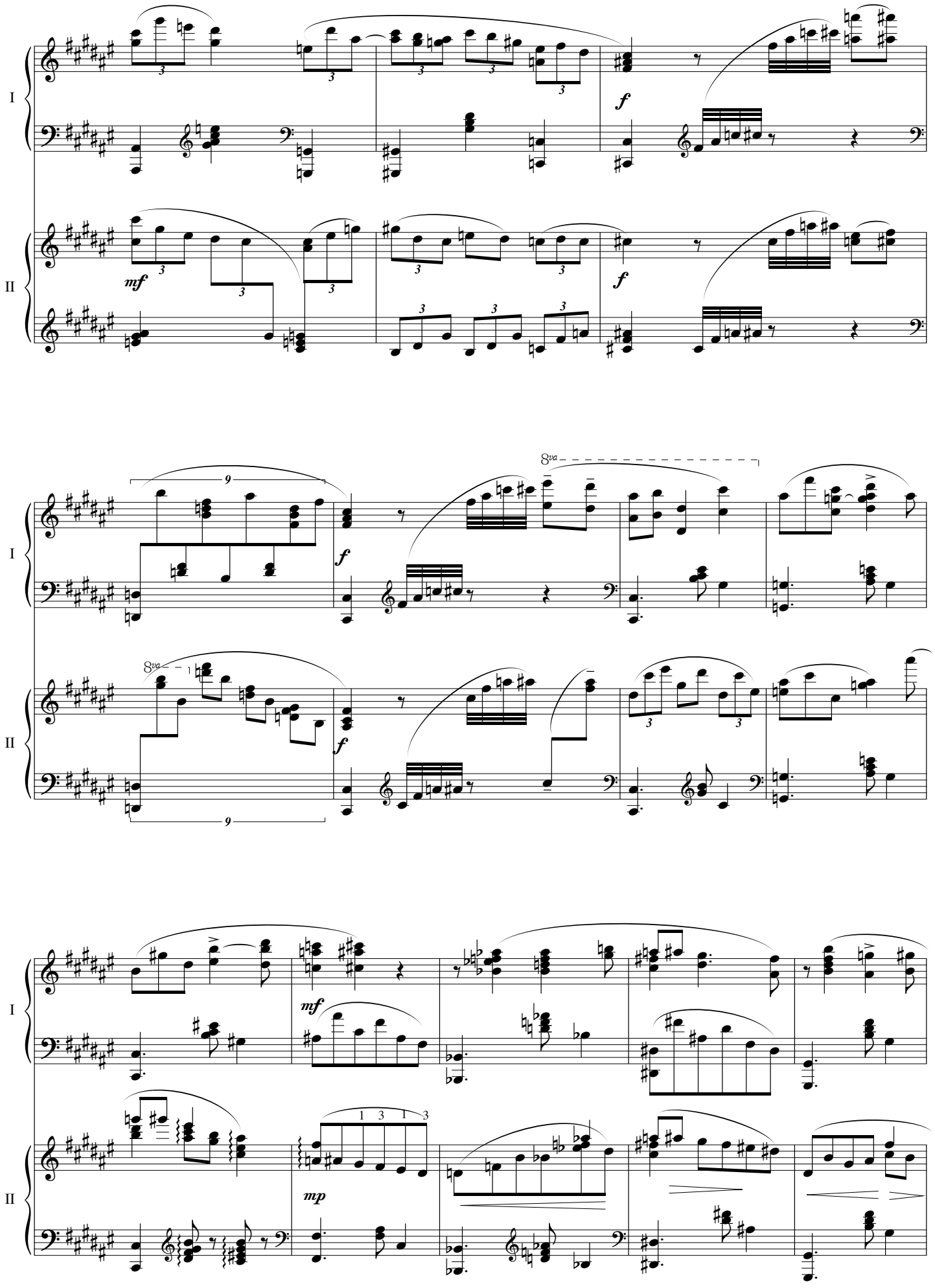

I
II
f
sf
mf
mp
subito
cresc.
cantabile
dim.
meno f
pp
meno p

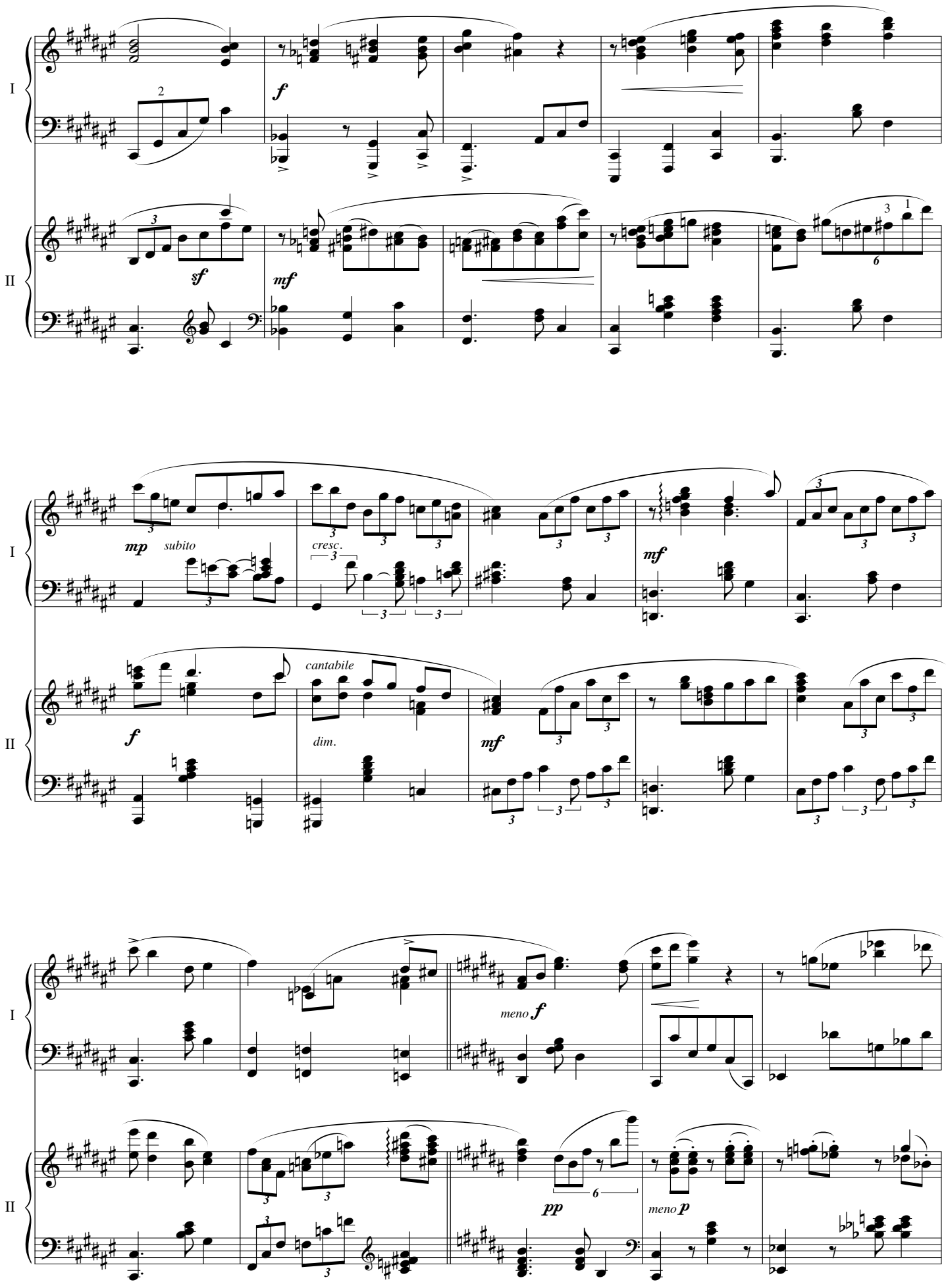

I
II
legato
I
II
sf
I
8vb
II
6
3
6
3
6
3

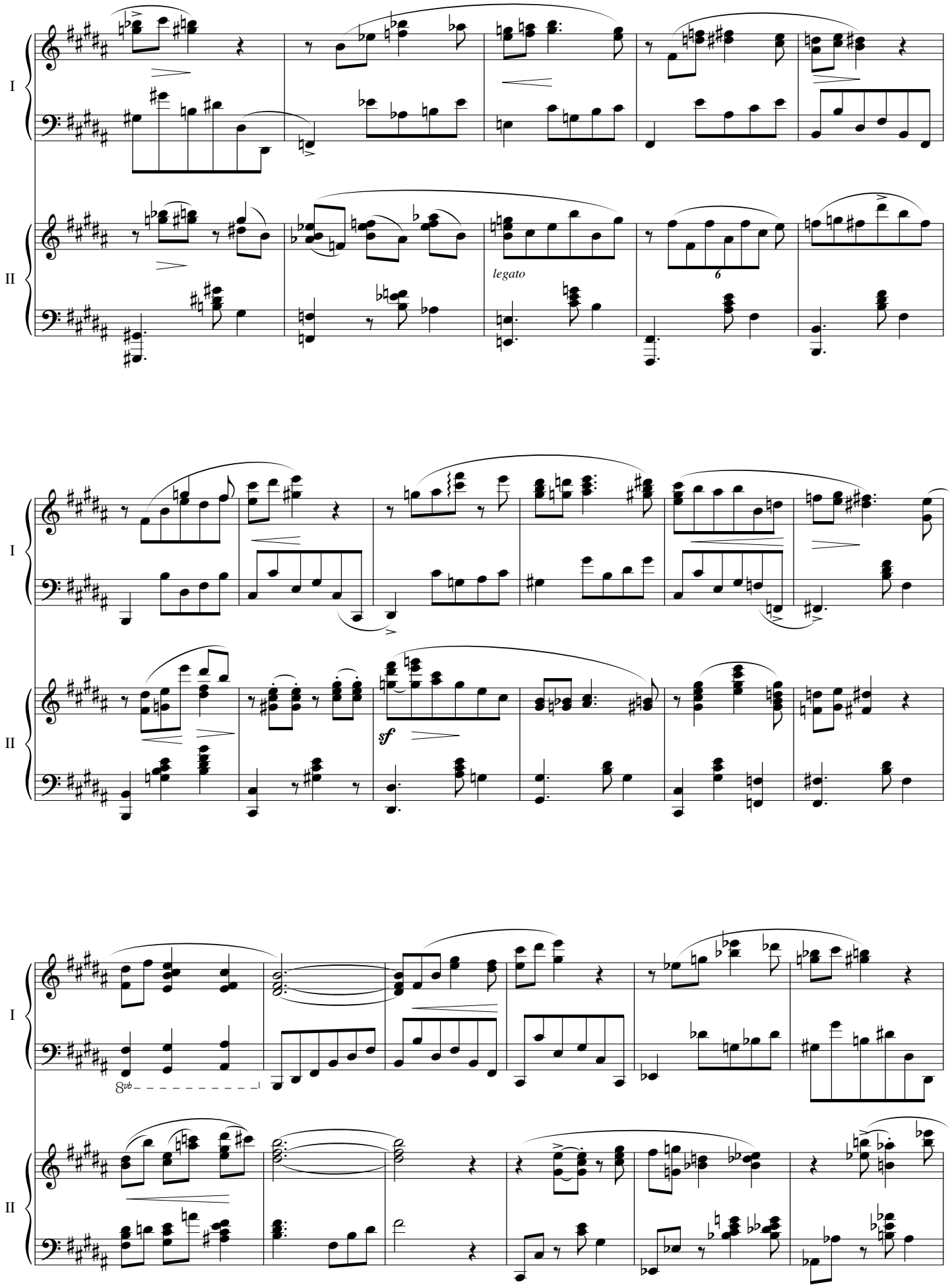

I
II
f
mp
8va
8va
I
II
sempre f
6
I
II
mp
8vb
mf
mp

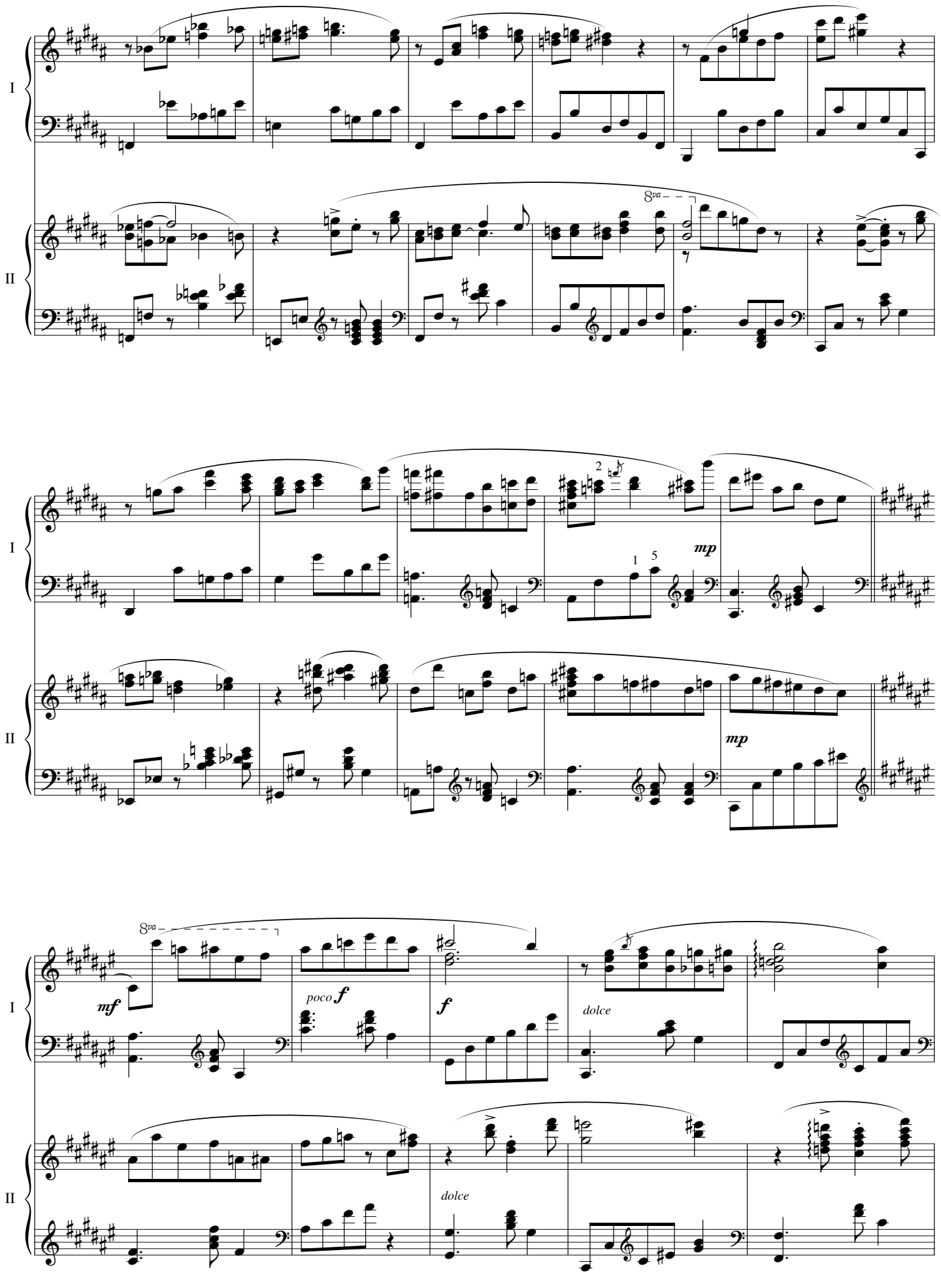

I
II
non legato
sf
mf
8vb
I
II
f
mp
meno f
I
II
mf
f
mf
f

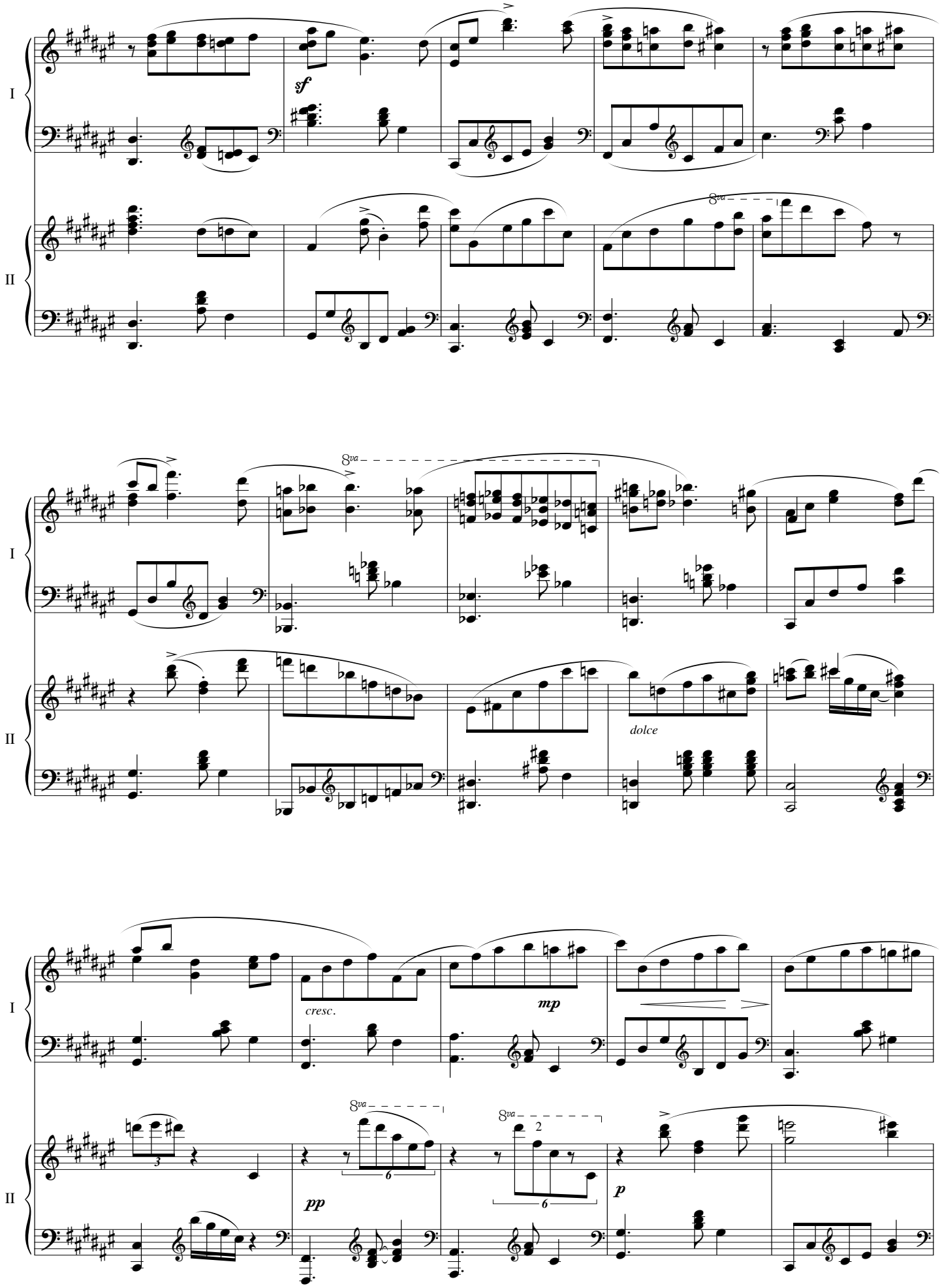

I
II
sf
mf
sf
mf
I
II
sf
I
II
p
cresc.
p
cresc.

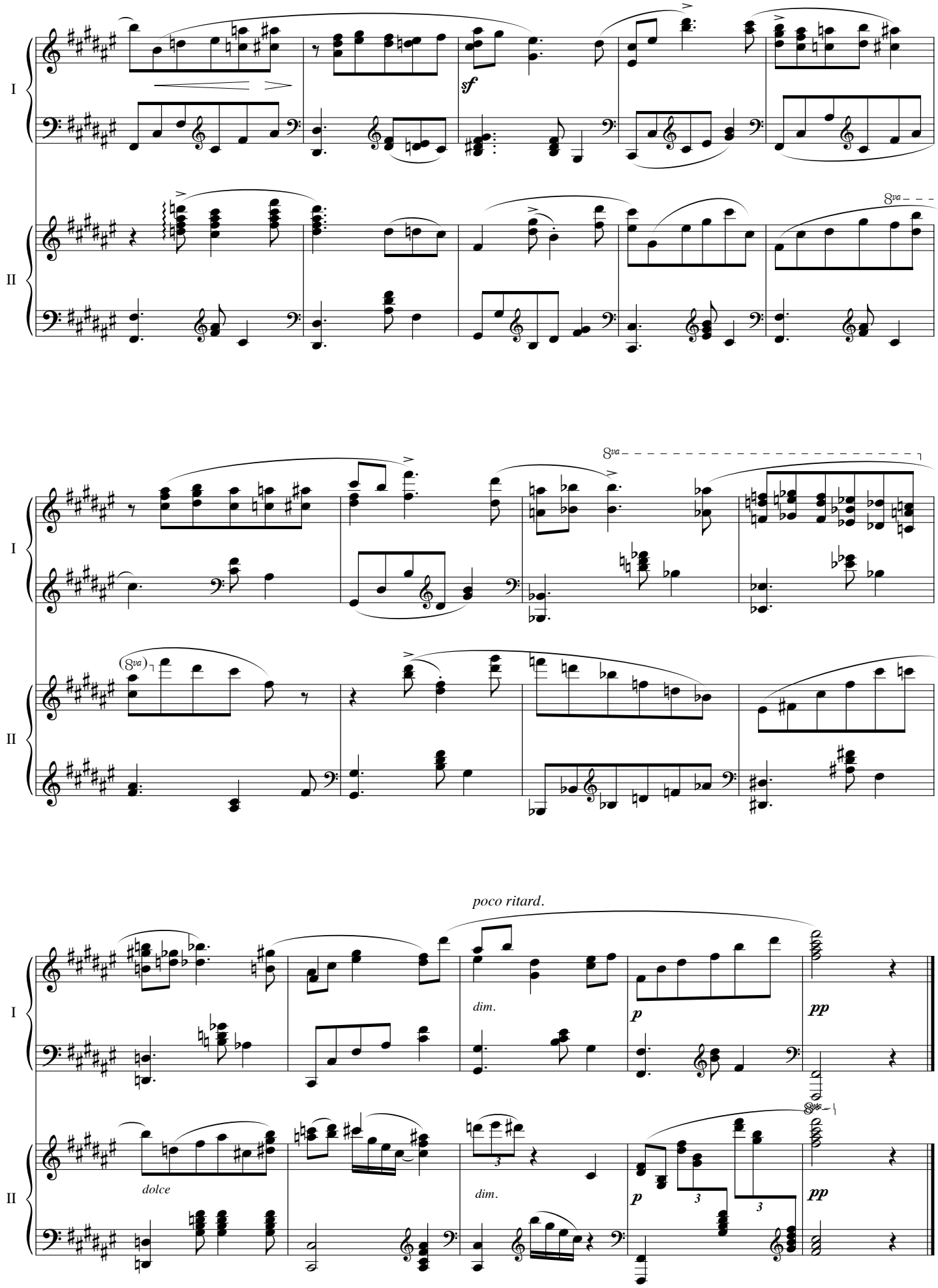

I
II
f
mf
8va
9
mp
1 3 1 3


I
II
f
sf
mf
mp
subito
cresc.
cantabile
dim.
meno f
pp
meno p


I
II
legato
6
sf
8vb


I
II
8va
mp
mp
8va
mf
poco f
f
dolce
dolce

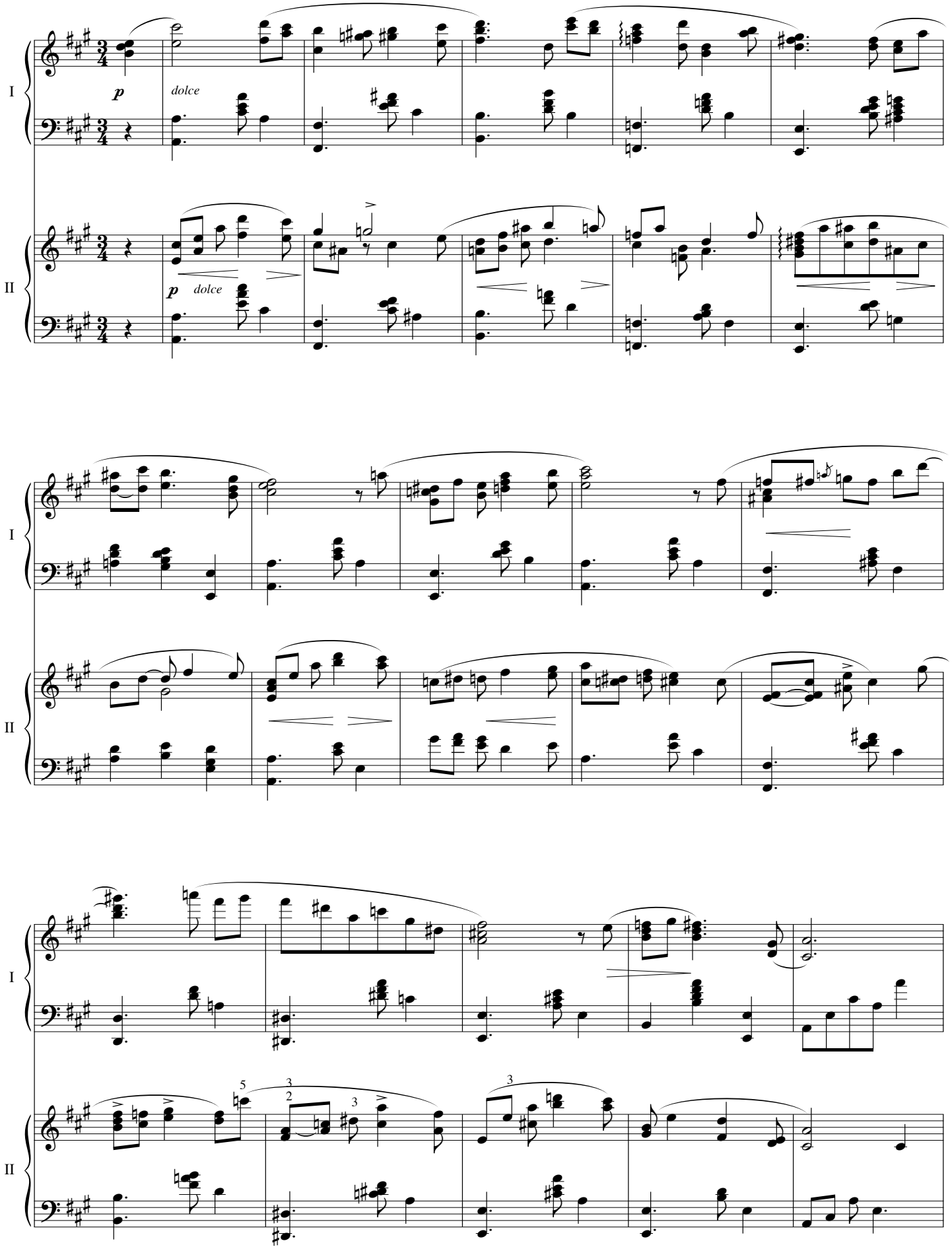

I
II
sf
8va
8va
dolce
cresc.
mp
8va
8va
pp
p

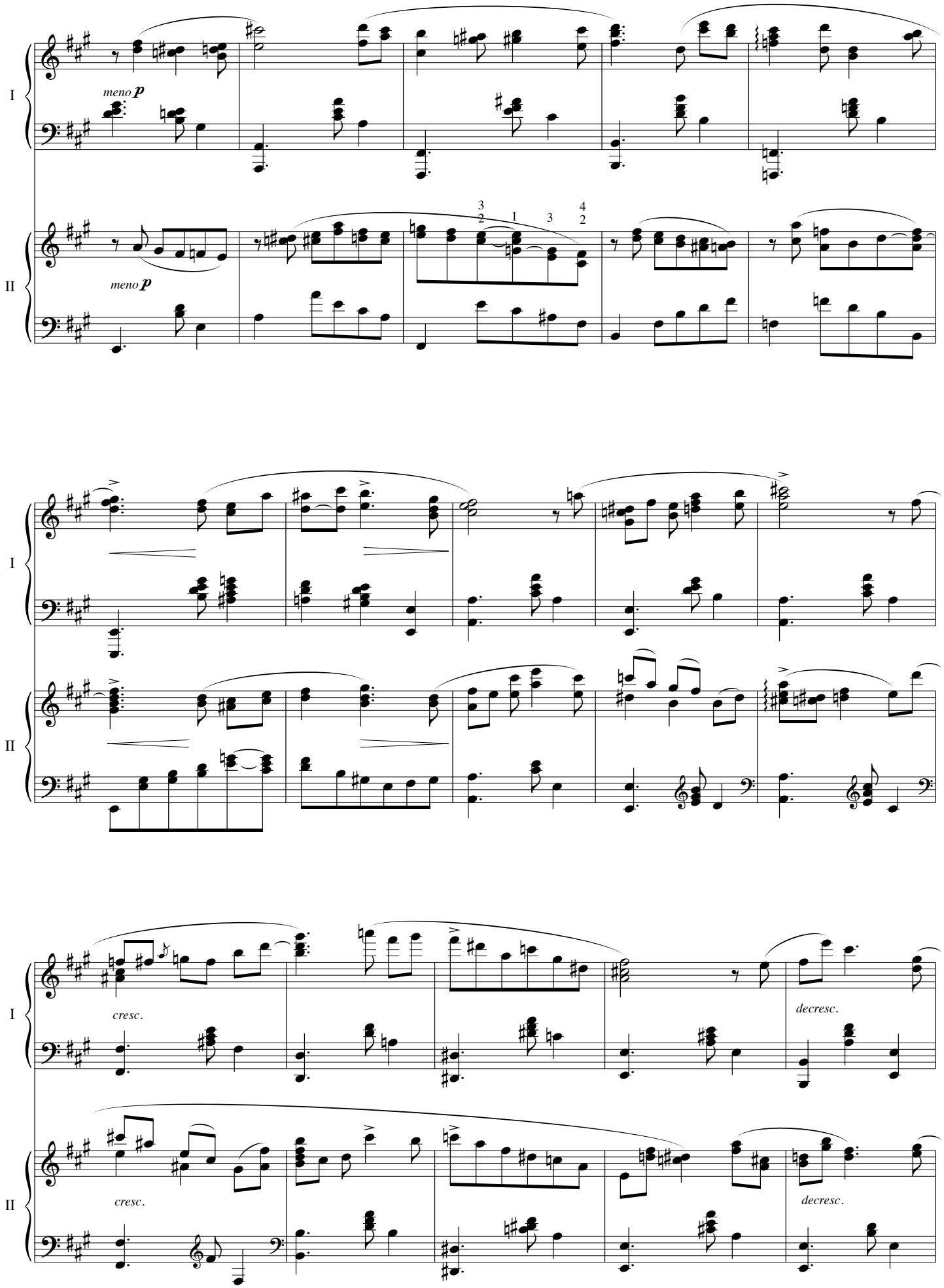

I
II
sf
8va
8va
8va
poco ritard.
dim.
p
pp
dolce
dim.
p
pp
3
3
3

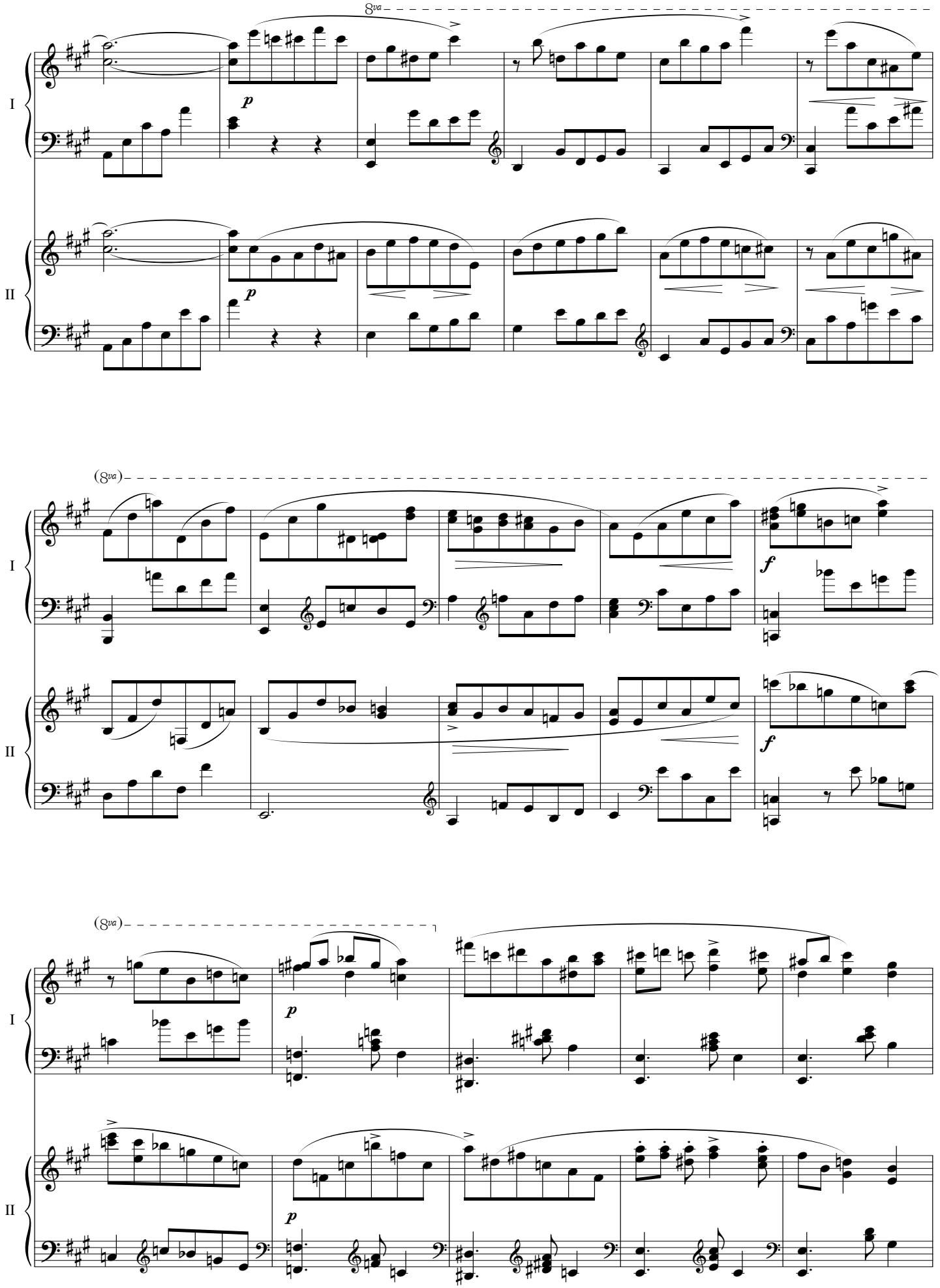
Dalakochi

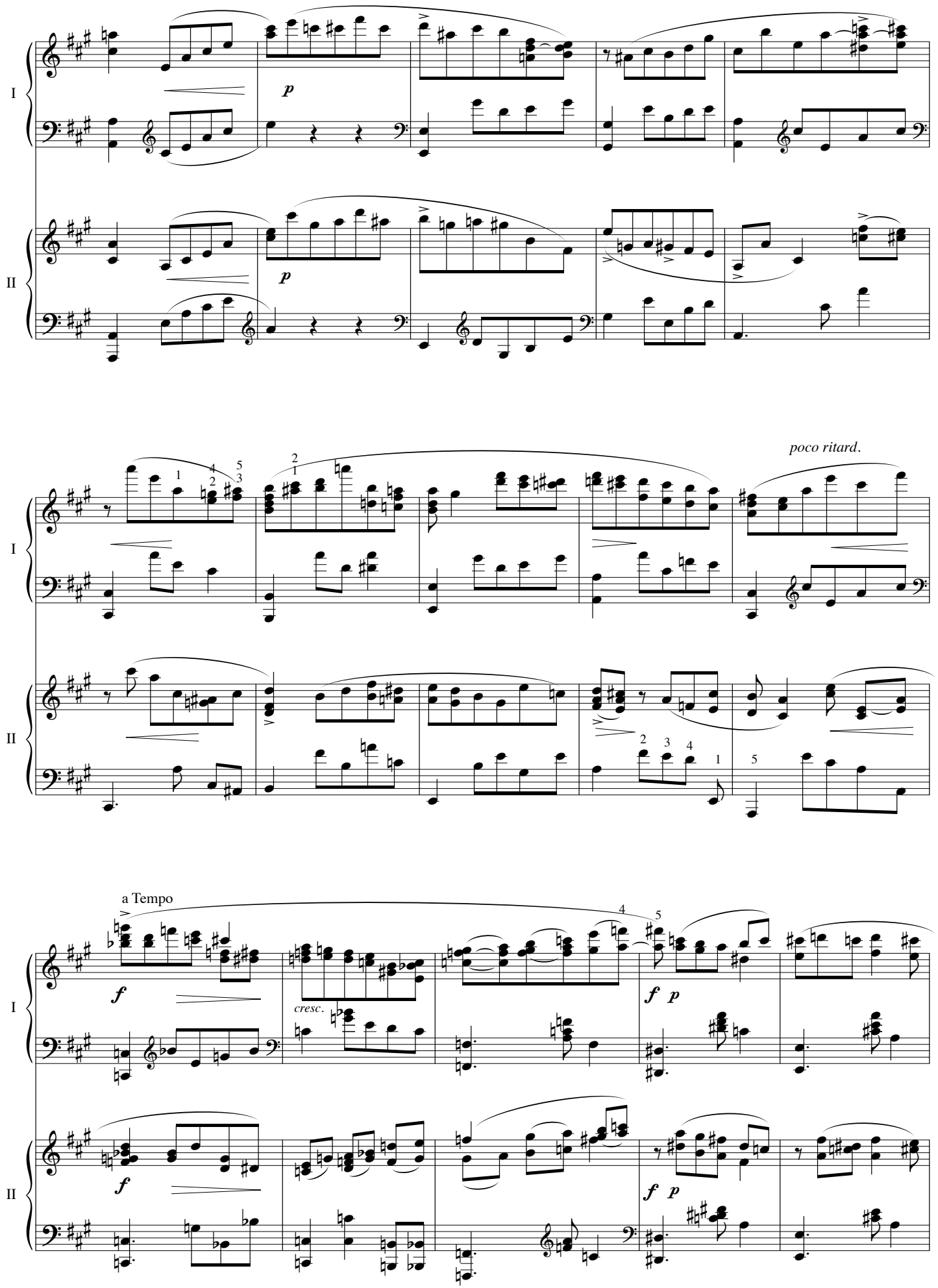
dediká na Jean-Jacques

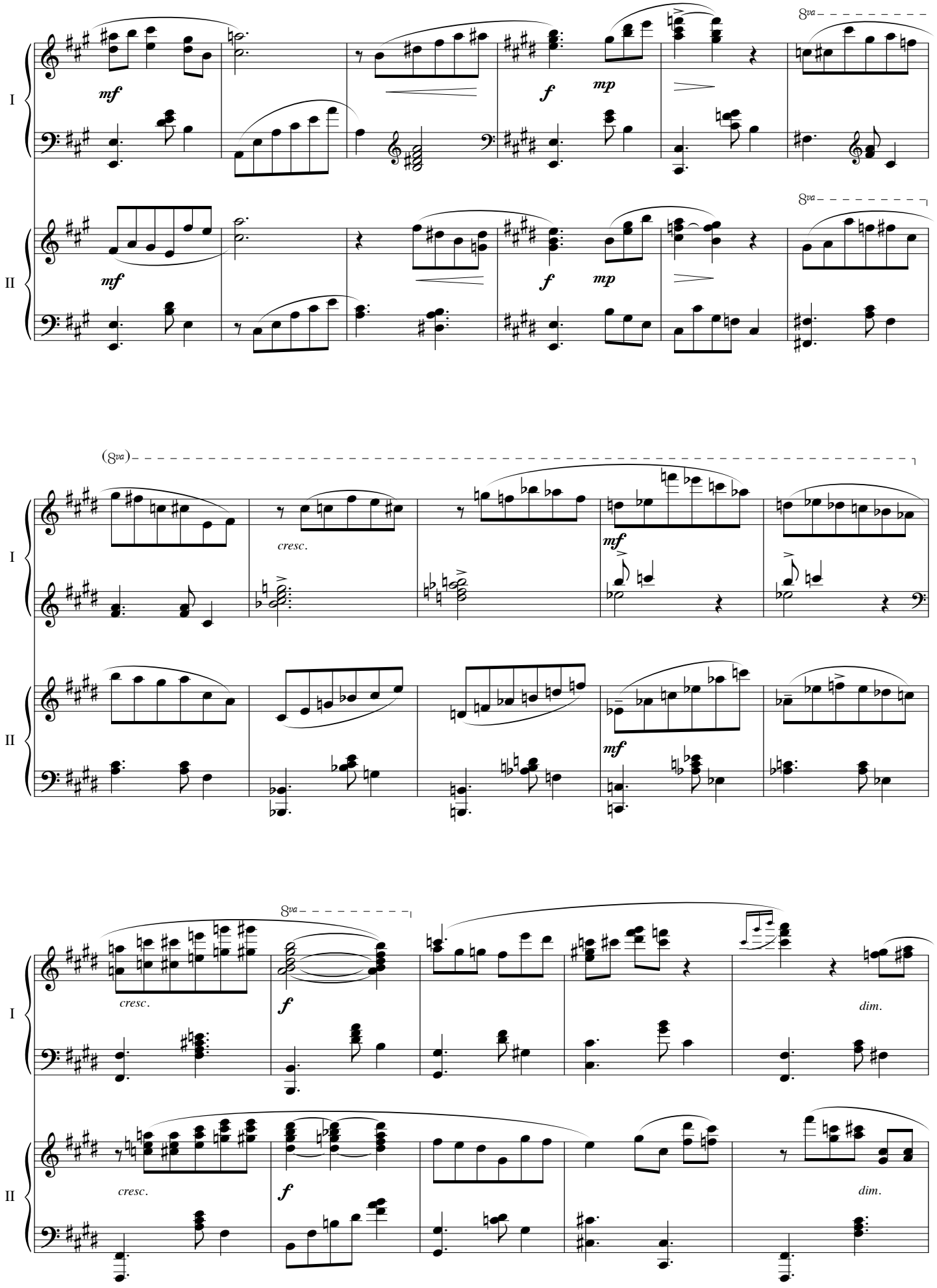
Wals pa dos piano, Allegro (♩= 138)

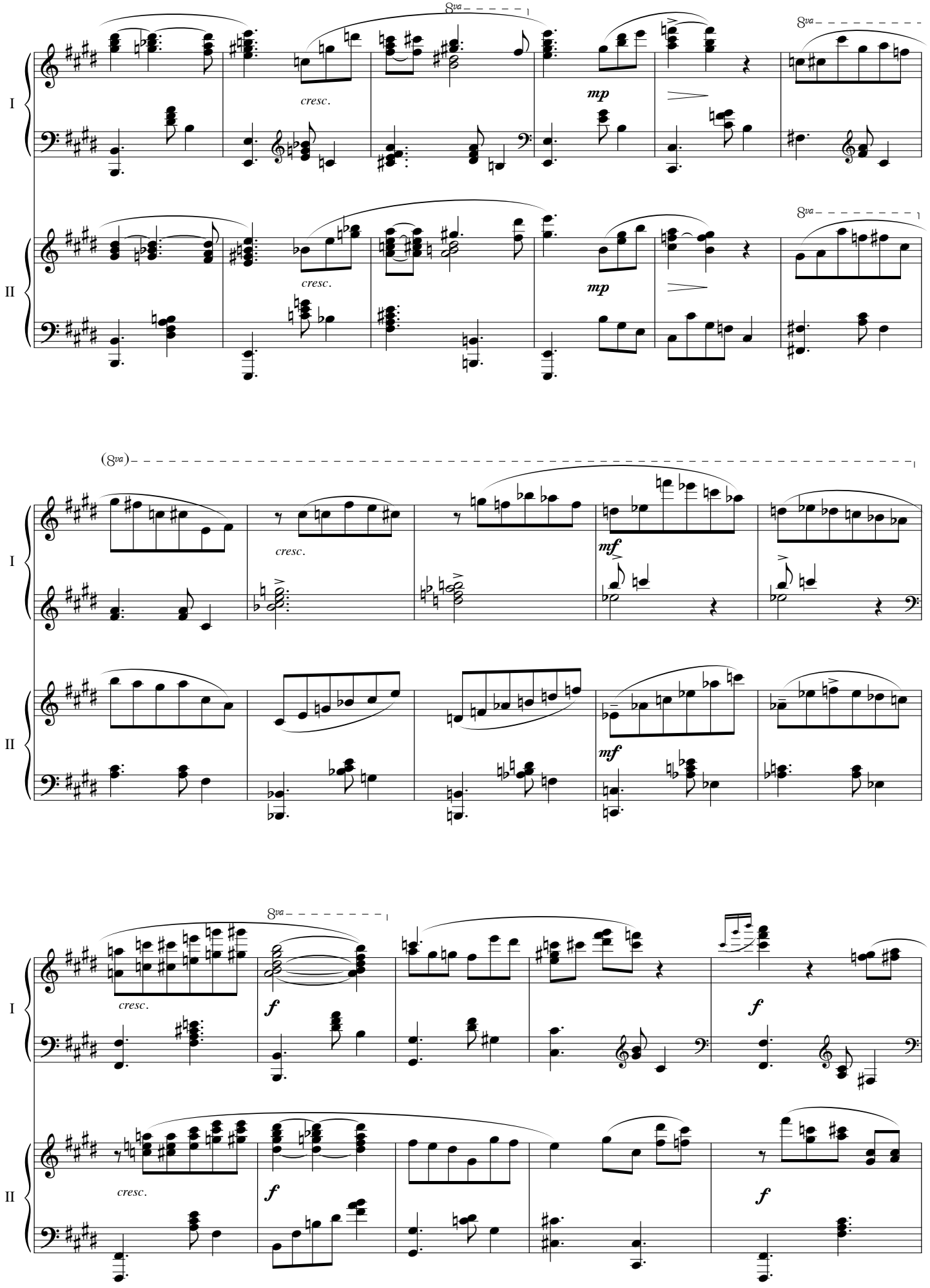


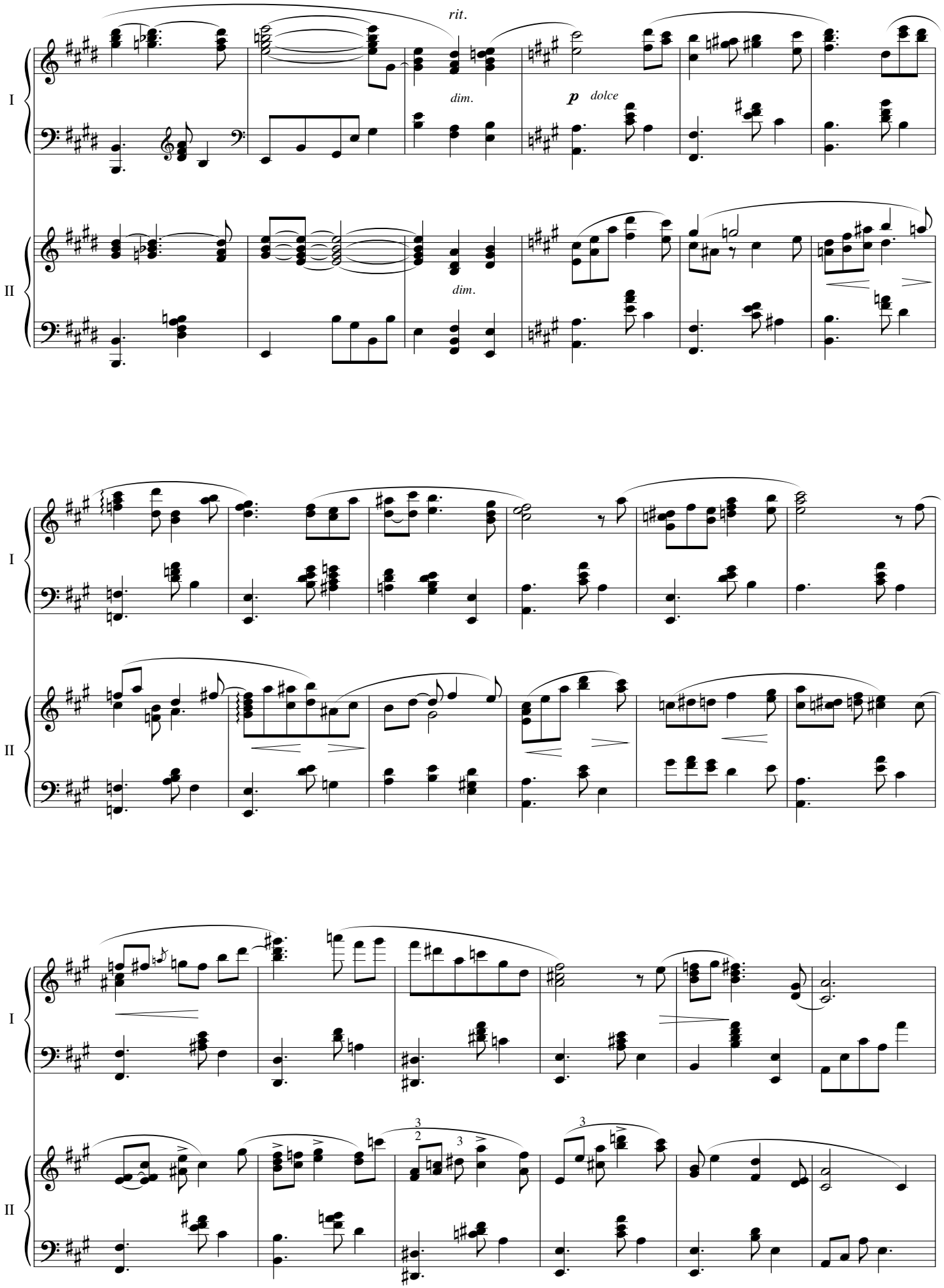

I
meno p
II
meno p
I
II
I
cresc.
decresc.
II
cresc.
decresc.

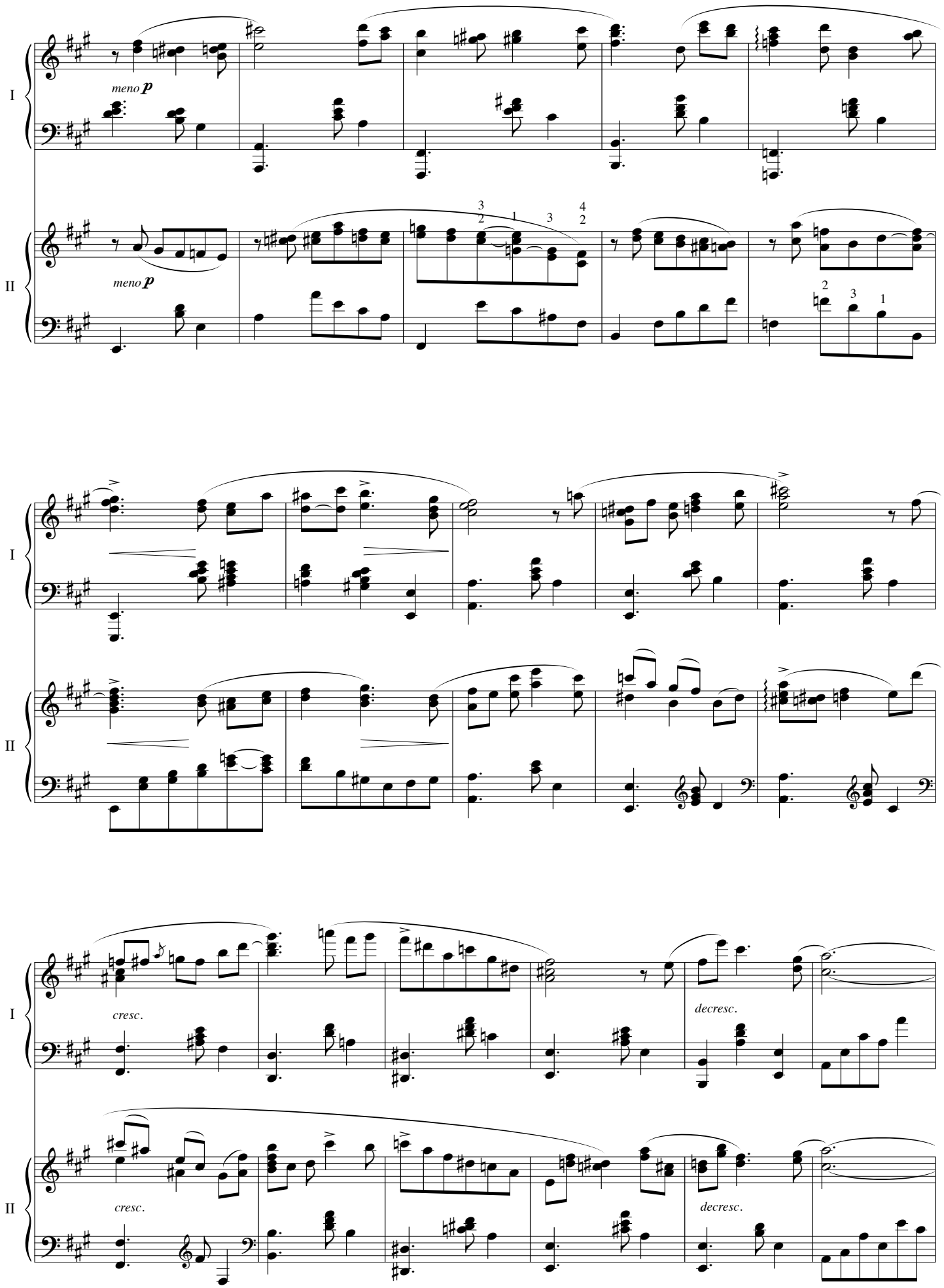

8va
I
p
II
p
(8va)
I
f
II
f
(8va)
I
p
II
p

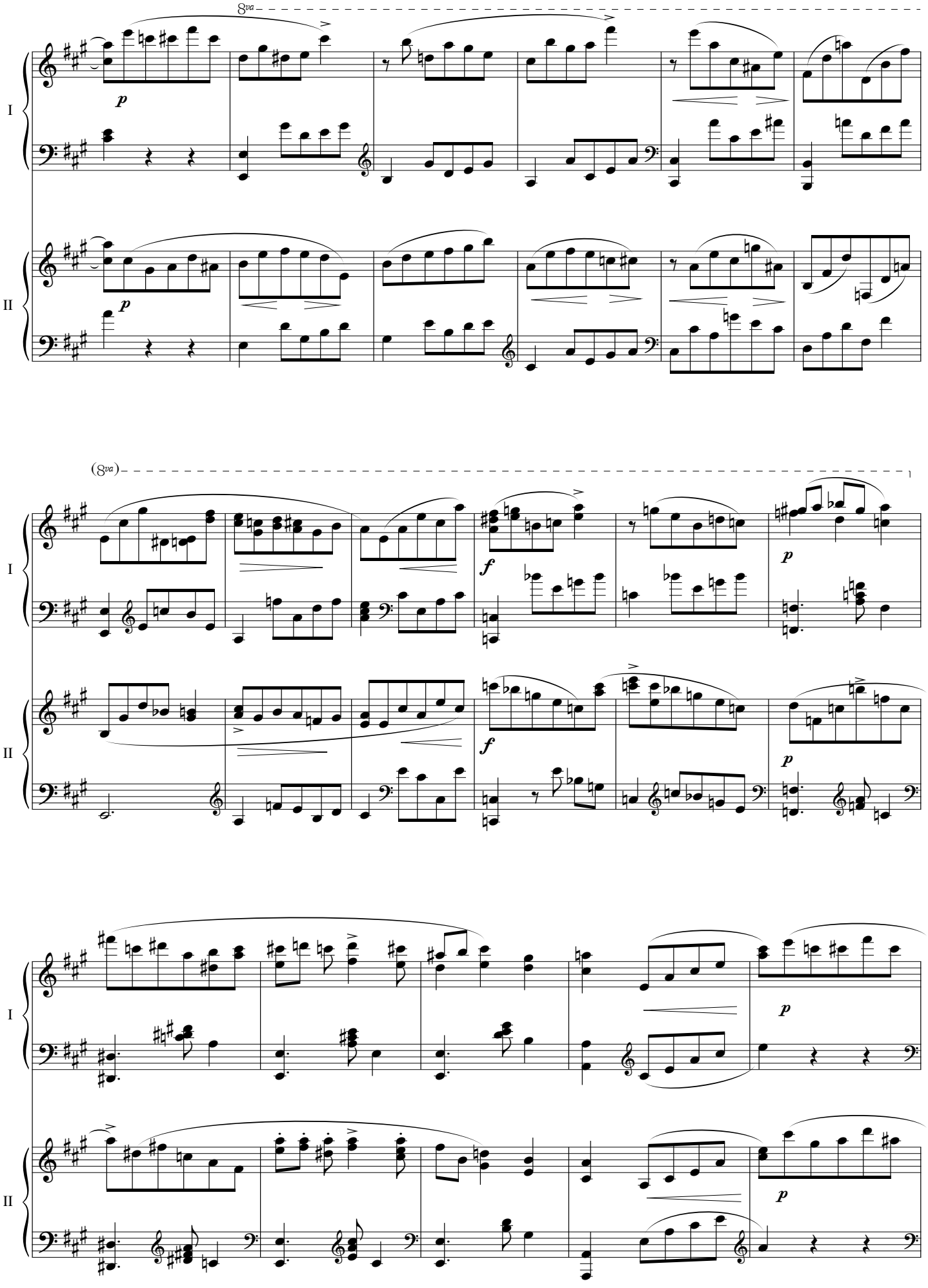

I
II
p
poco ritard.
a Tempo
f
cresc.
f p

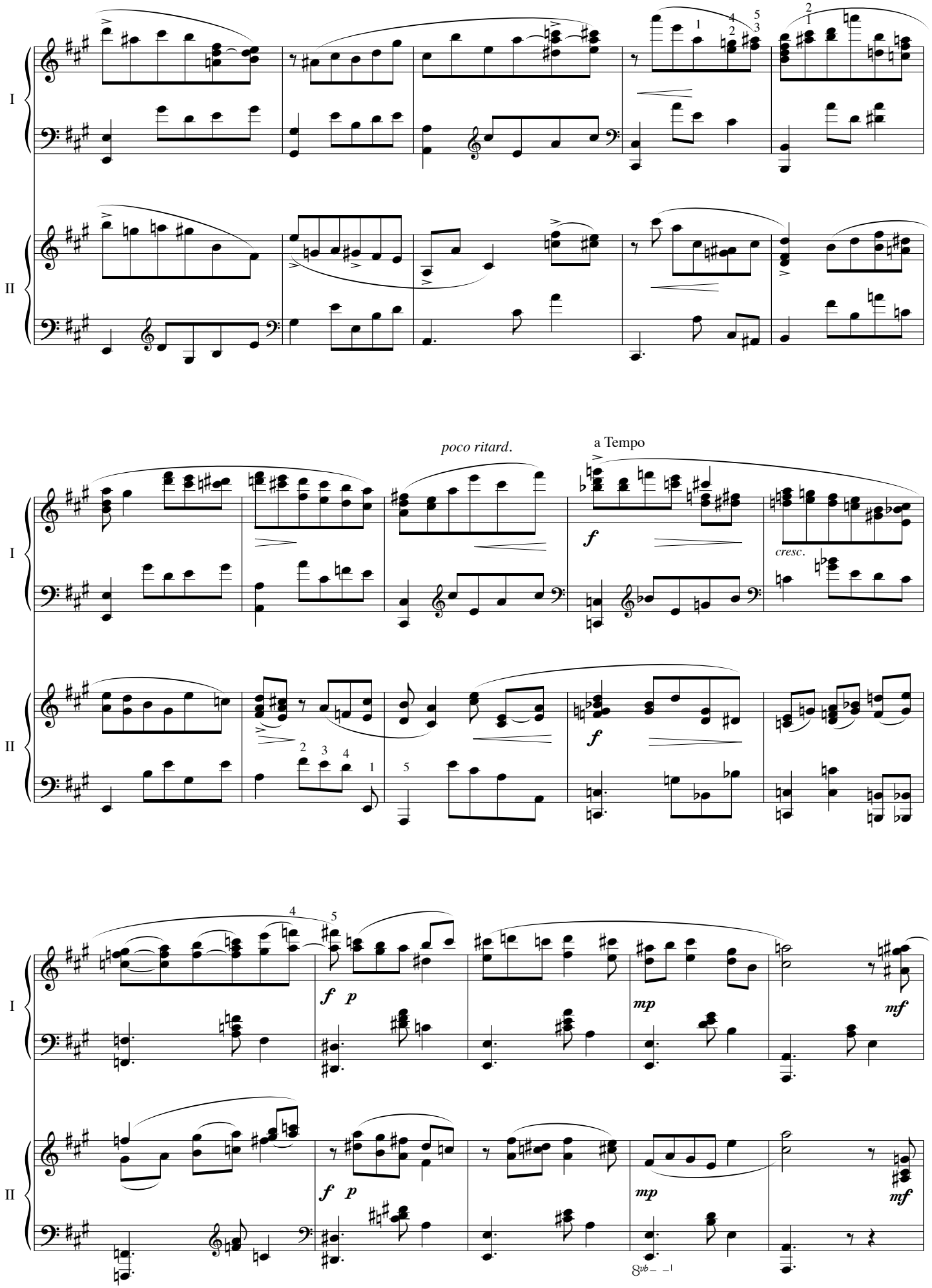

I
II
8va
mf
f
mp
(8va)
cresc.
dim.

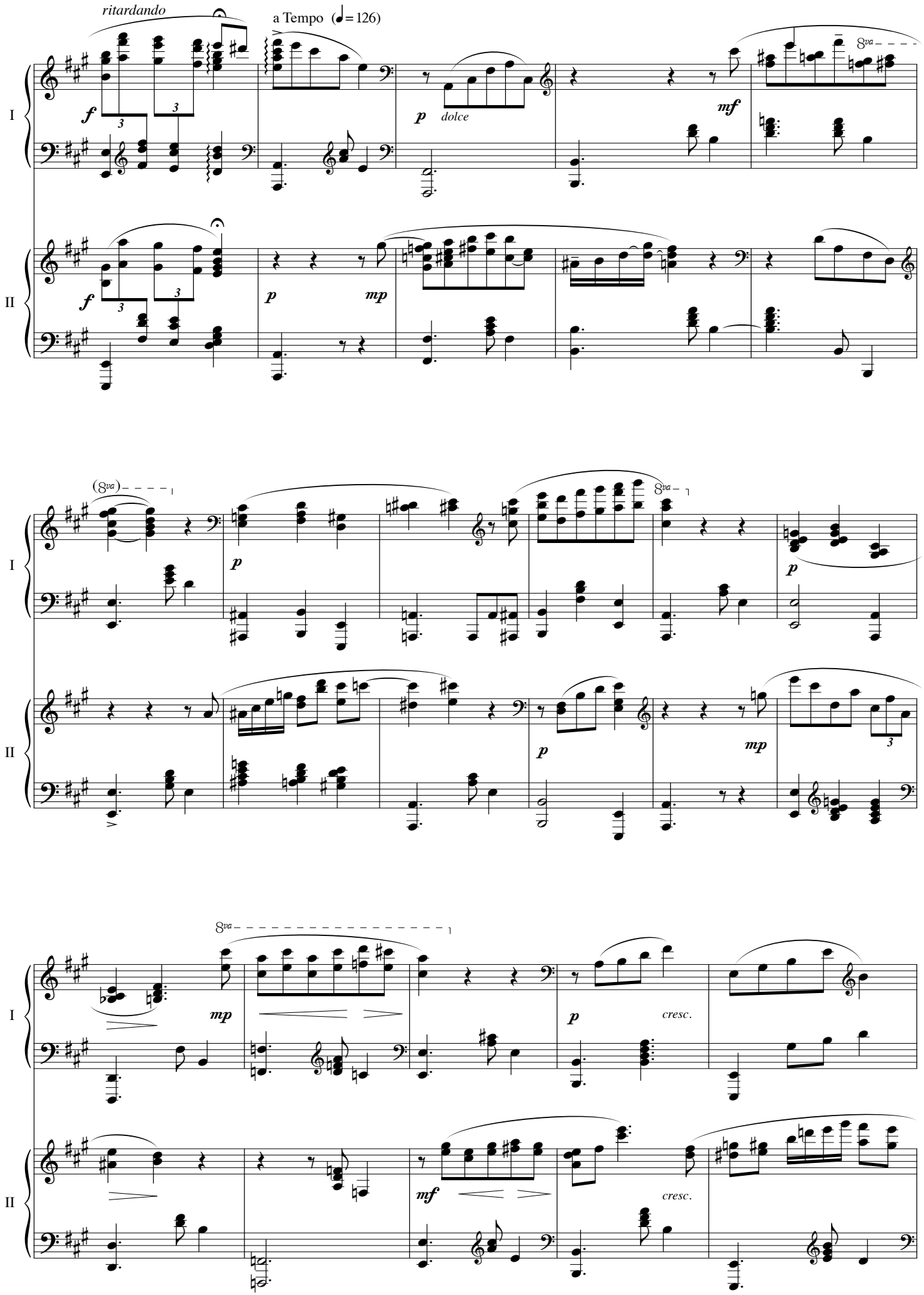

I
II
8va
cresc.
mp
mf
f

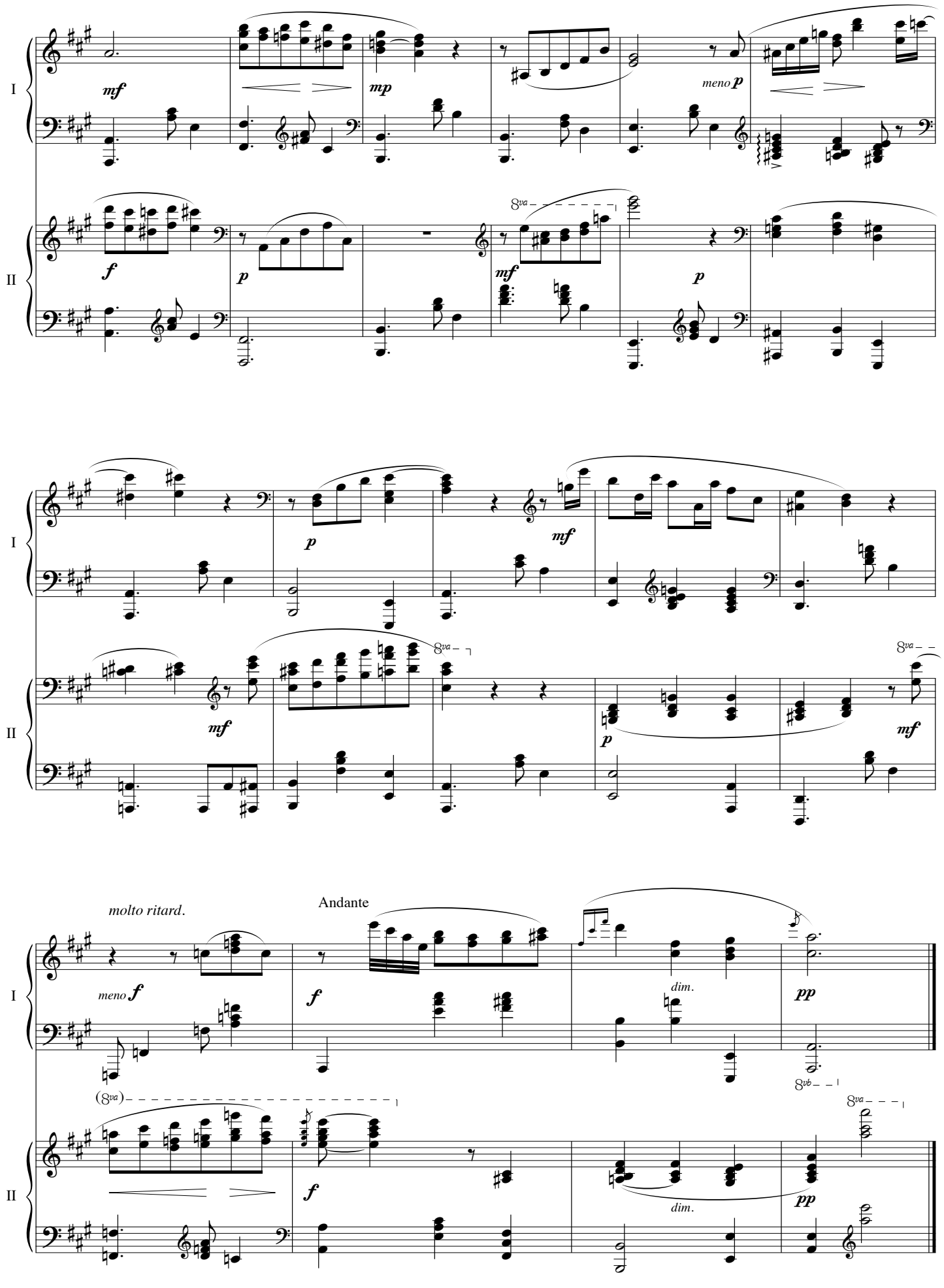

rit.
dim.
p dolce
dim.
I
II
I
II
I
II


I
meno p
II
meno p
I
II
I
cresc.
decresc.
II
cresc.
decresc.


8va
I
II
p
(8va)
f
p

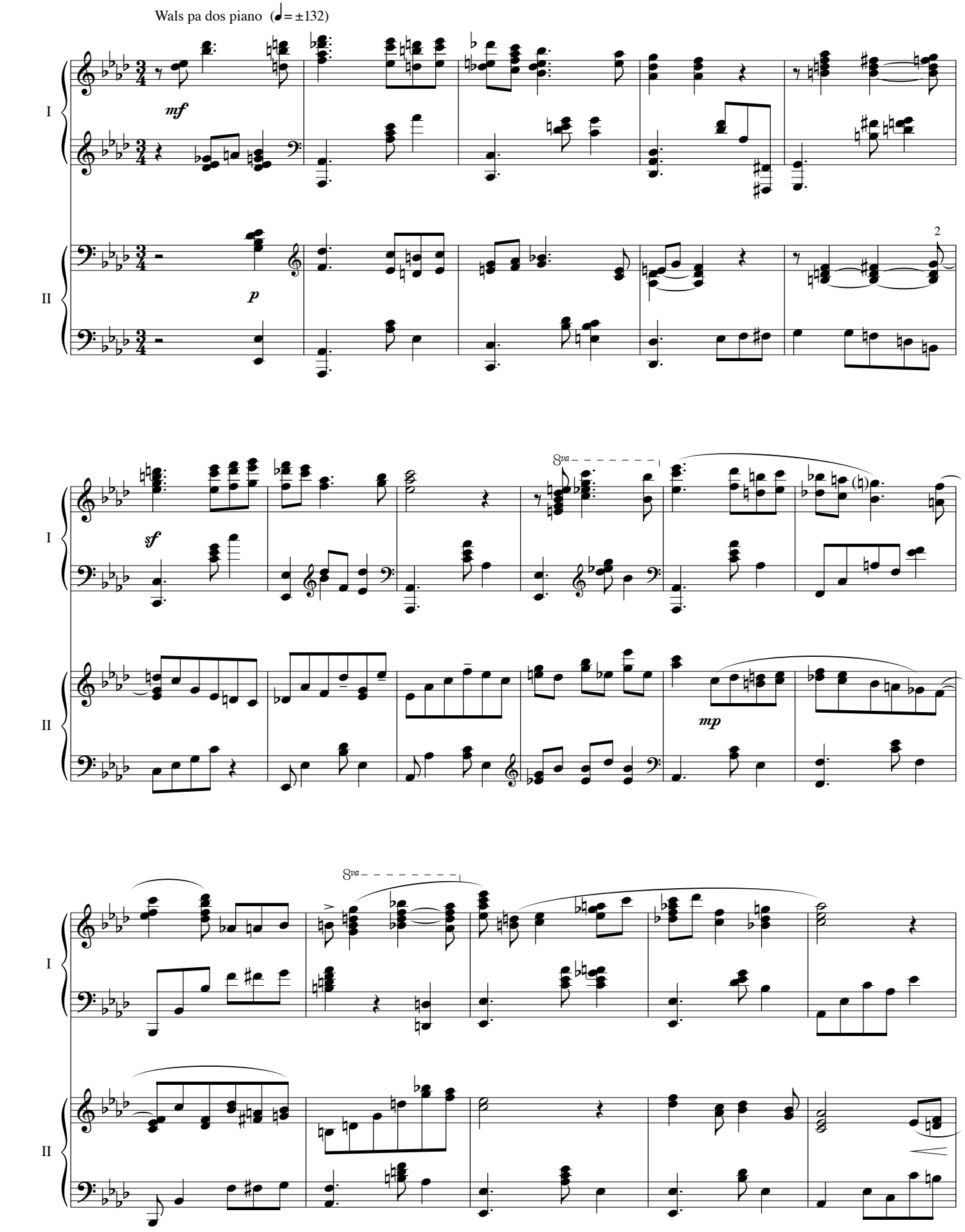

I
II
poco ritard.
a Tempo
f
cresc.
f
f p
mp
mf
8vb

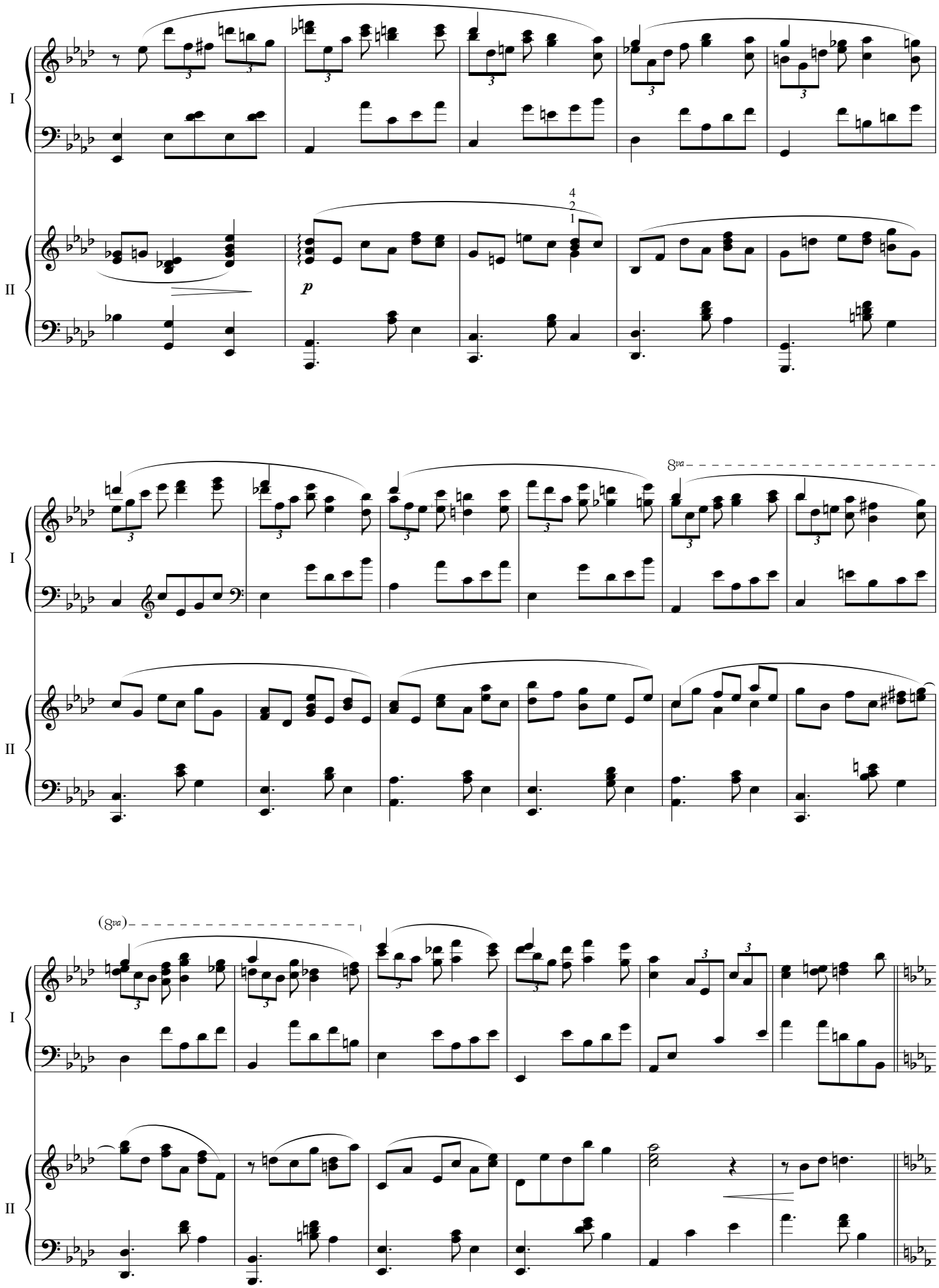

ritardando
a Tempo (♩= 126)
I
II
f
p
dolce
mf
mp
(8va)
8va
cresc.

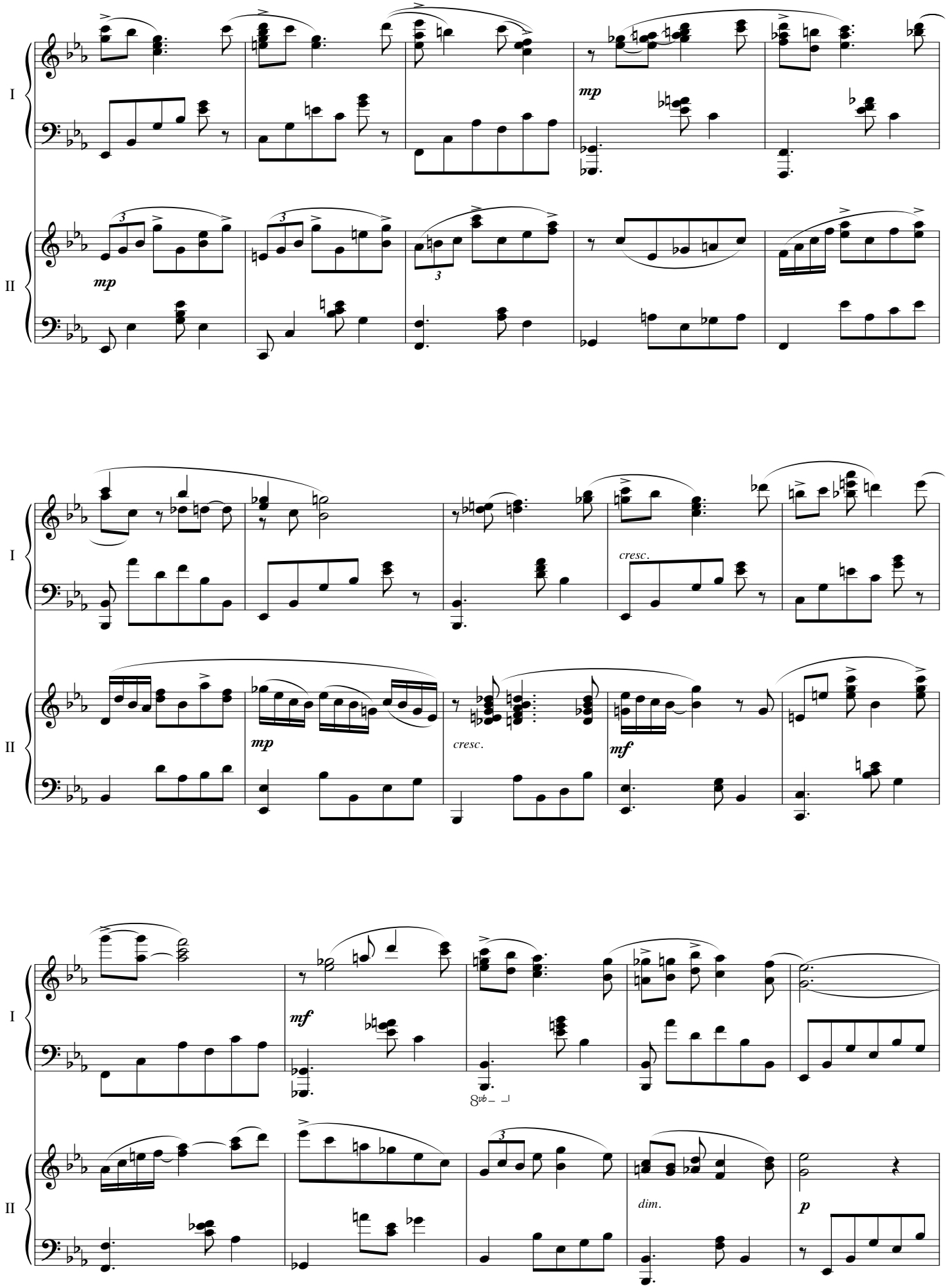

I
II
mf
mp
meno p
f
p
mf
p
I
II
p
mf
mf
p
mf
I
II
molto ritard.
Andante
meno f
f
dim.
pp
f
dim.
pp

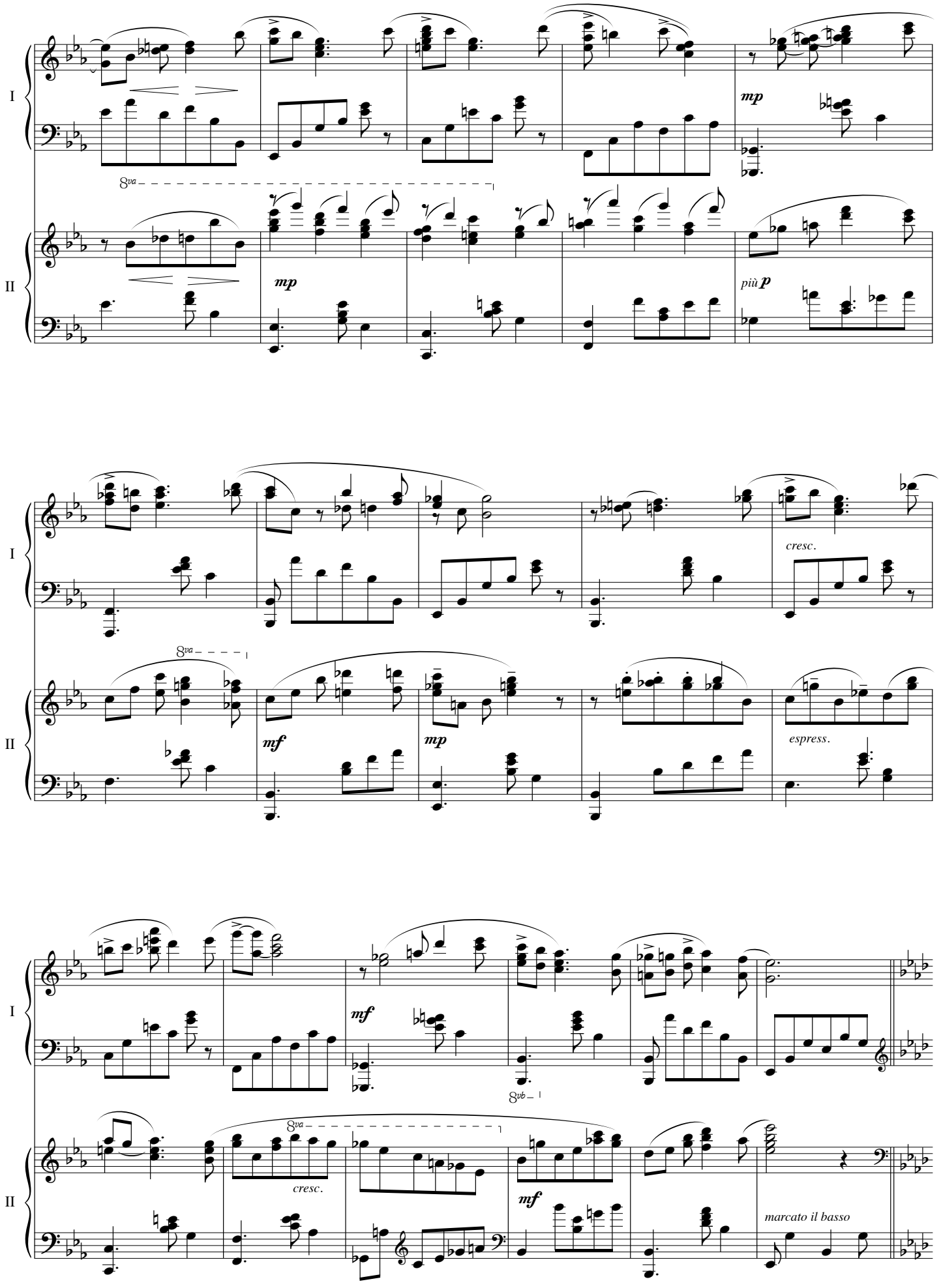
Dushi Tempu

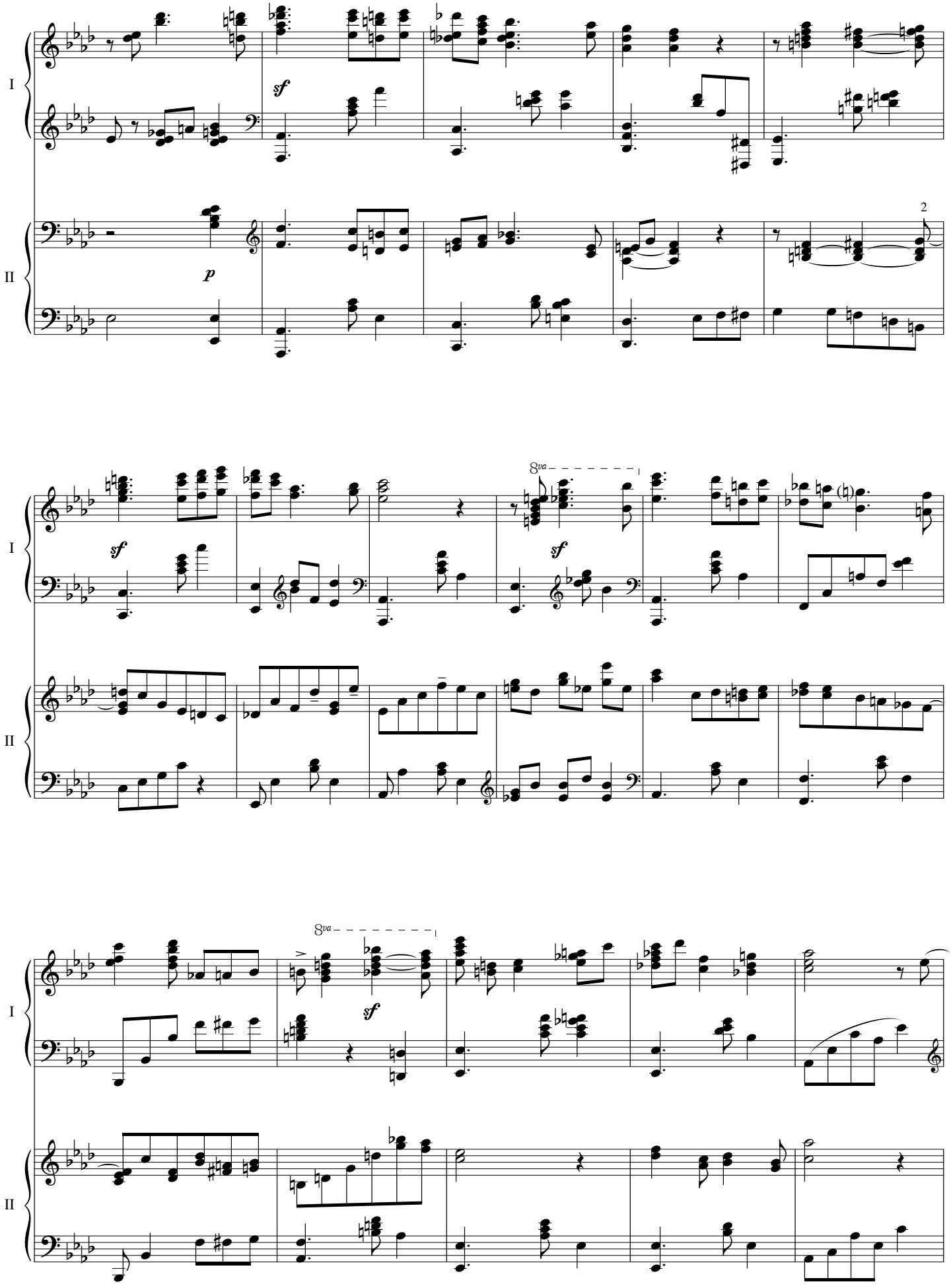
dediká na Irma C. Rojer-Palm 11-06-1986

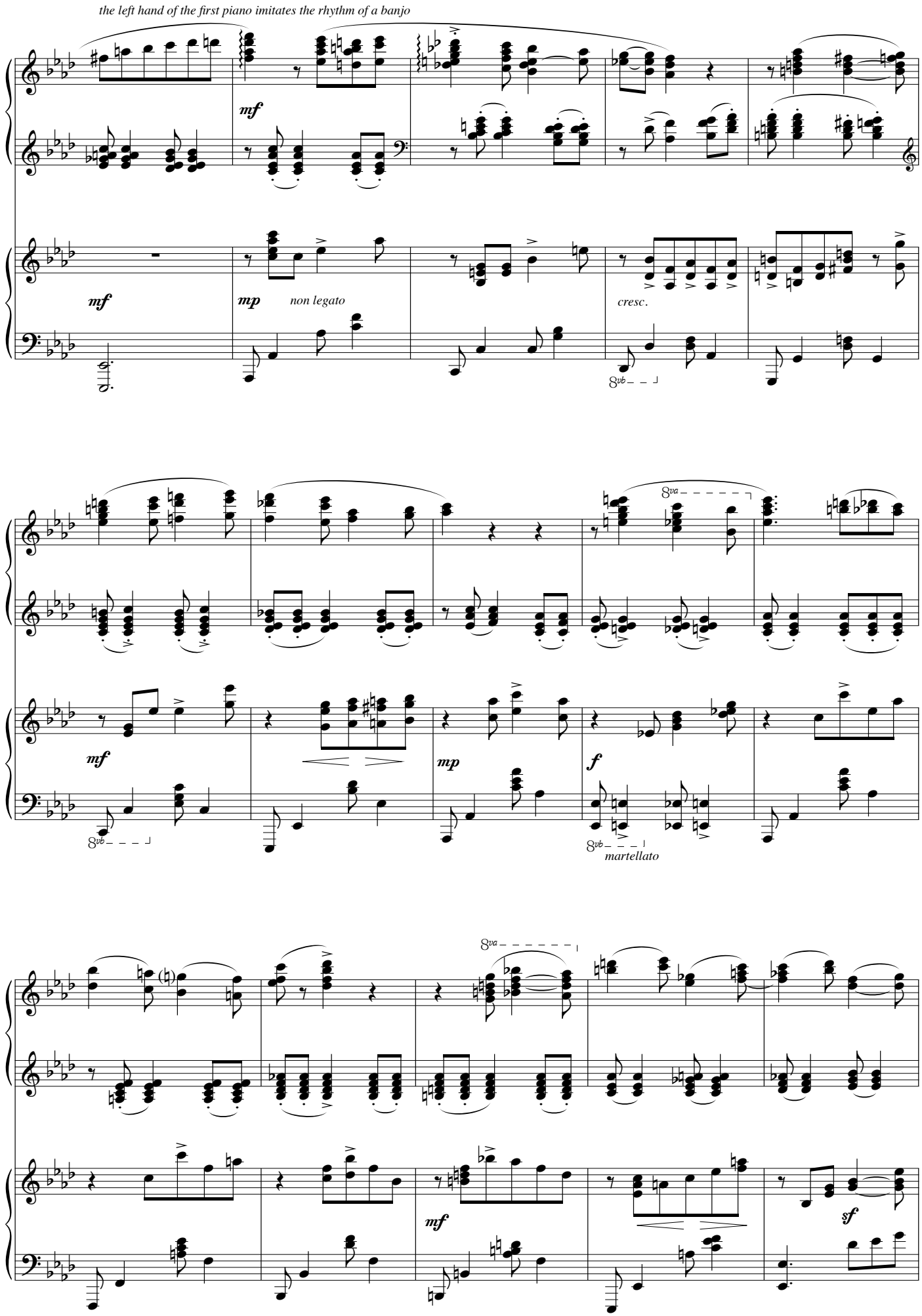


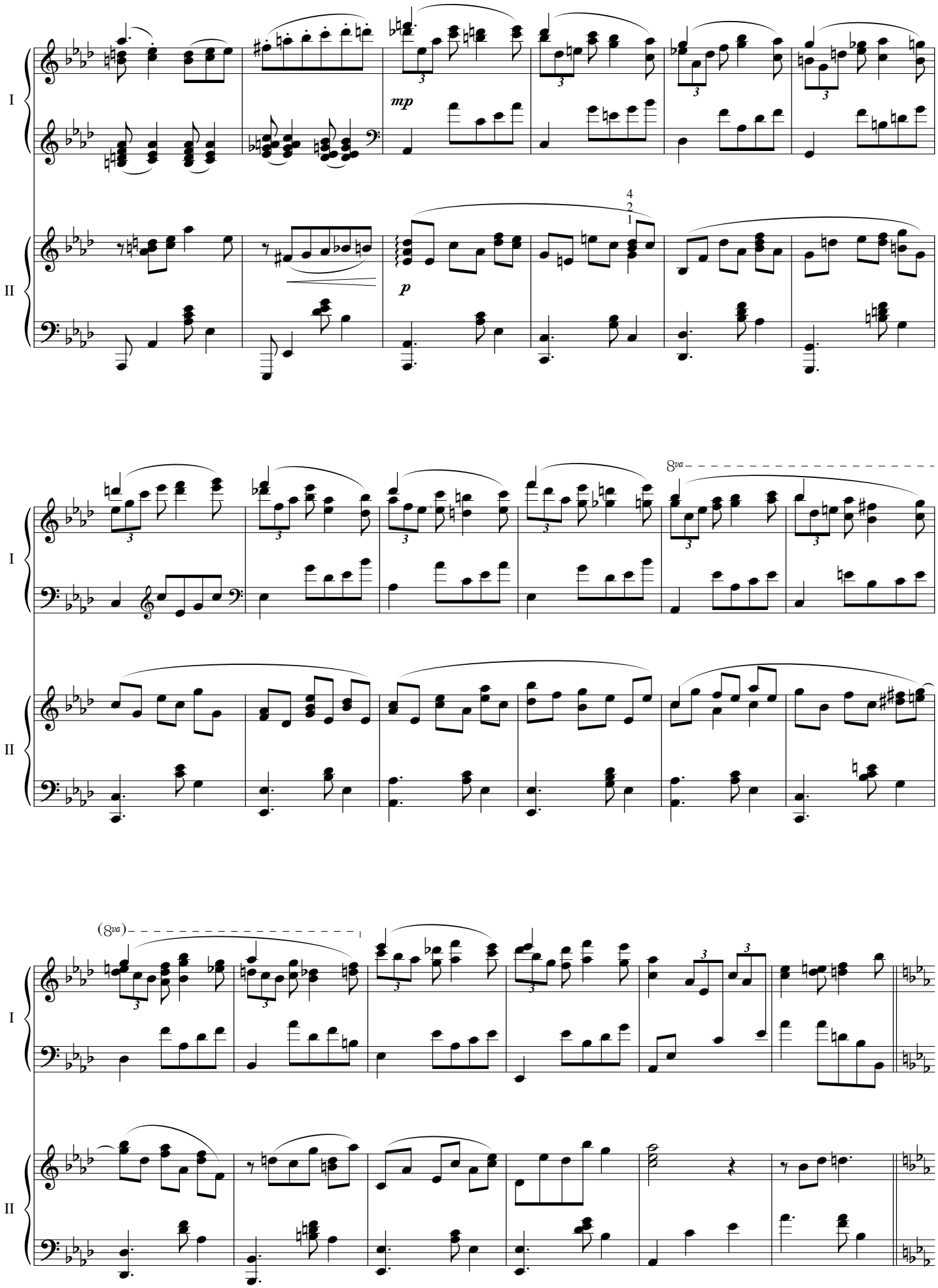

I
II
p
8va
(8va)

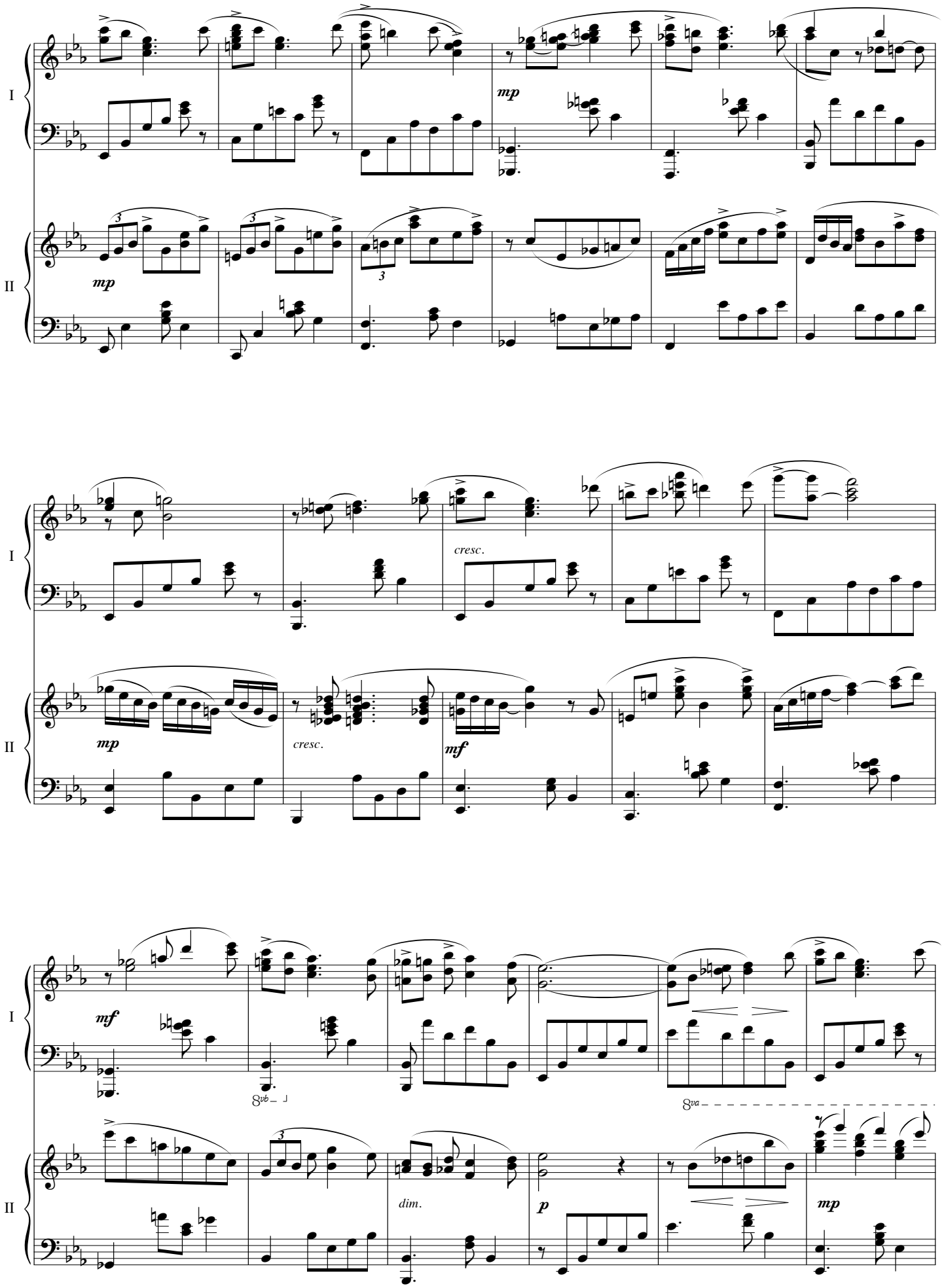

I
II
mp
cresc.
mf
dim.
p

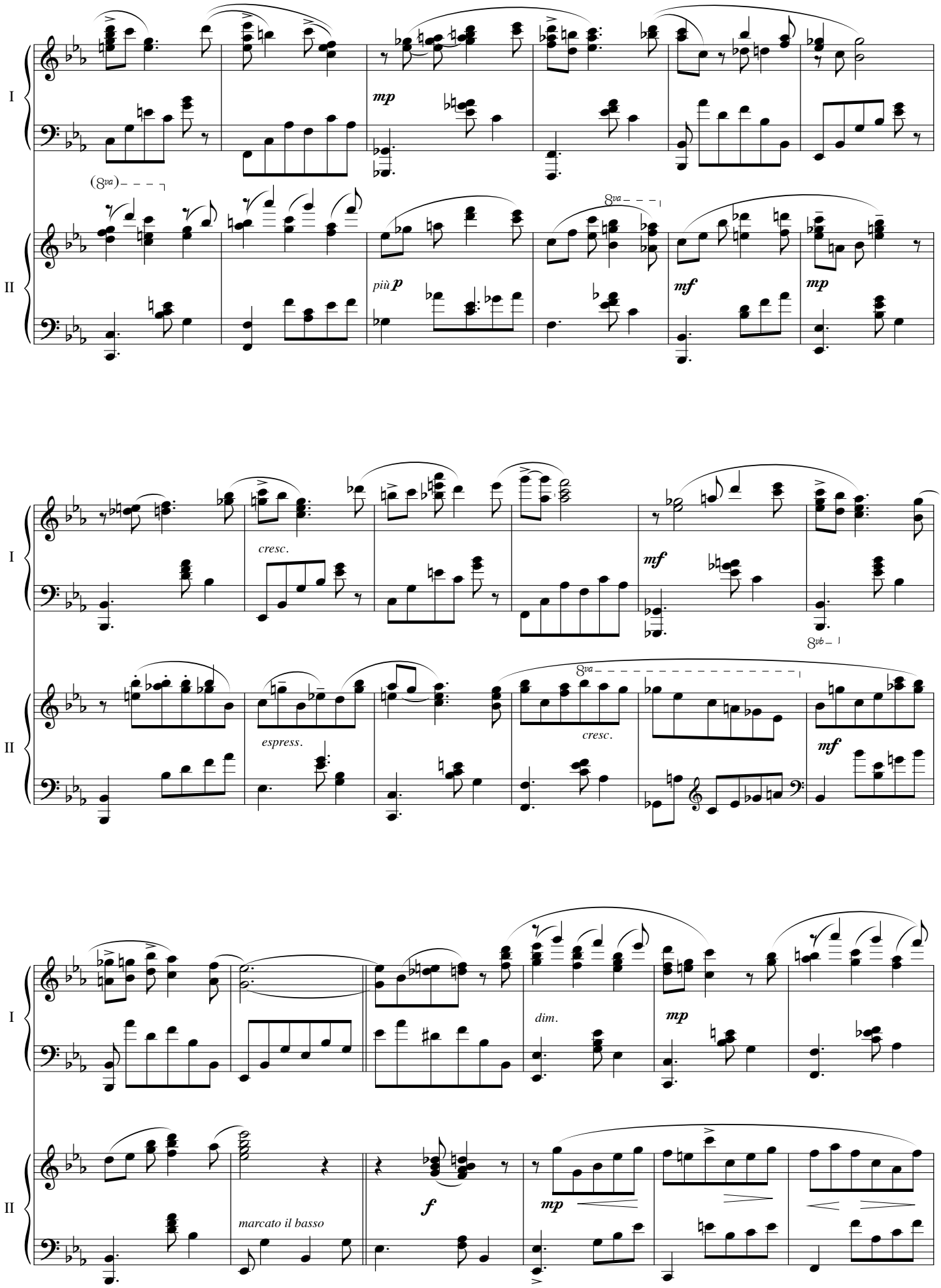

I
II
8va
mp
più p
cresc.
mf
espress.
8vb
marcato il basso

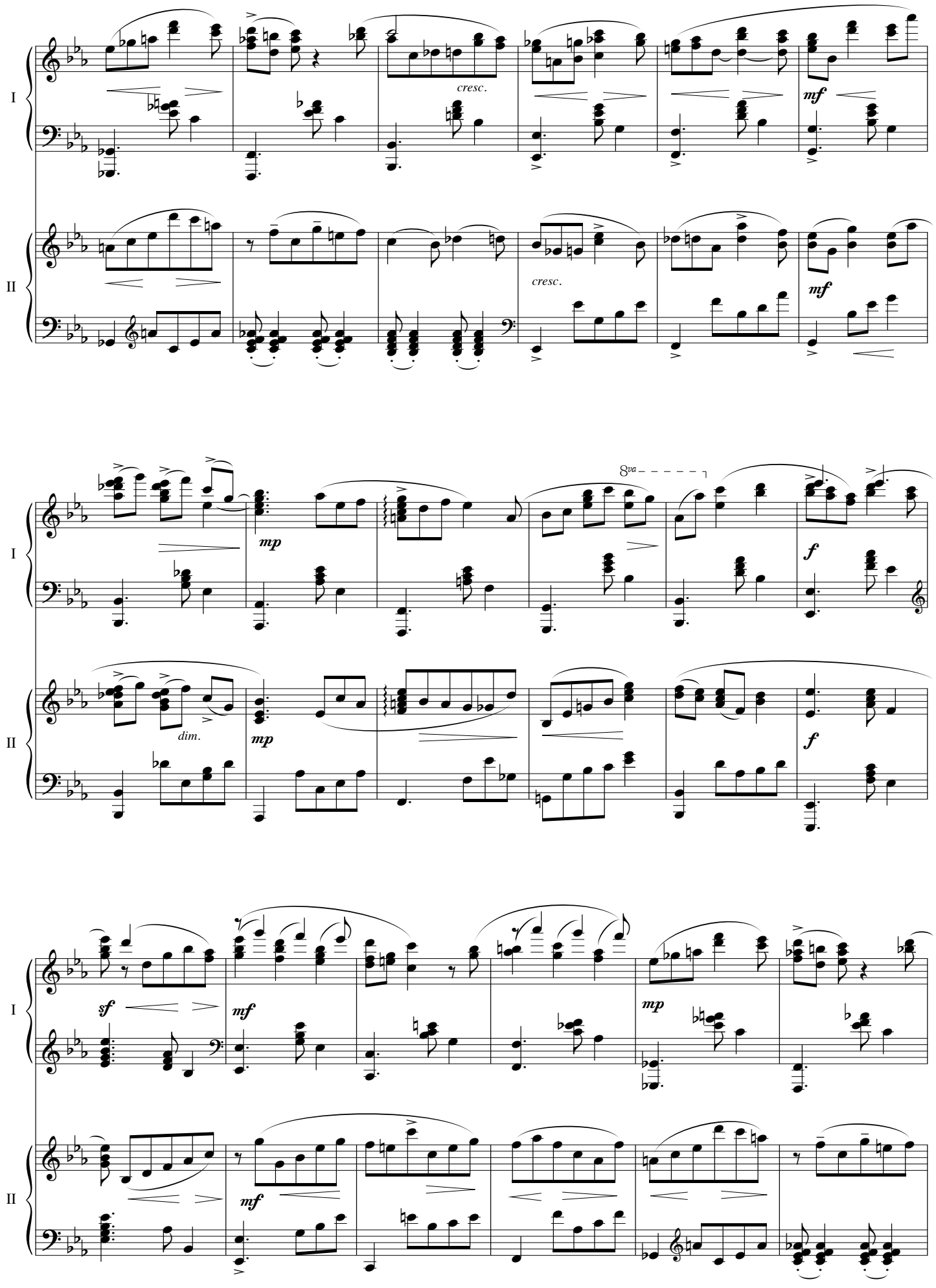

I
II
sf
p
2
8va
sf
8va
sf

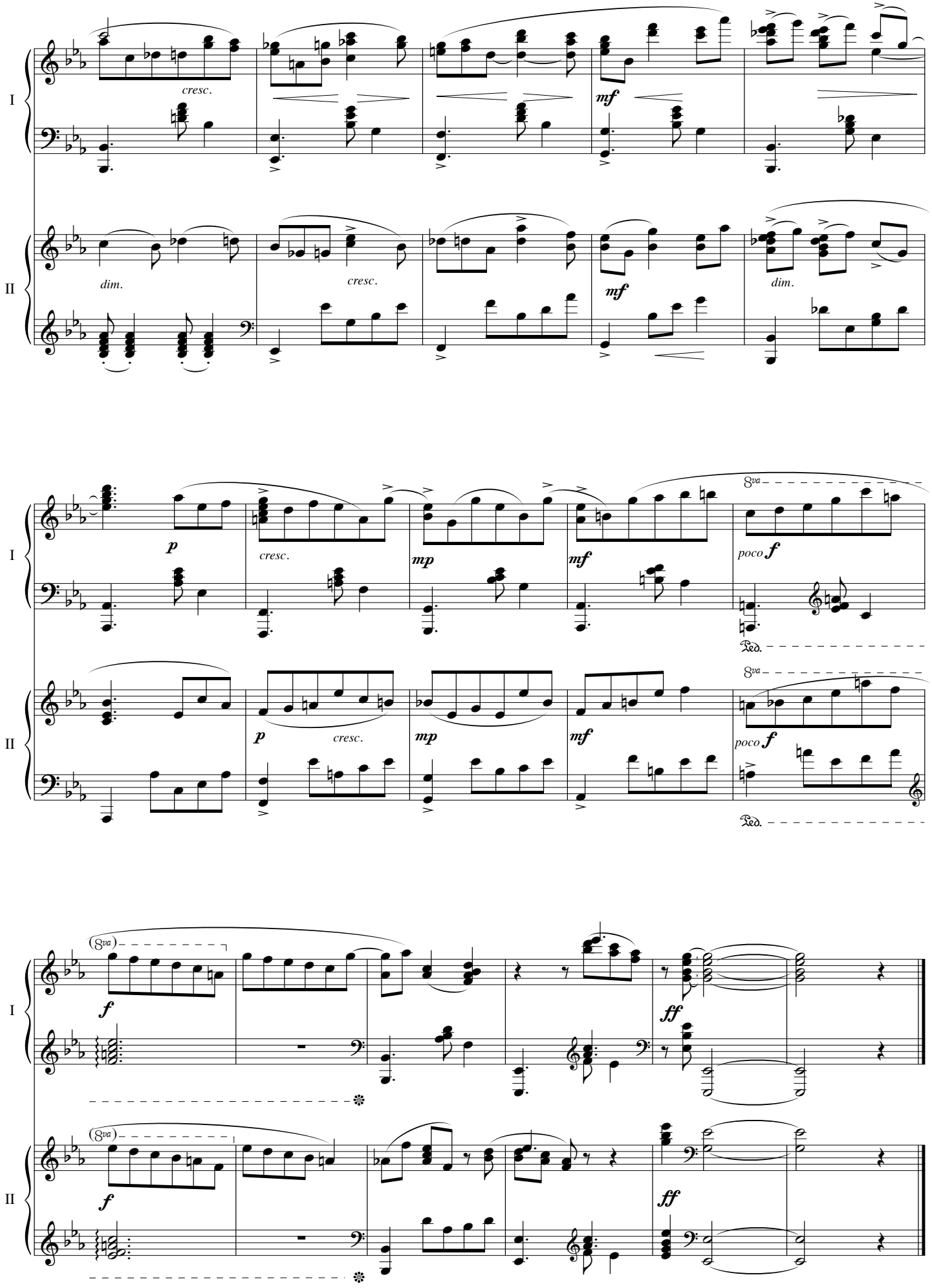

the left hand of the first piano imitates the rhythm of a banjo
I
II
mf
mp
non legato
cresc.
8vb
8va
f
martellato
sf


I
II
mp
p
8va
(8va)


I
II
mp
cresc.
mf
dim.
p
8vb
8va


I
II
(8va)
mp
più p
8va
mf
mp
cresc.
mf
8vb
espress.
8va
cresc.
mf
dim.
mp
f
mp
marcato il basso

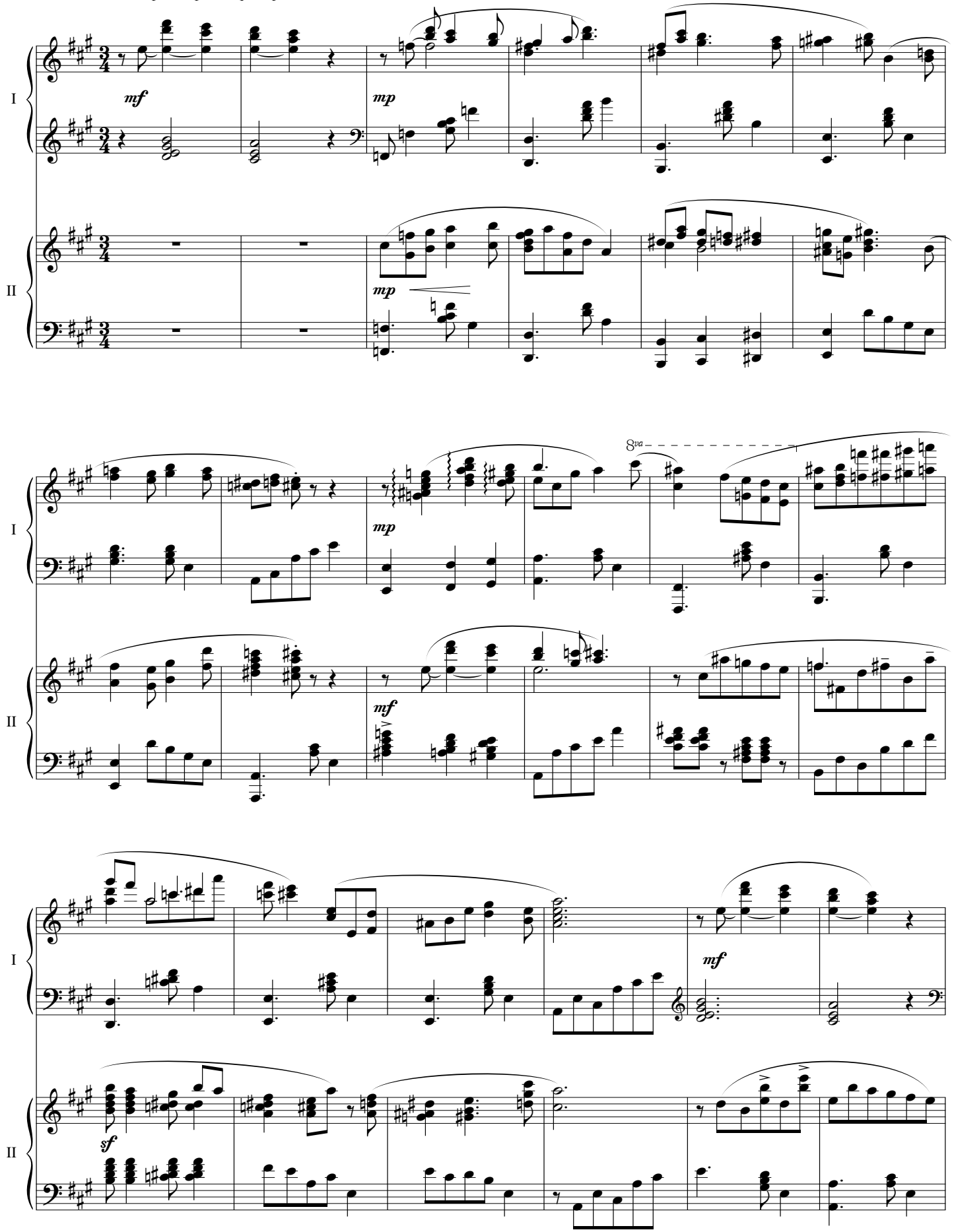

I
II
cresc.
mf
cresc.
mf
8va
mp
f
dim.
mp
f
sf
mf
mp
mf

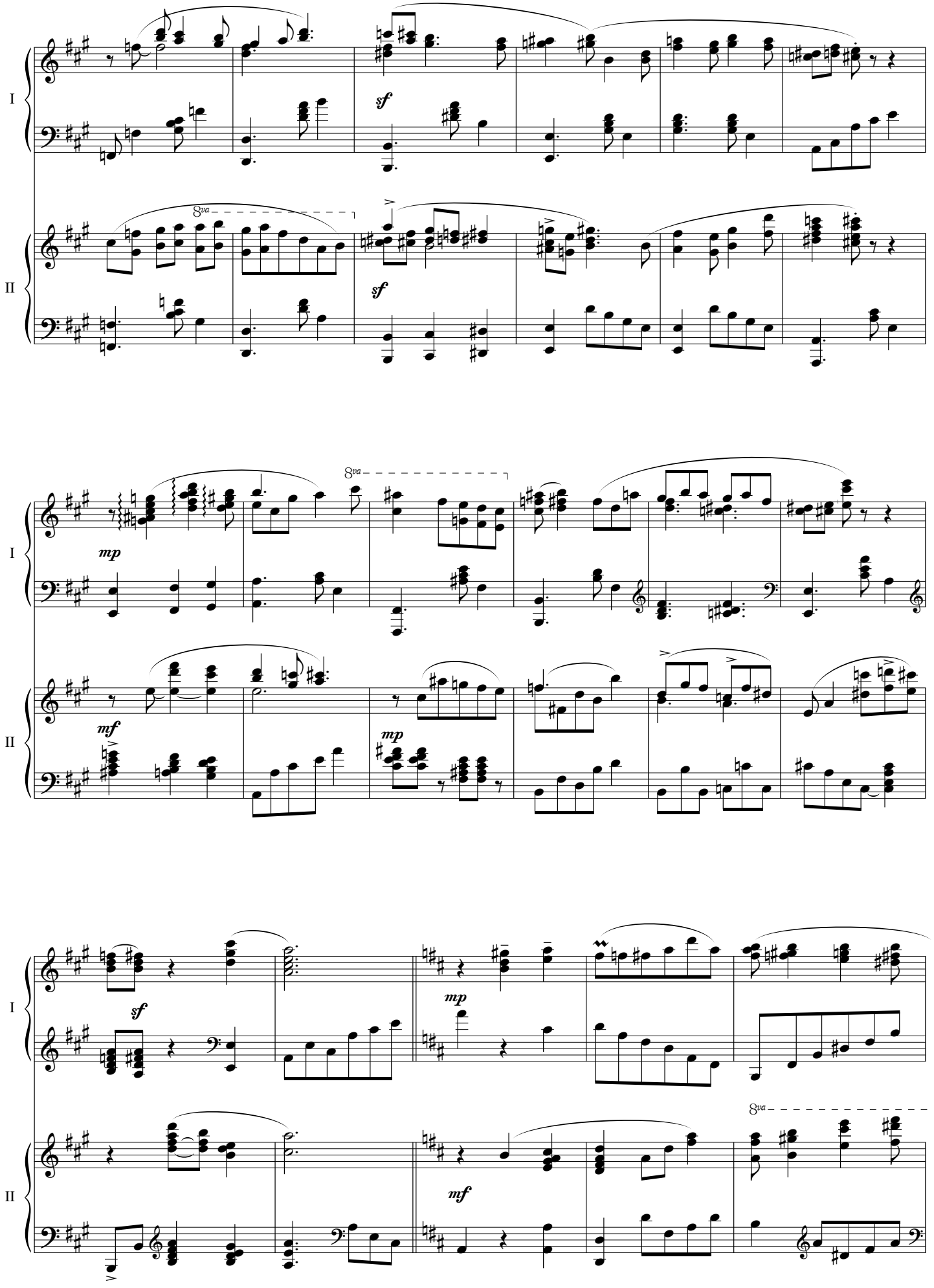

I
II
cresc.
mf
dim.
cresc.
mf
dim.
I
II
p
cresc.
mp
mf
poco f
8va
Ped.
p
cresc.
mp
mf
poco f
8va
Ped.
I
II
(8va)
f
ff
(8va)
f
ff

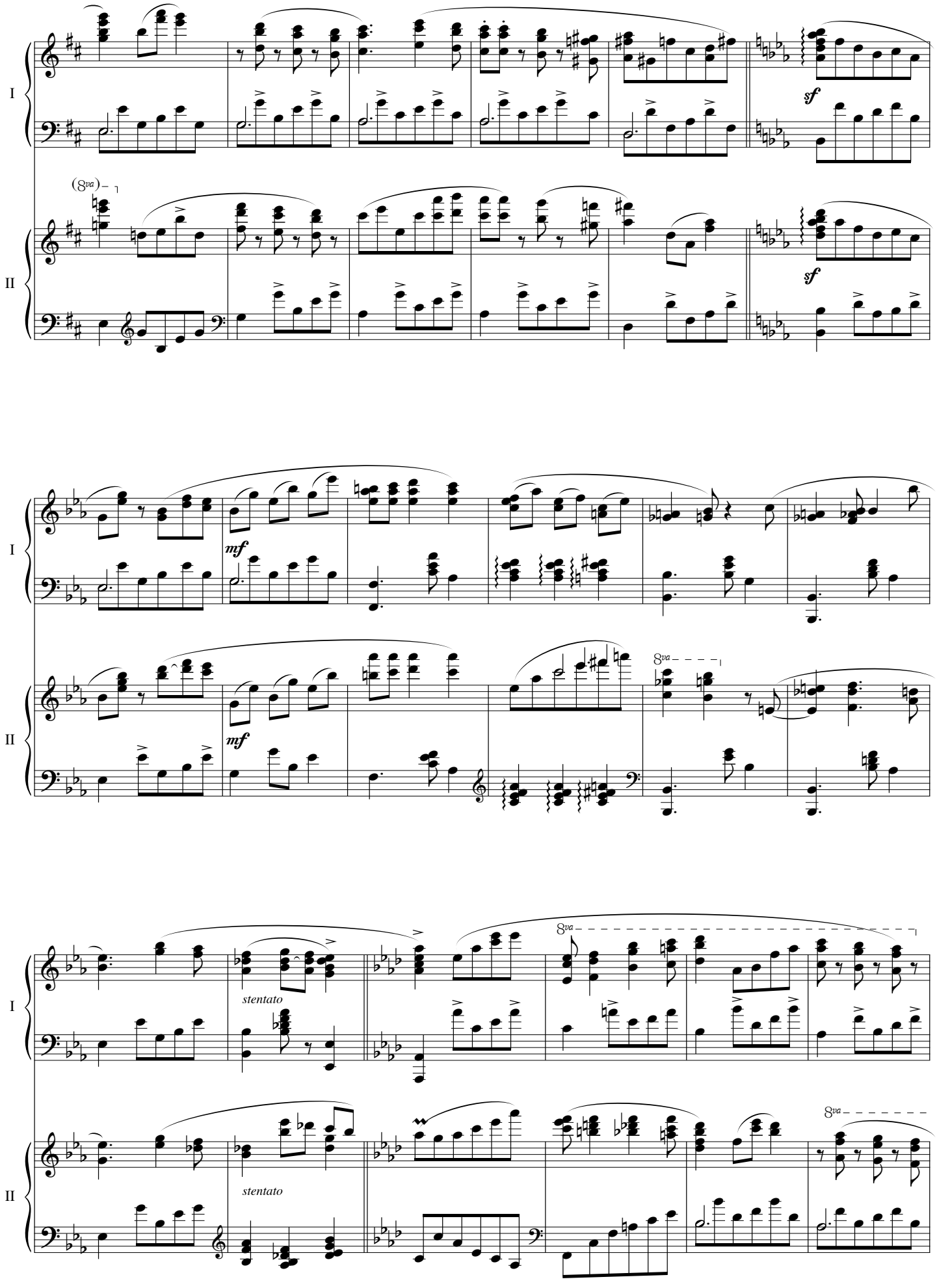
Kabayero

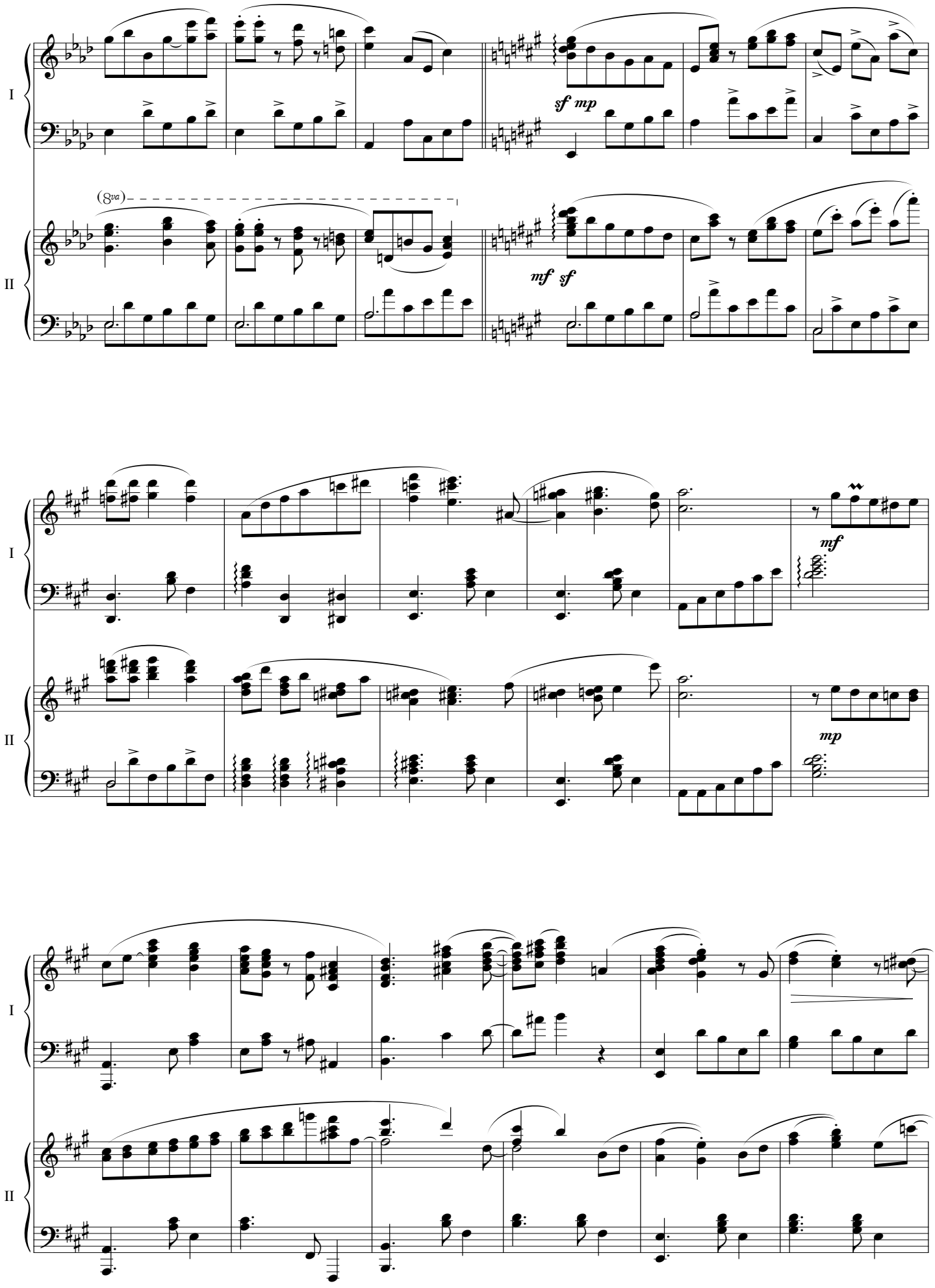
dediká na amigu i kompañero Harold Martina

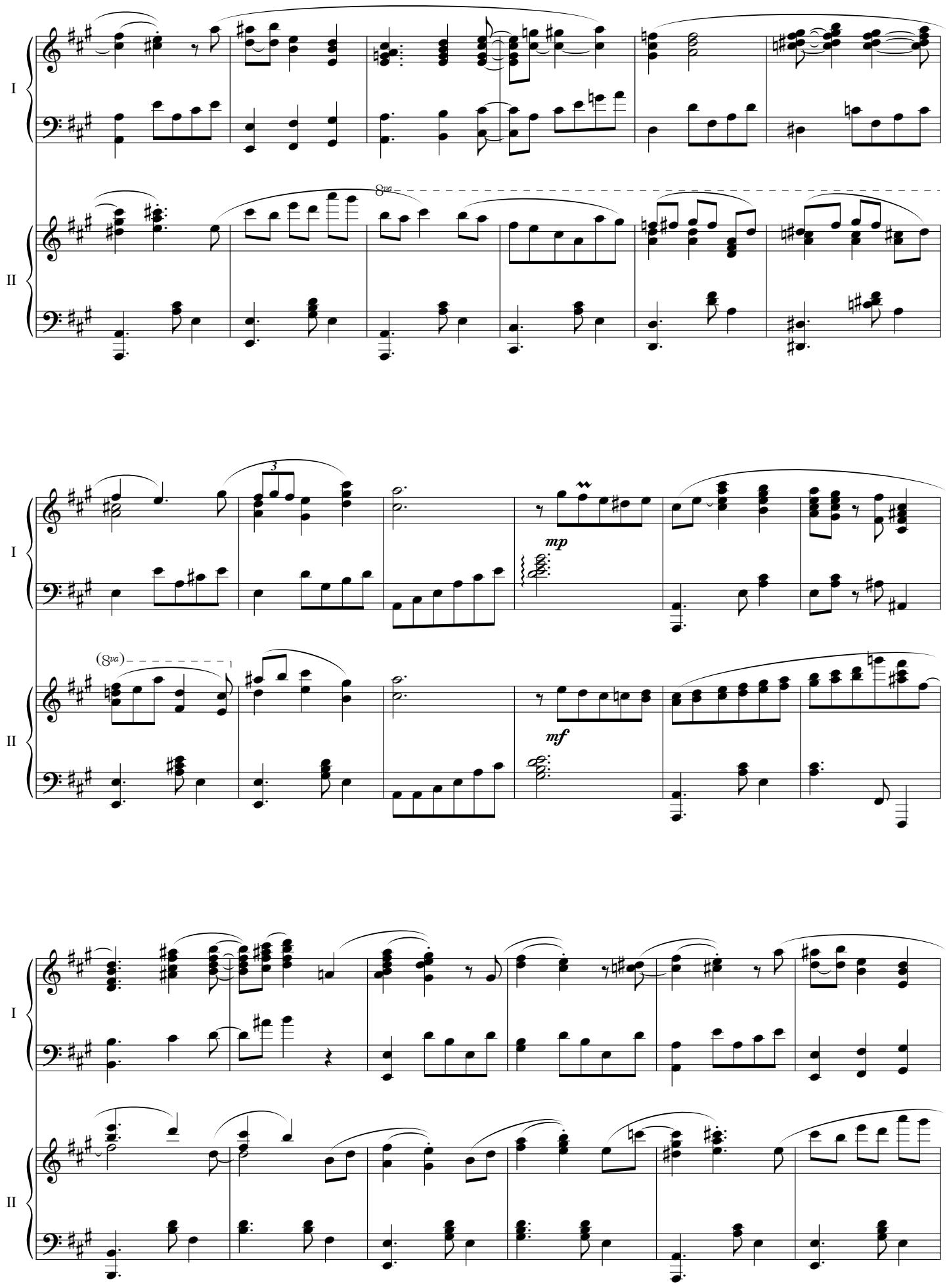
Wals pa dos piano, quasi presto (♩= 152)

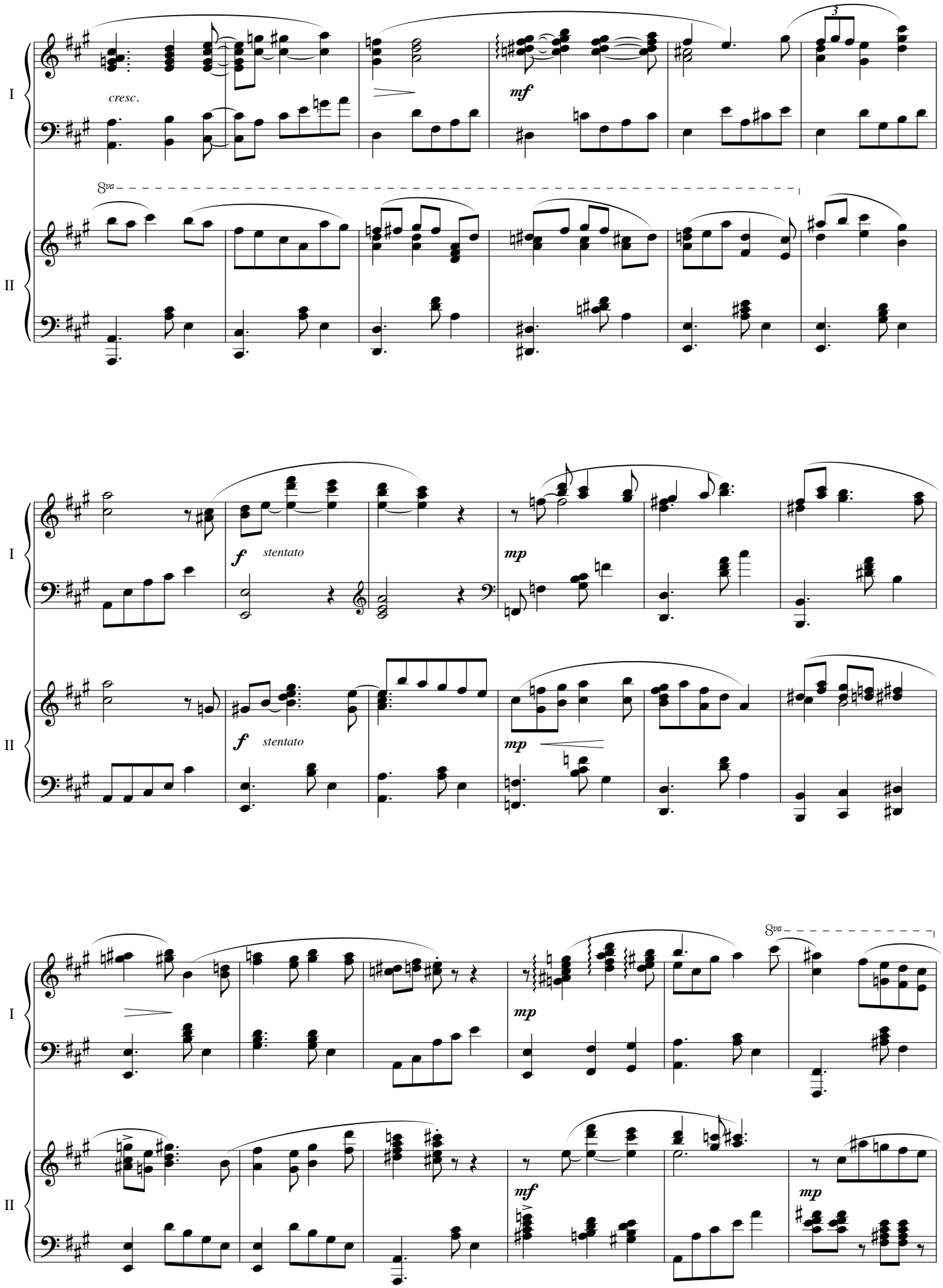


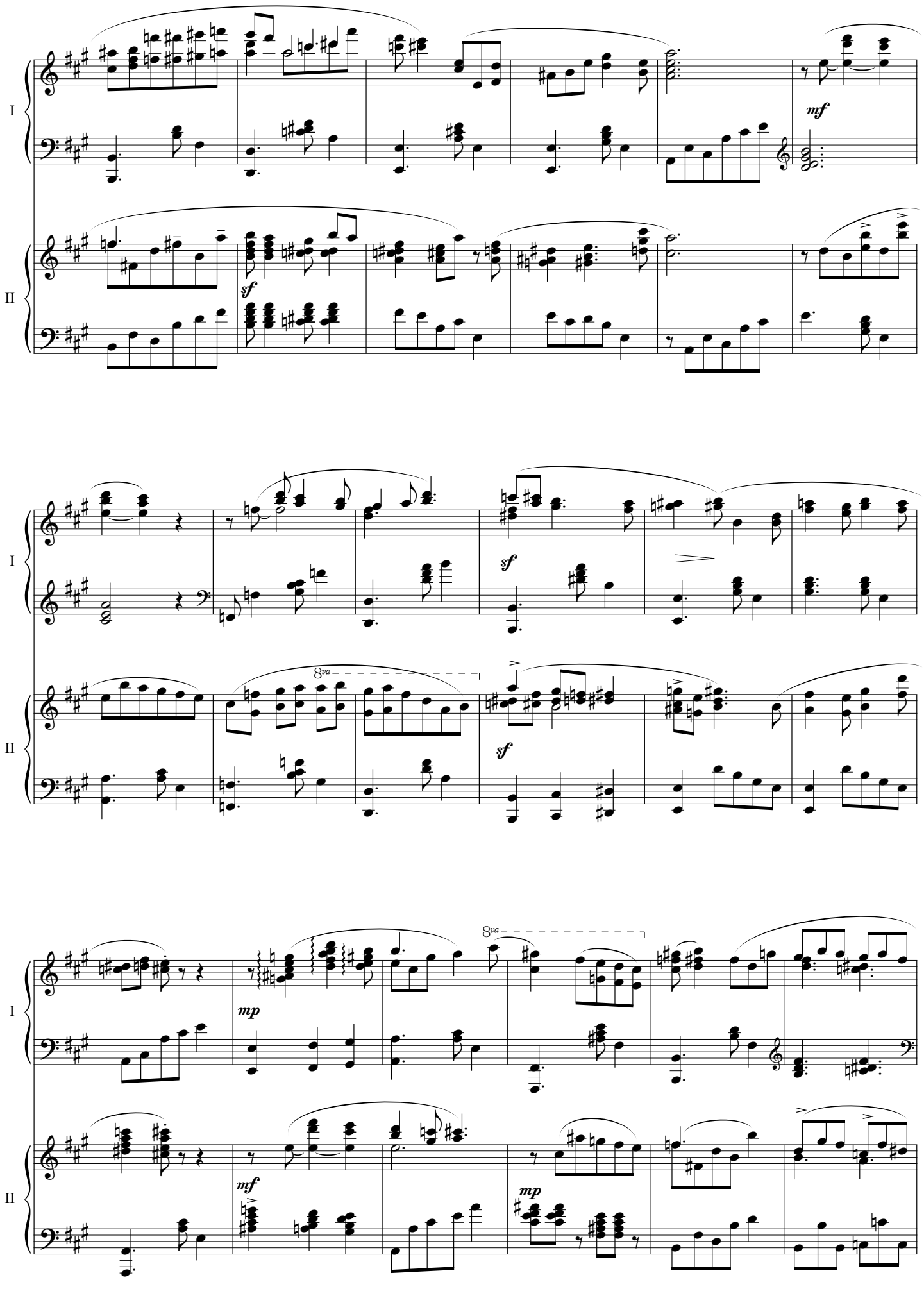

I
II
8va
sf
mp
mf

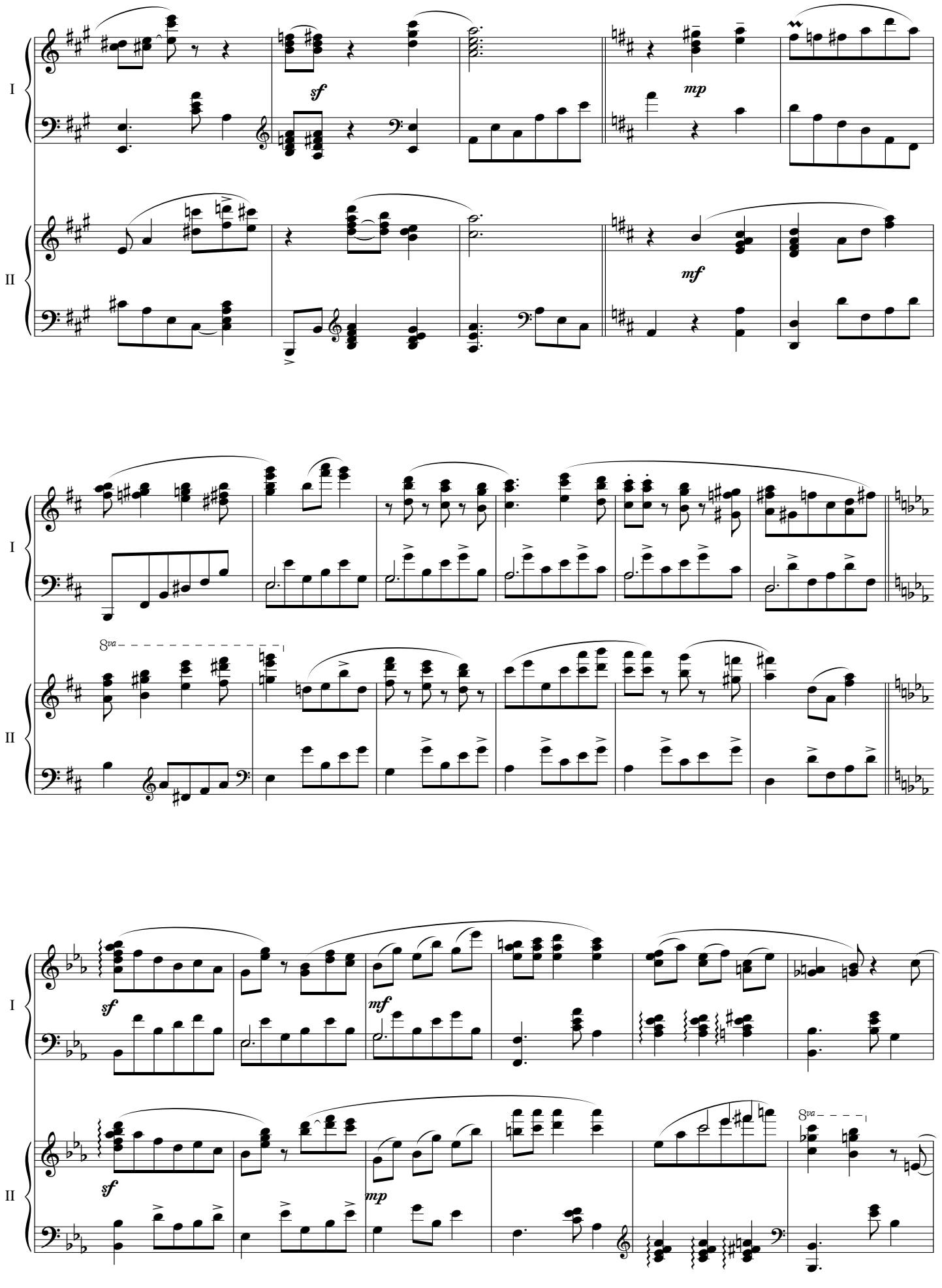

I
II
(8va)
sf
sf
I
II
mf
mf
8va
I
II
stentato
stentato
8va
8va

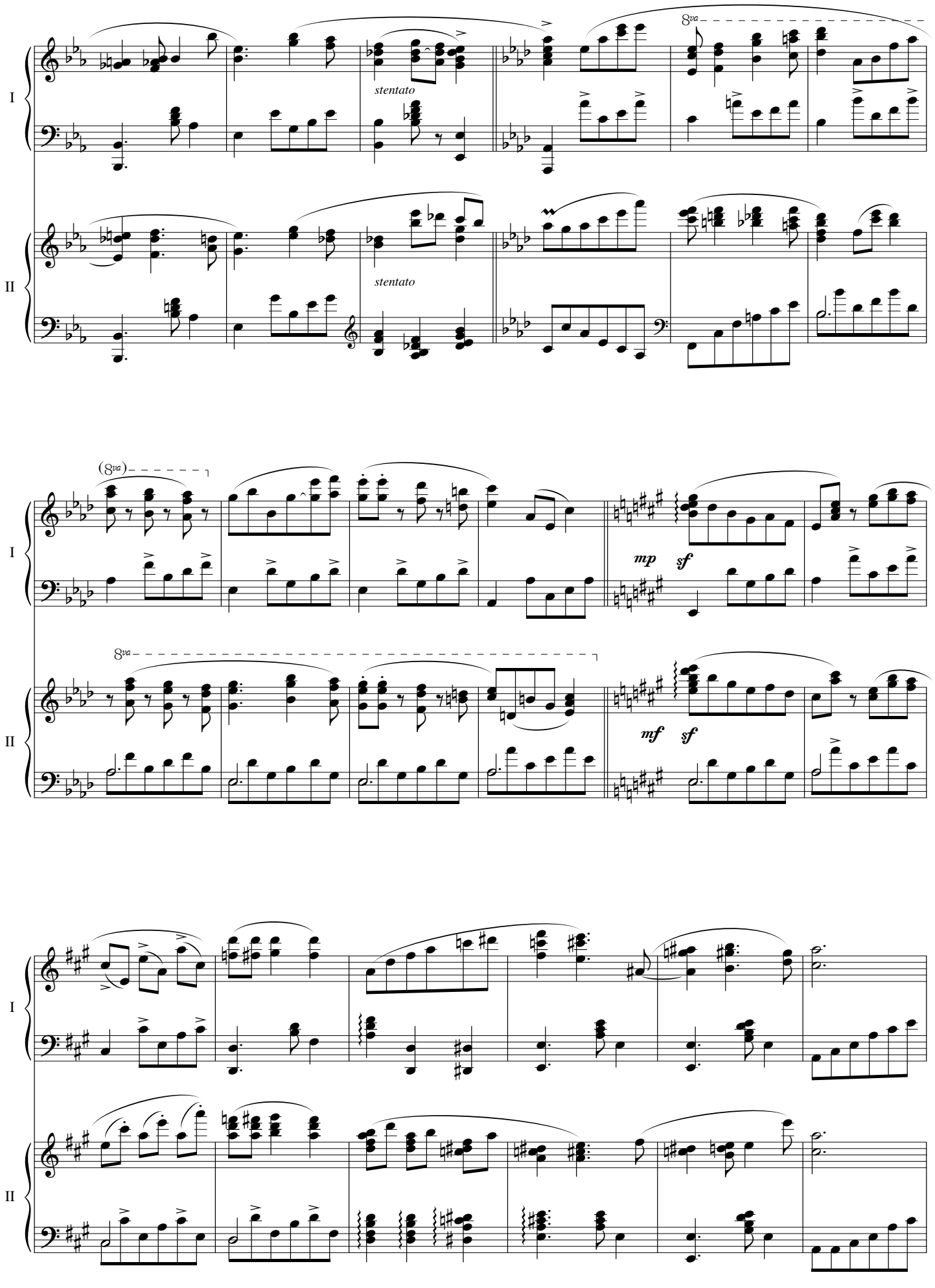

I
II
(8va)
sf mp
mf sf
mf
mp

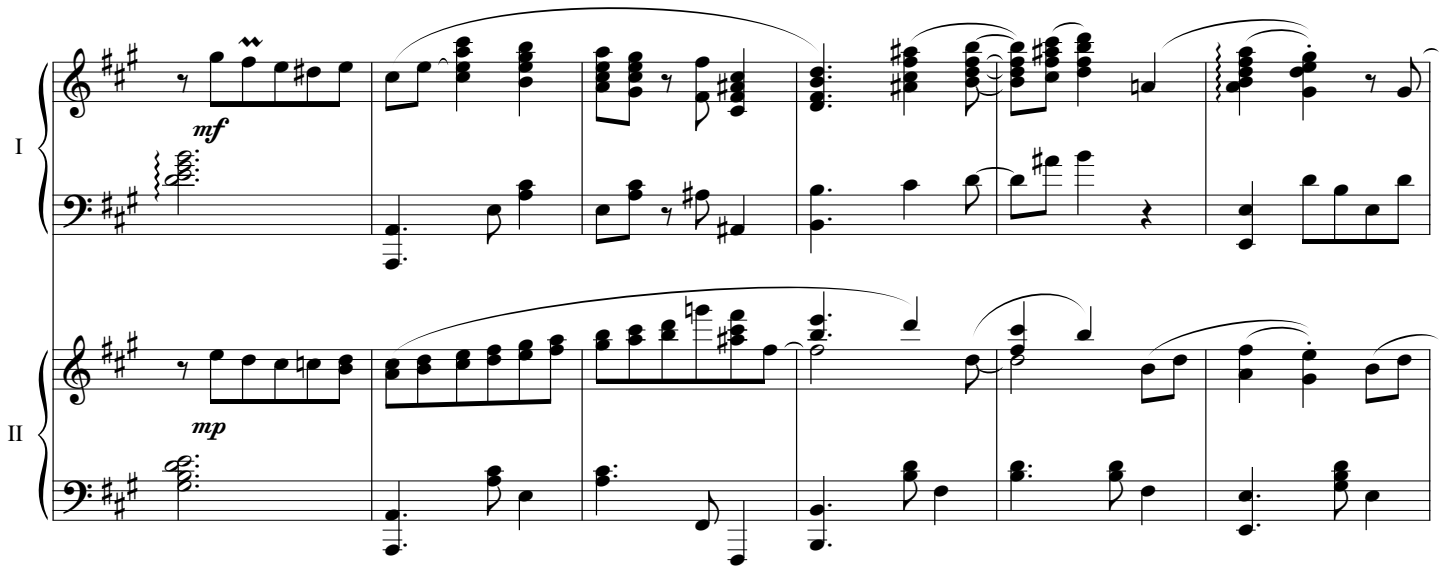

I
II
8va
3
mp
mf
(8va)

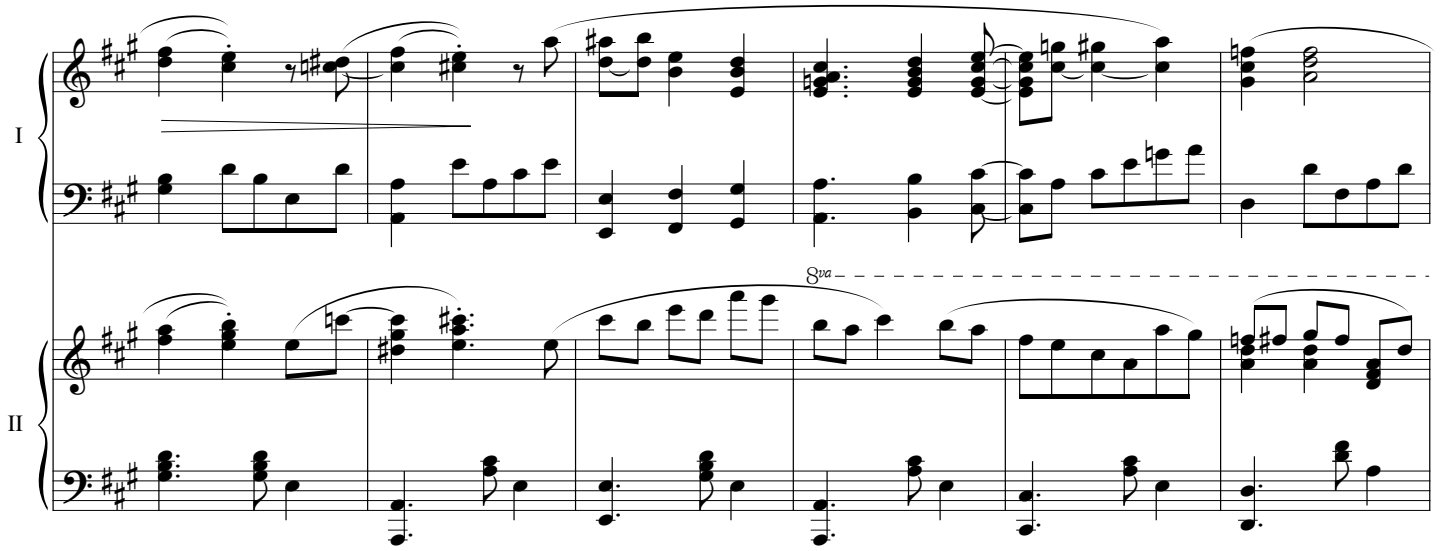

I
II
cresc.
mf
8va
f
stentato
mp
mf
mp

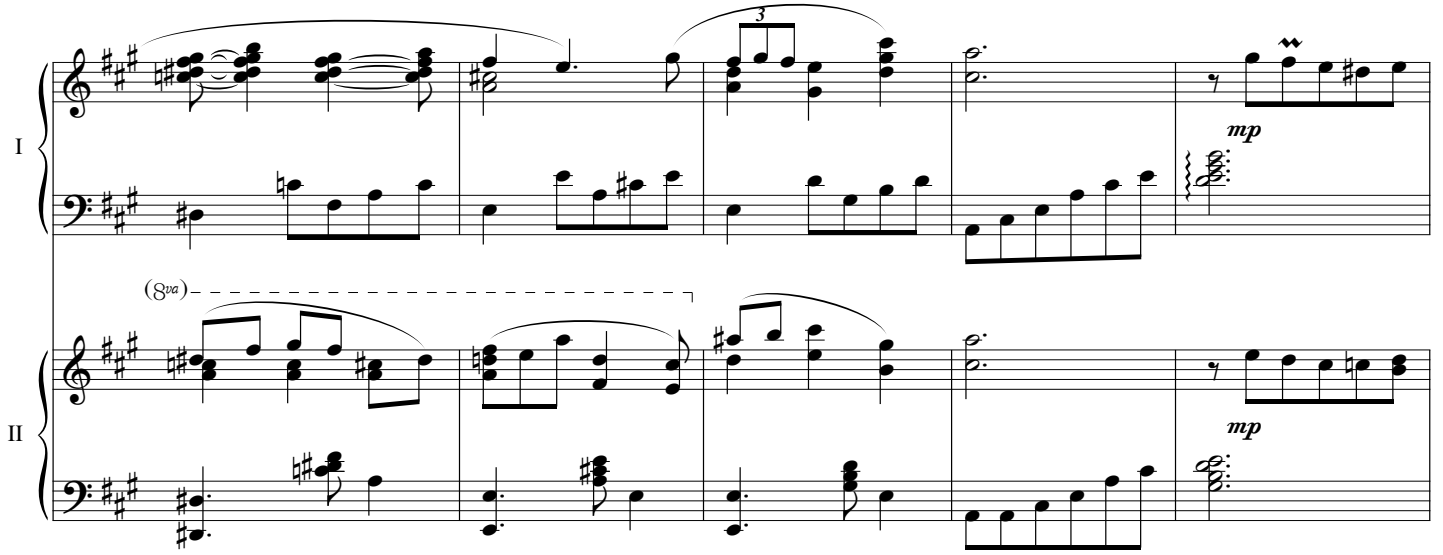

I
II
mf
sf
8va
mp

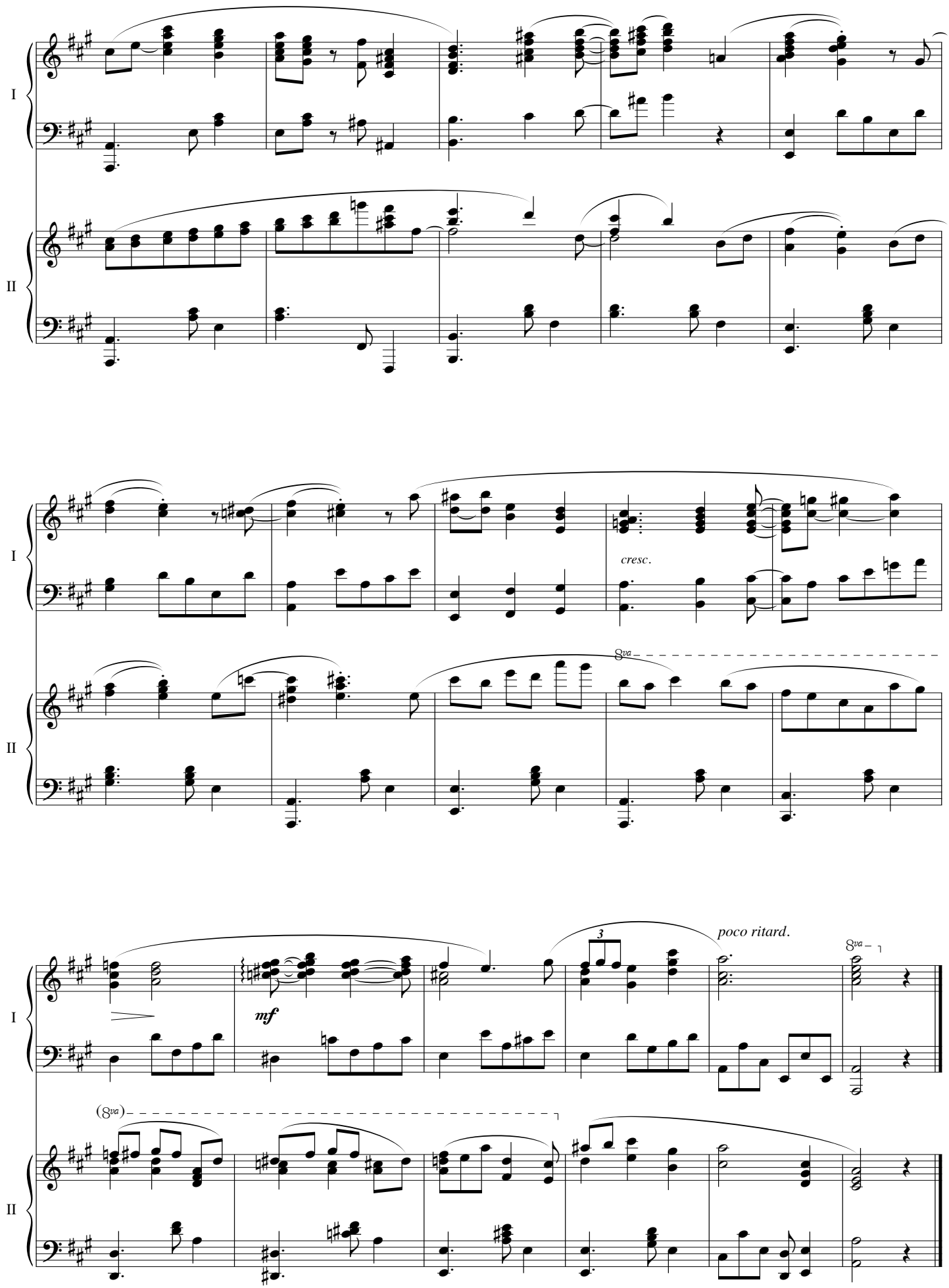

I
II
sf
mp
mf
8va
I
II
sf
mf
I
II
sf
mp
8va


I
II
8va
stentato
stentato
(8va)
8va
mp
sf
mf
sf
I
II


I
mf
II
mp

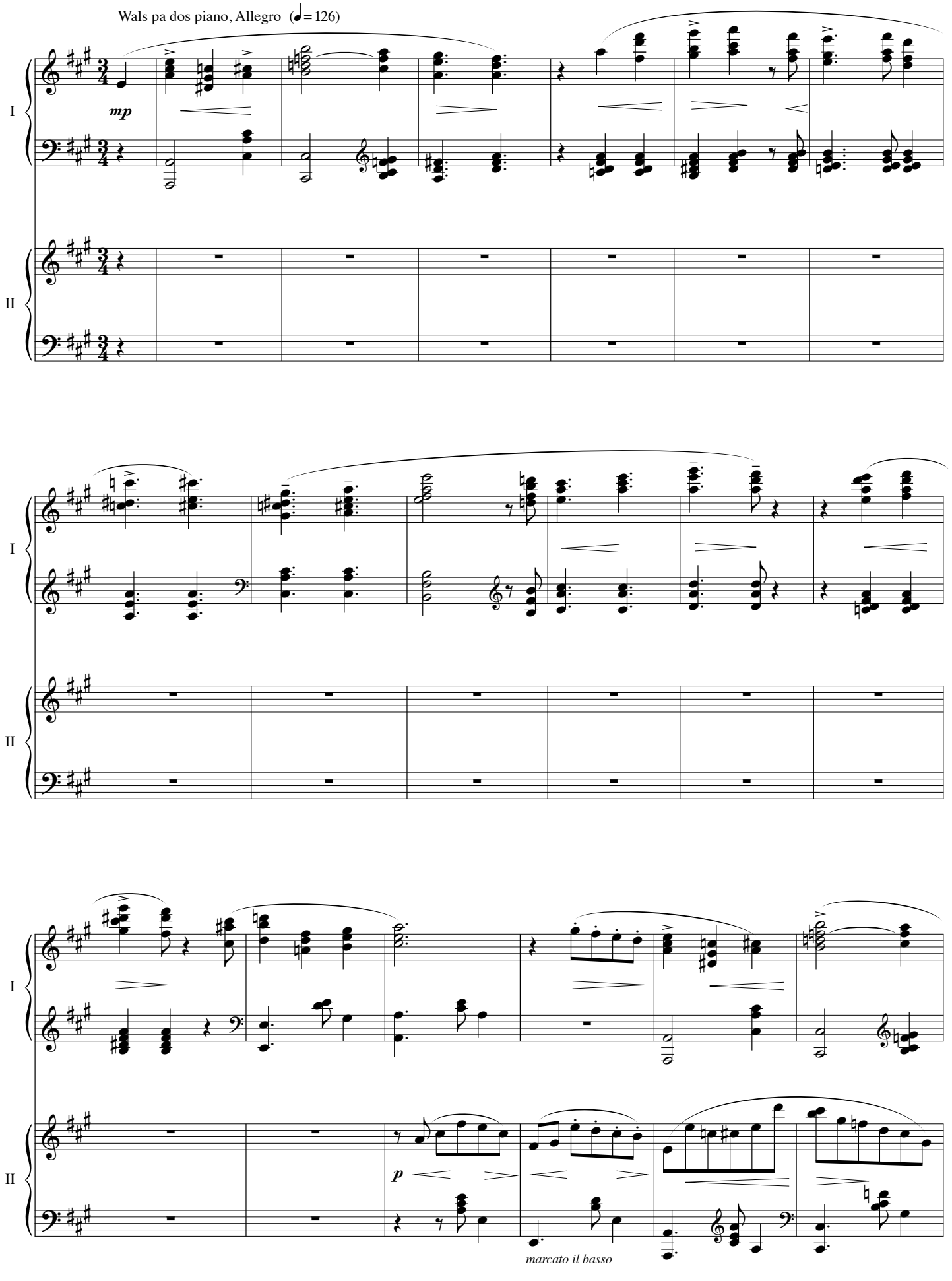

I
8va
II

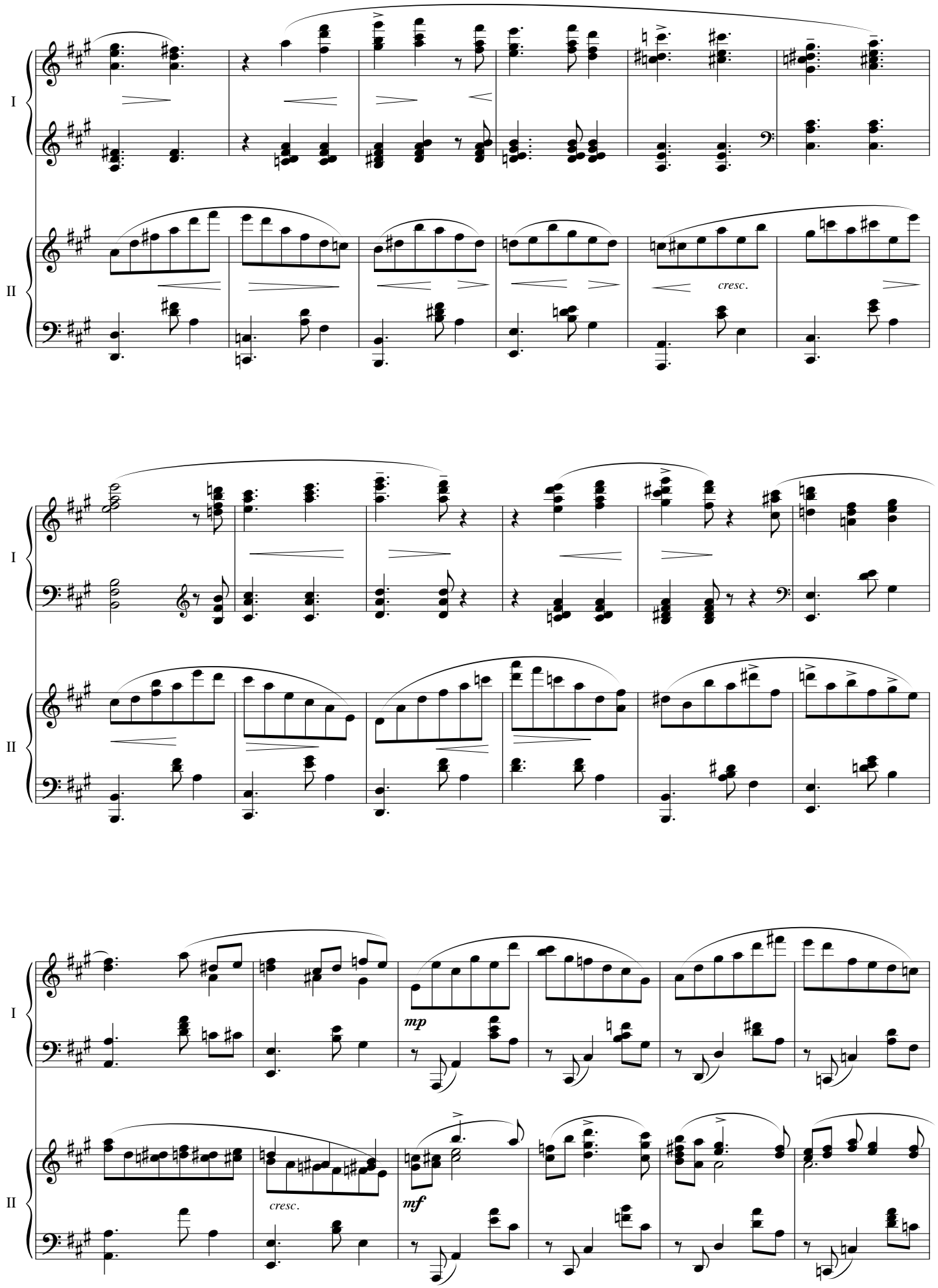

I
3
mp
(8va)
II
mp

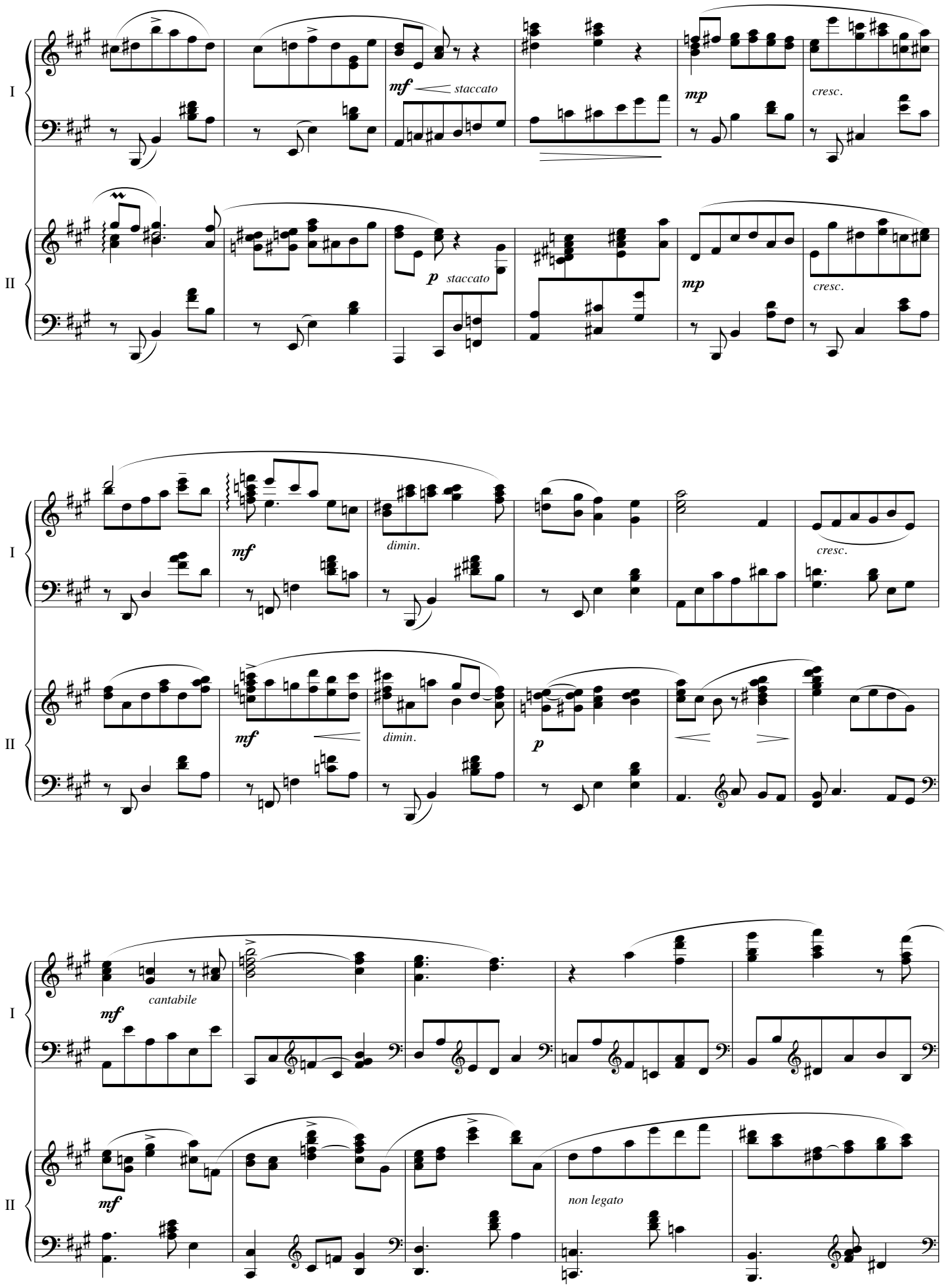

I
II
cresc.
8va
mf
poco ritard.
3
(8va)

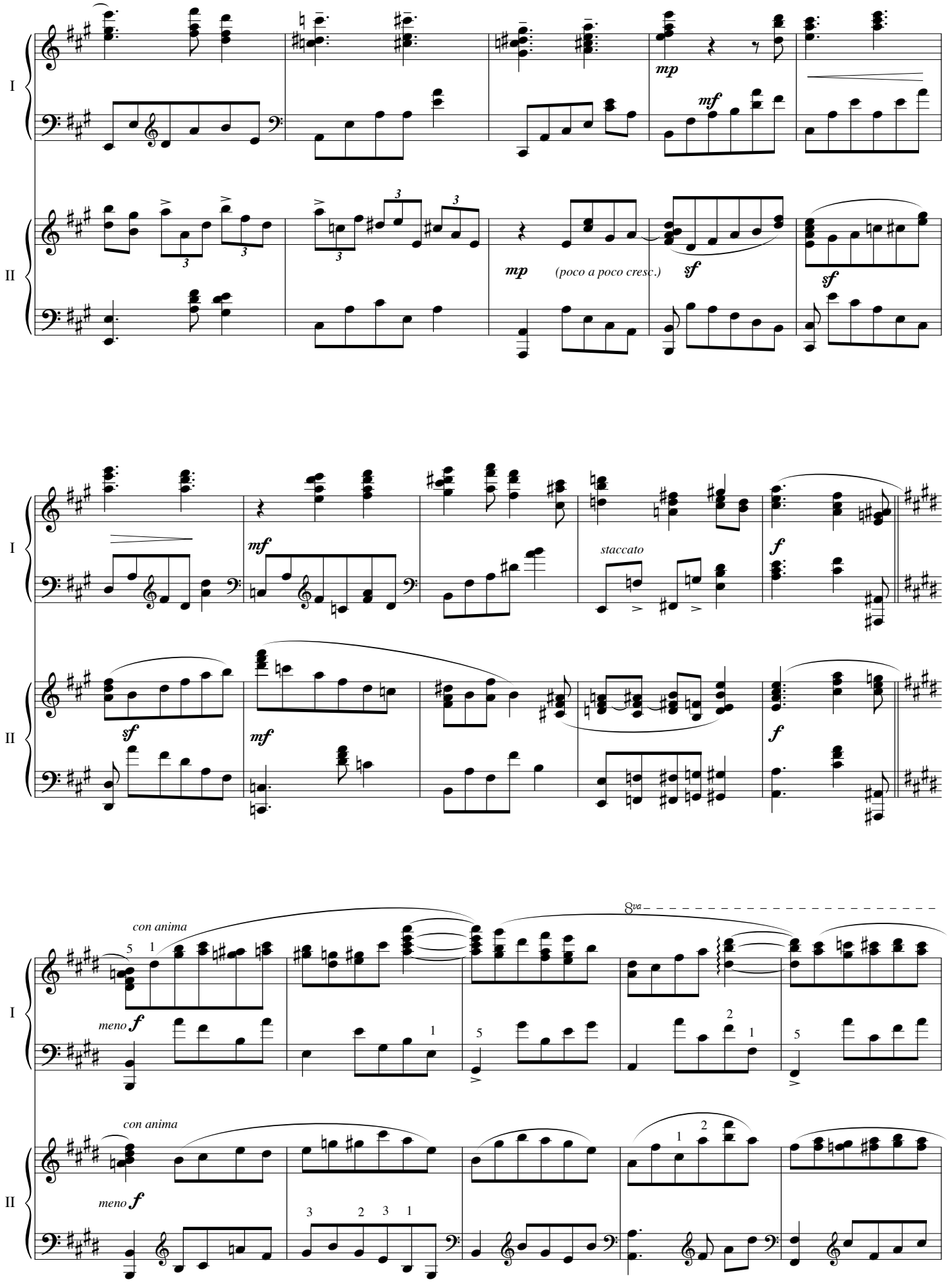
Kèlki Hel

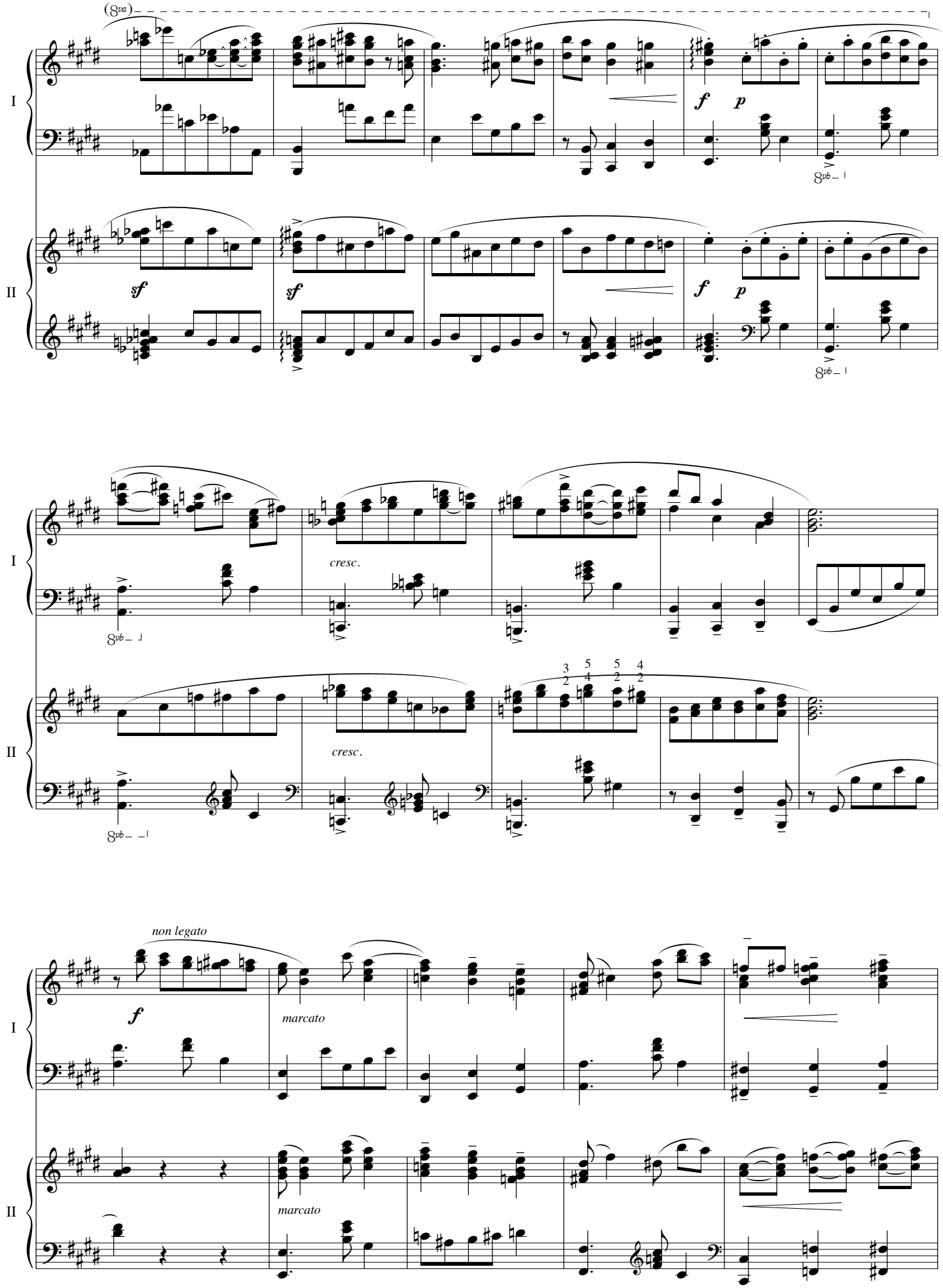
dediká na Nicole

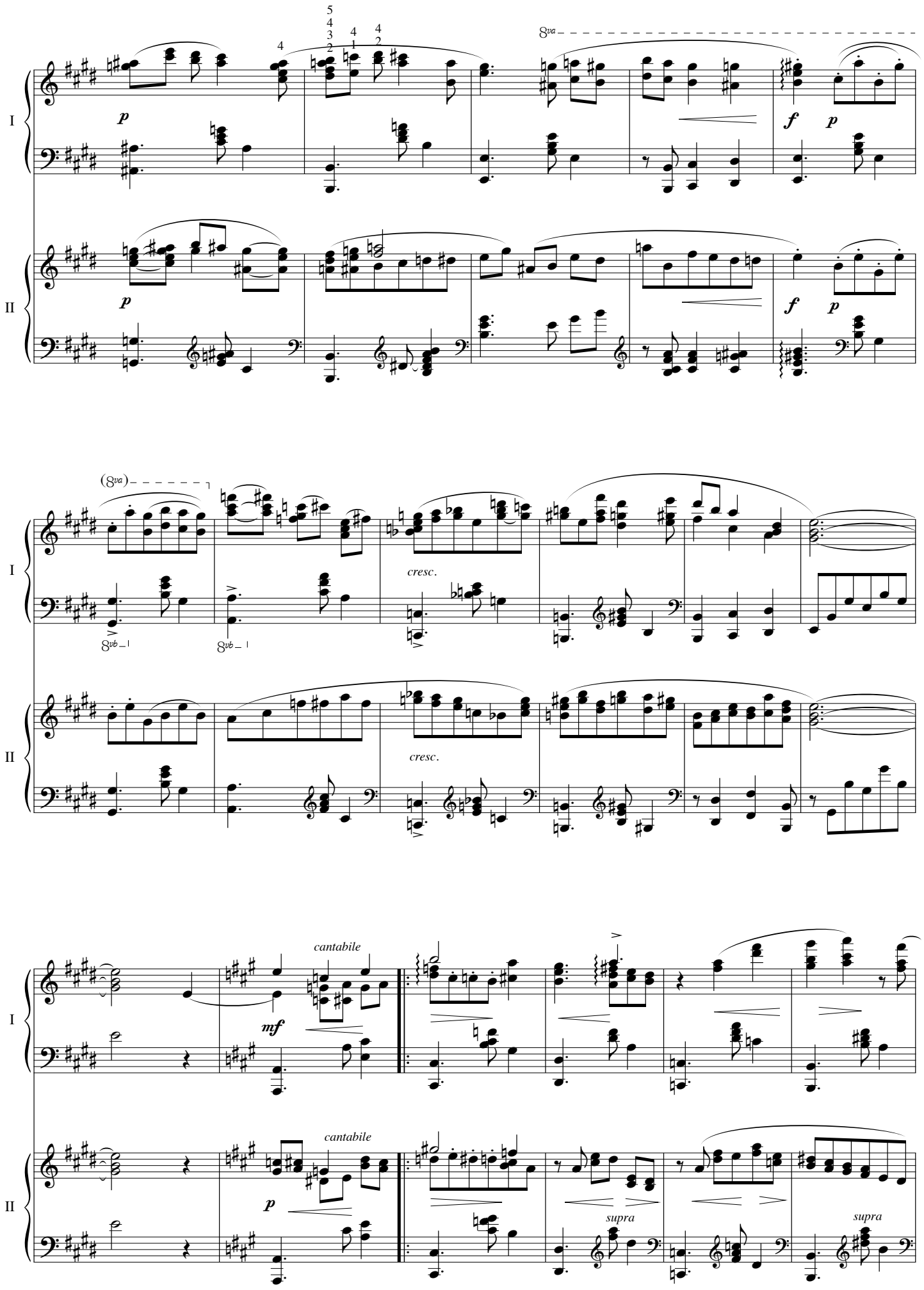


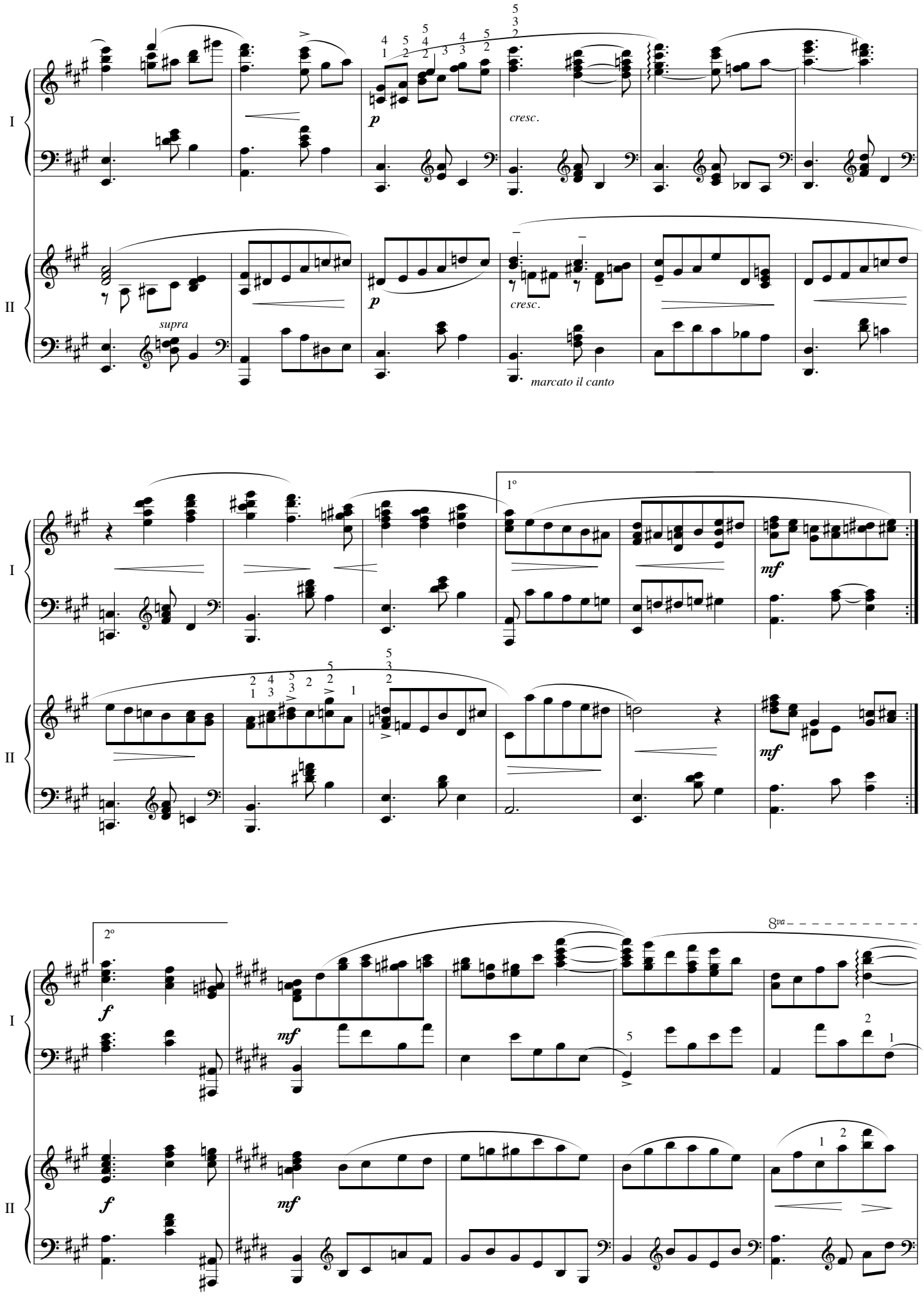

I
II
cresc.
I
II
I
II
mp
cresc.
mf

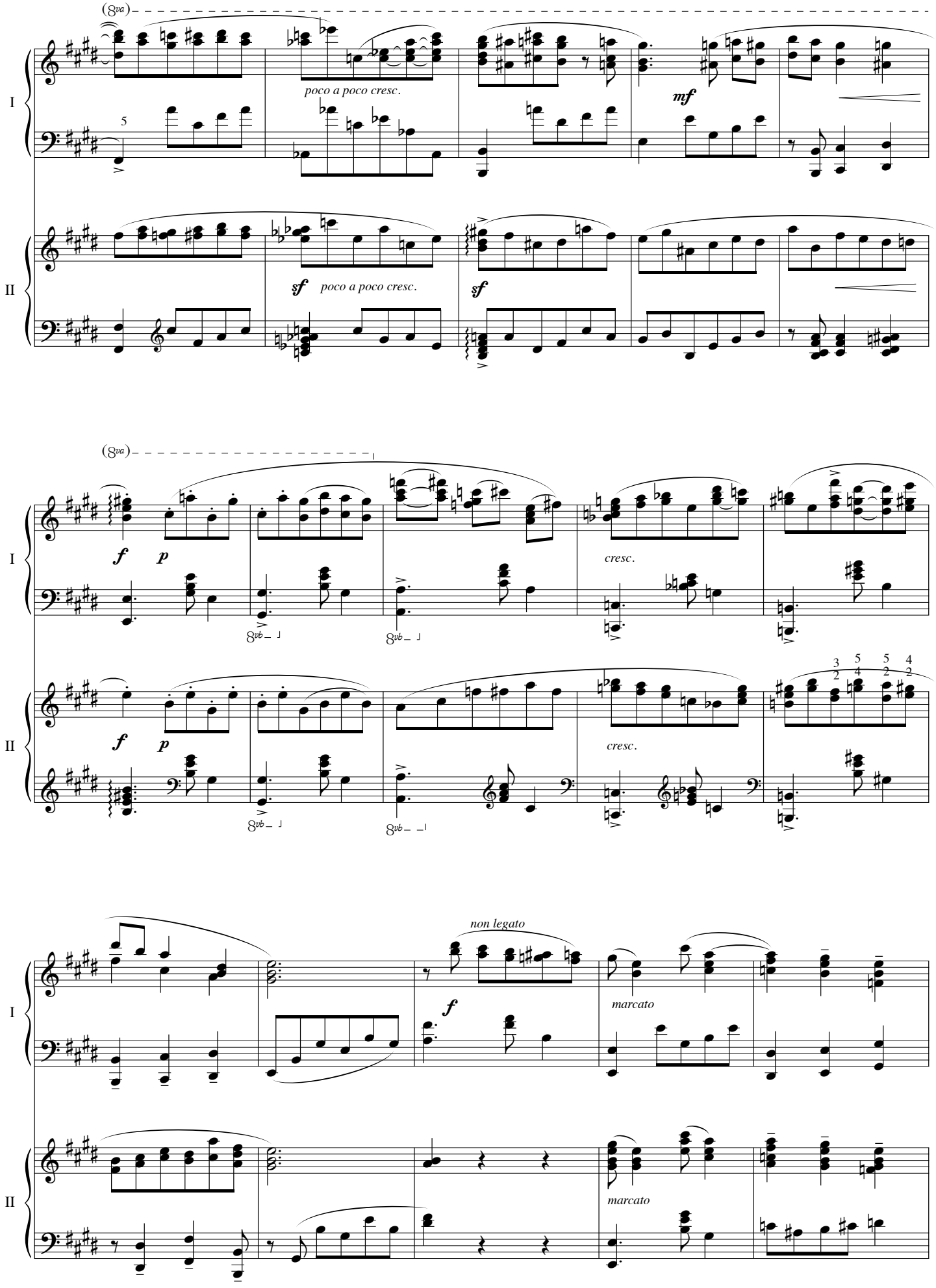

I
II
mf
staccato
mp
cresc.
p
staccato
mp
cresc.
I
II
mf
dimin.
cresc.
mf
dimin.
p
I
II
mf
cantabile
mf
non legato

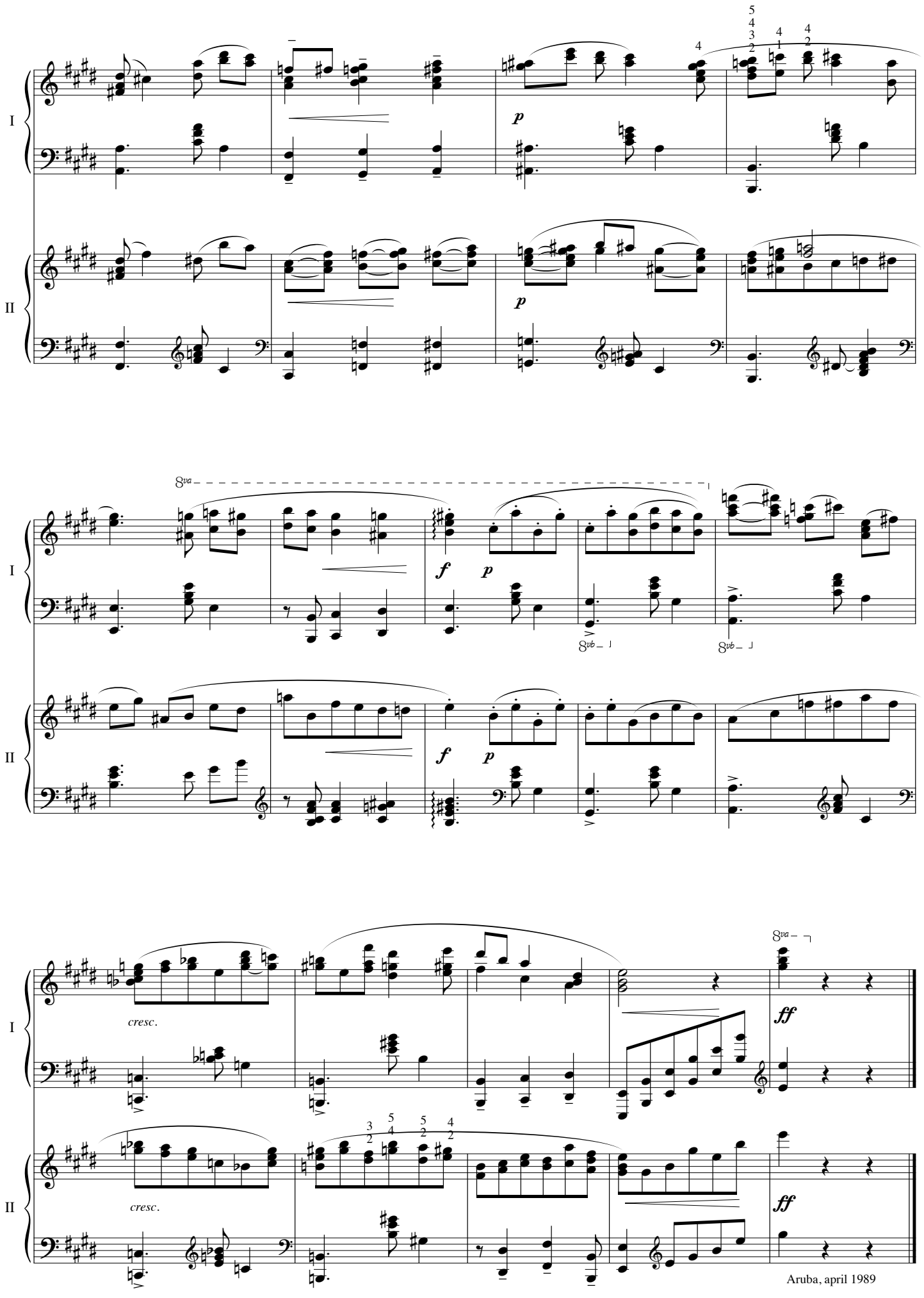

I
II
mp
mf
mp
(poco a poco cresc.)
sf
sf
I
II
mf
staccato
f
sf
mf
f
I
II
con anima
meno f
8va
con anima
meno f


(8va)
I
II
sf
sf
f
p
f
p
8vb
cresc.
cresc.
non legato
f
marcato
marcato


I
II
8va
(8va)
8vb
cresc.
cantabile
supra

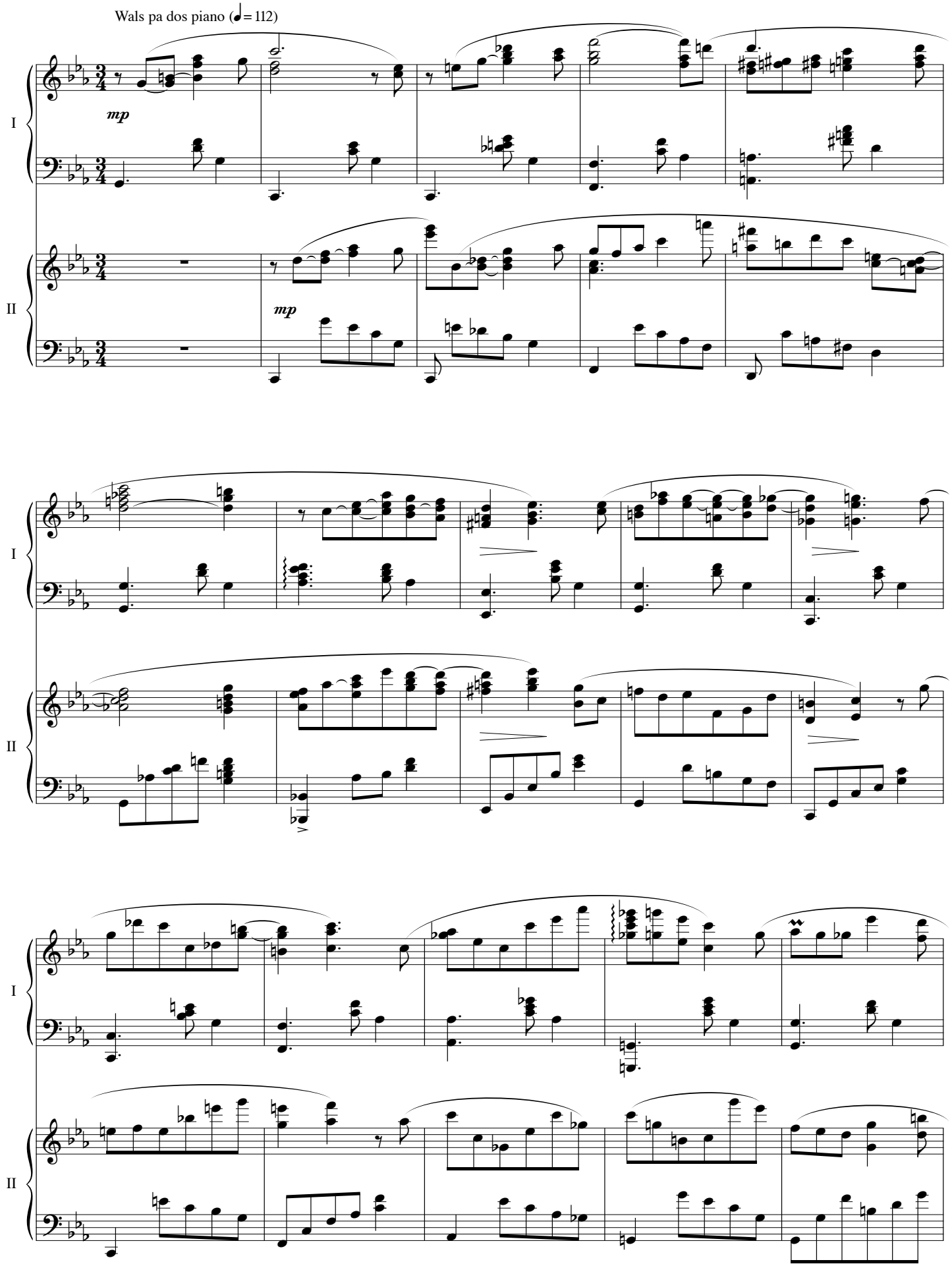

I
II
p
cresc.
supra
marcato il canto
1º
mf
2º
f
8va

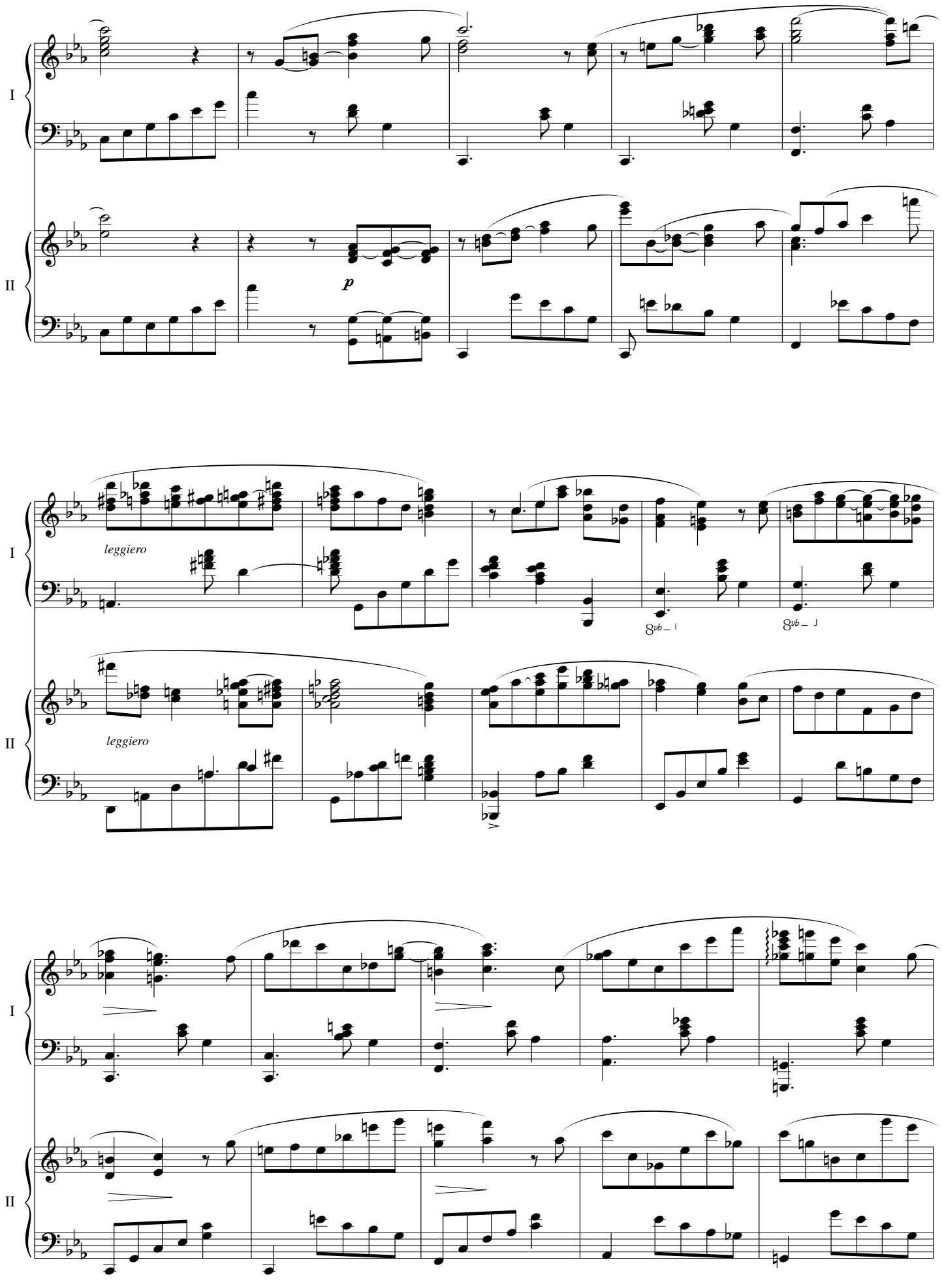

(8va)
poco a poco cresc.
mf
sf
poco a poco cresc.
sf
I
II
(8va)
f
p
8vb
cresc.
f
p
8vb
cresc.
non legato
f
marcato
marcato

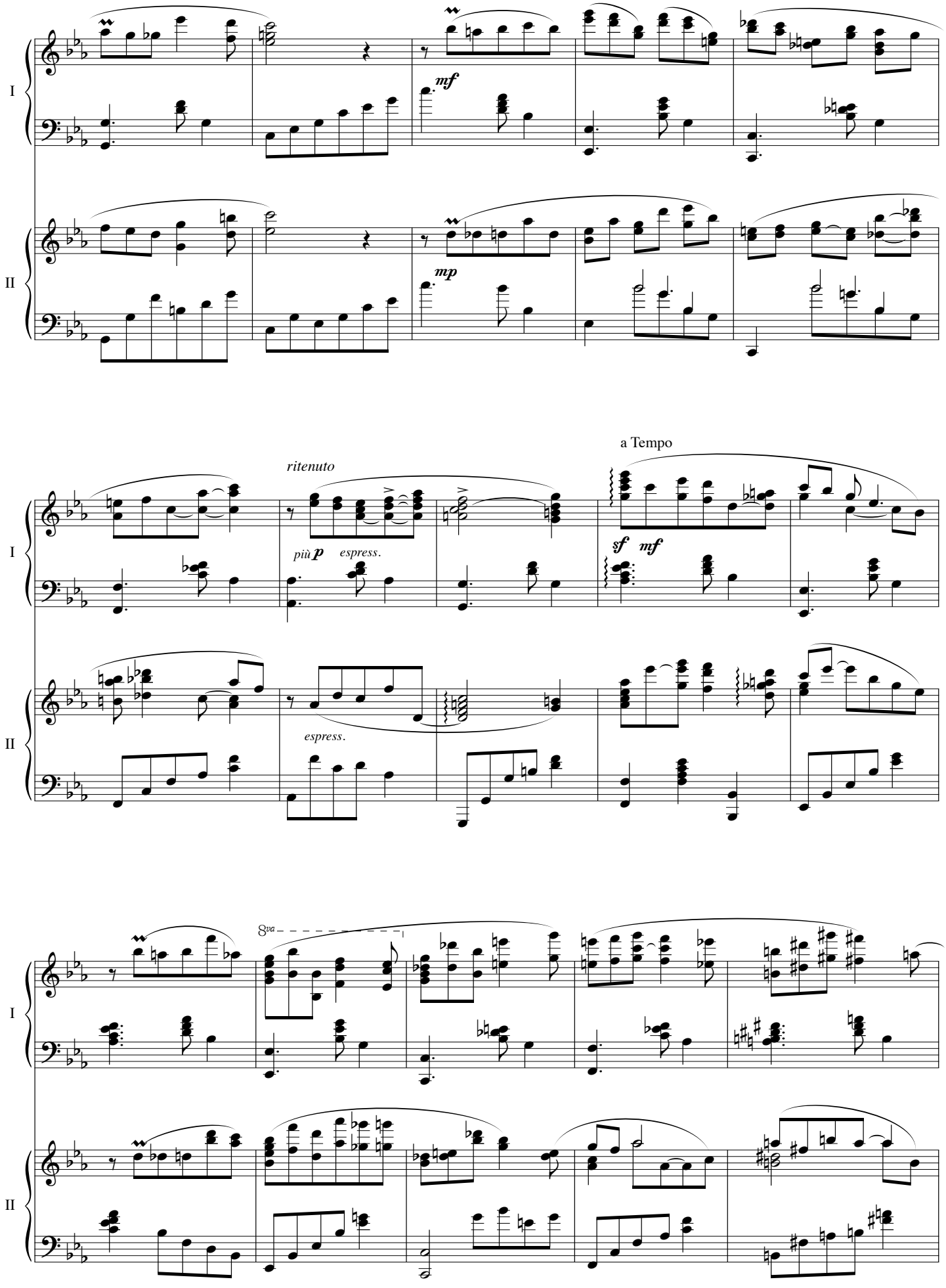

I
II
p
8va
f
p
8vb
cresc.
ff
Aruba, april 1989

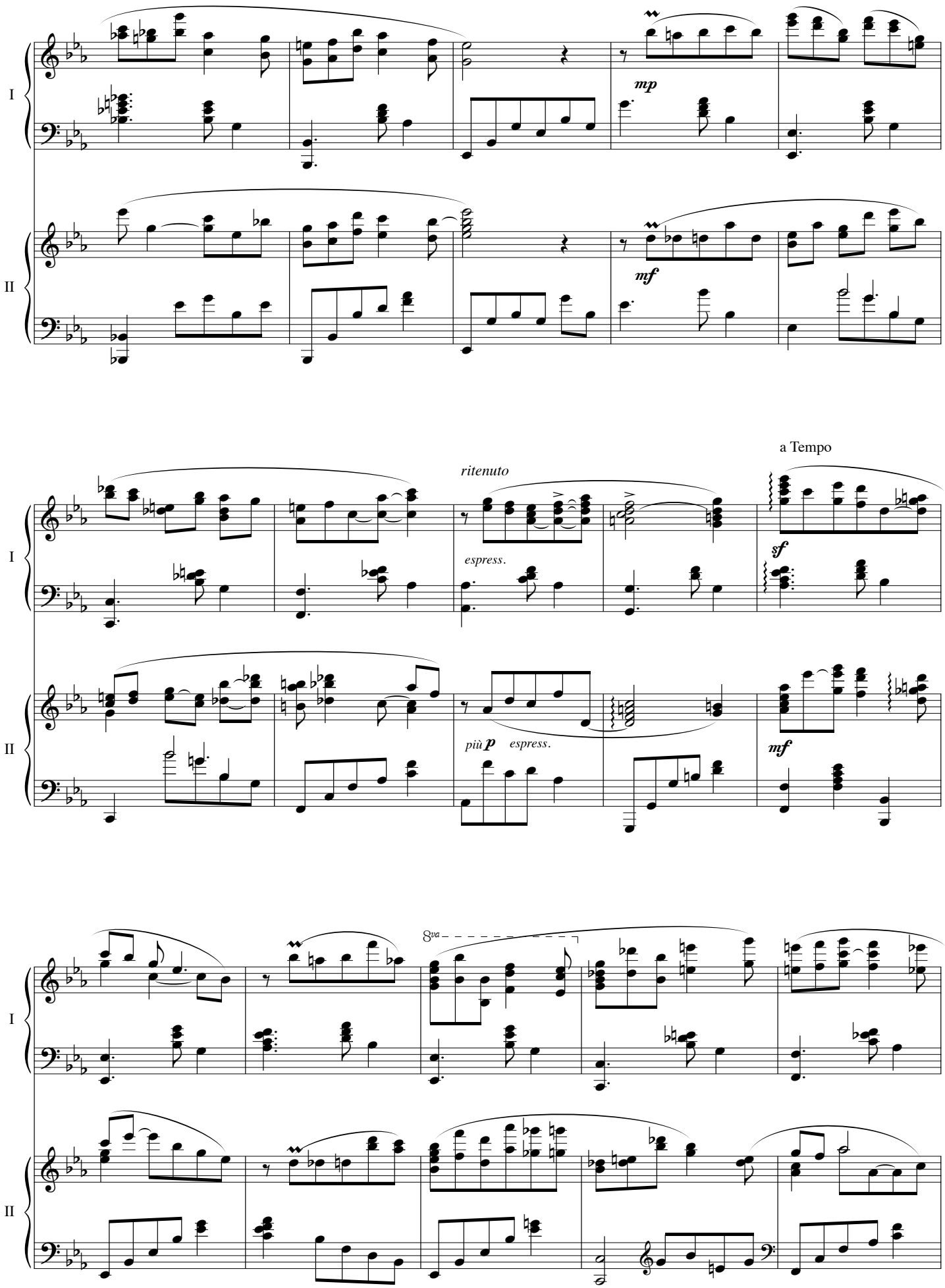
Mi amigu laman

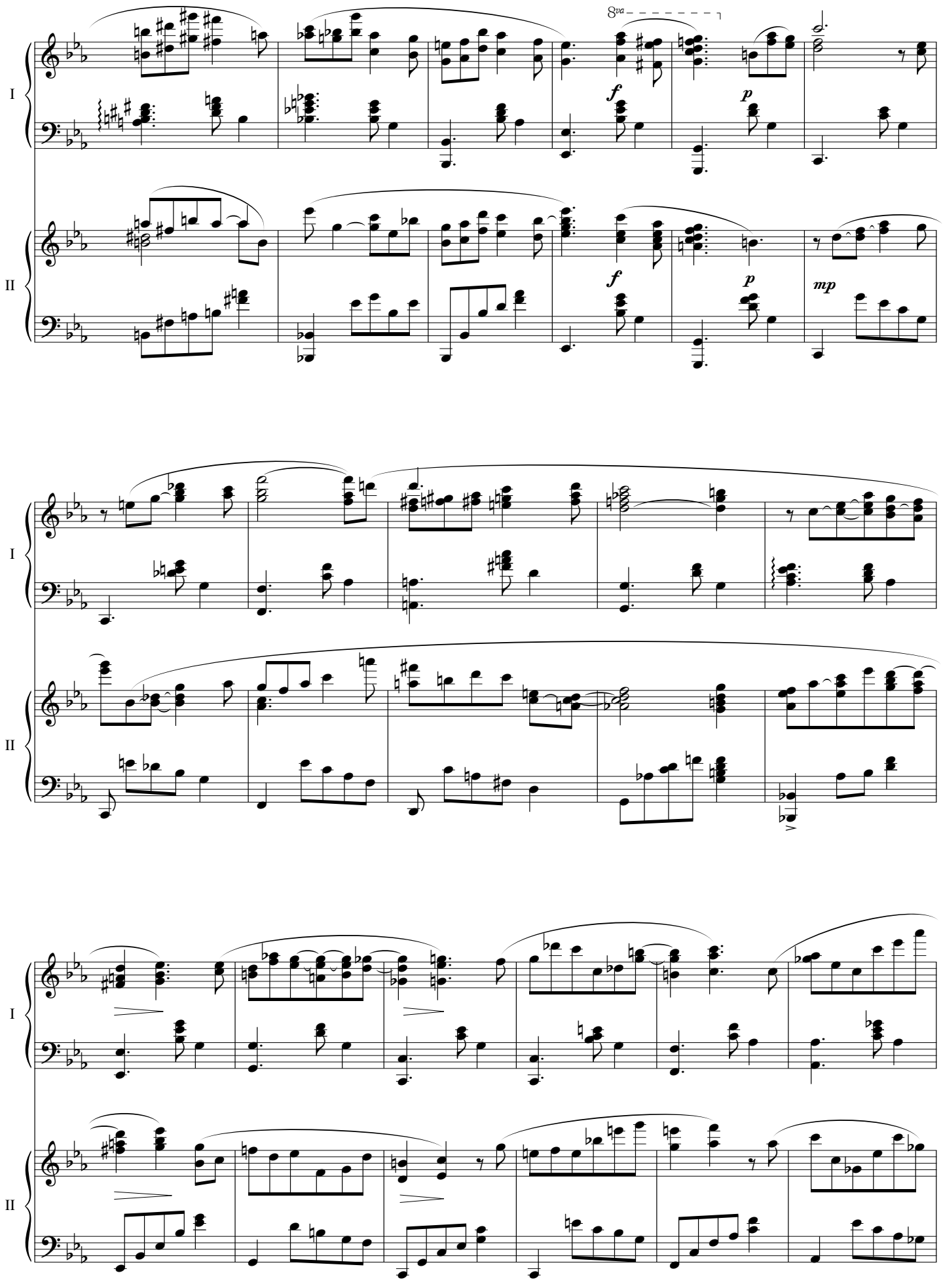
dediká na Carel de Haseth

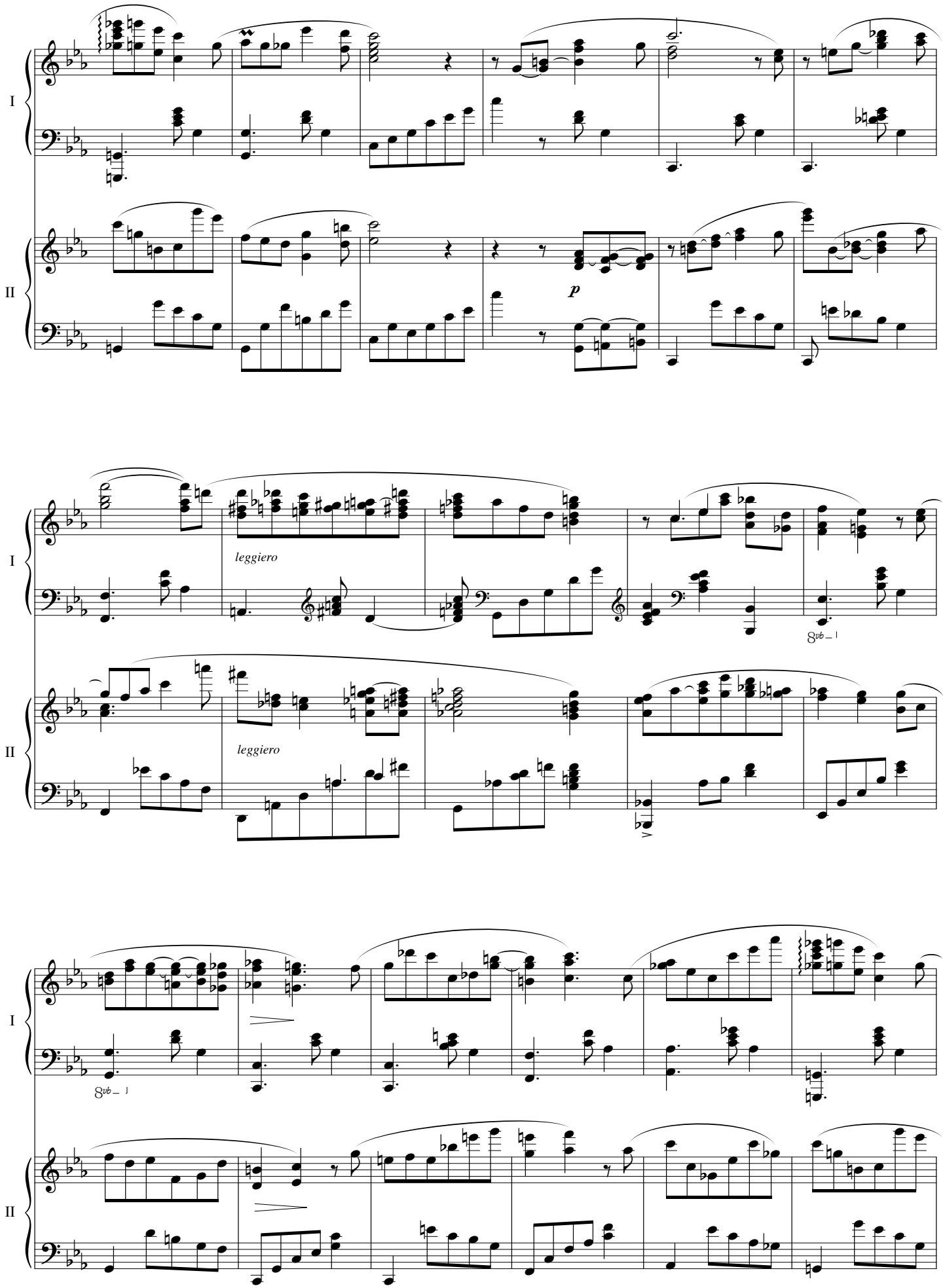


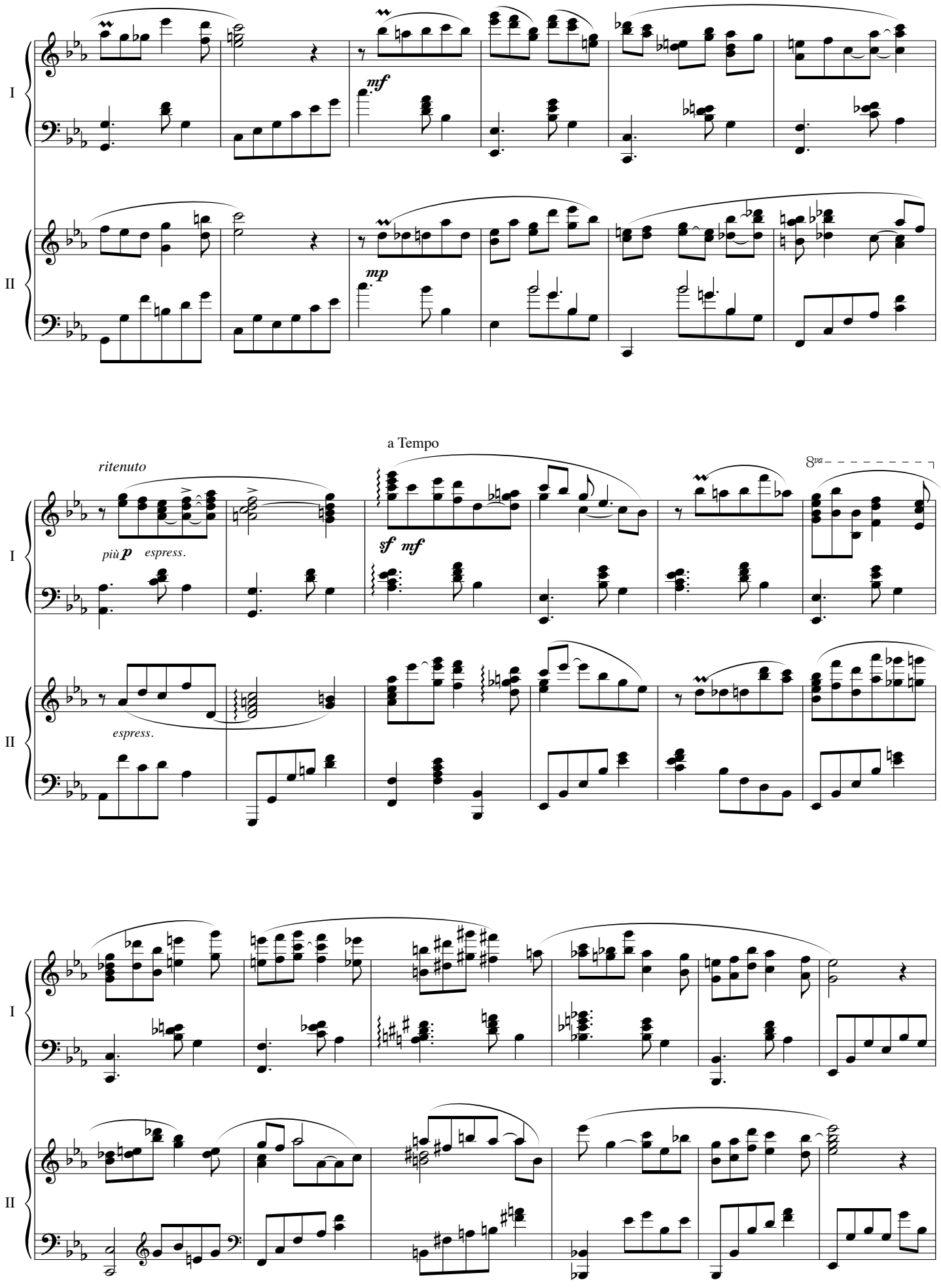

I
II
p
leggiero
leggiero
8vb
8vb

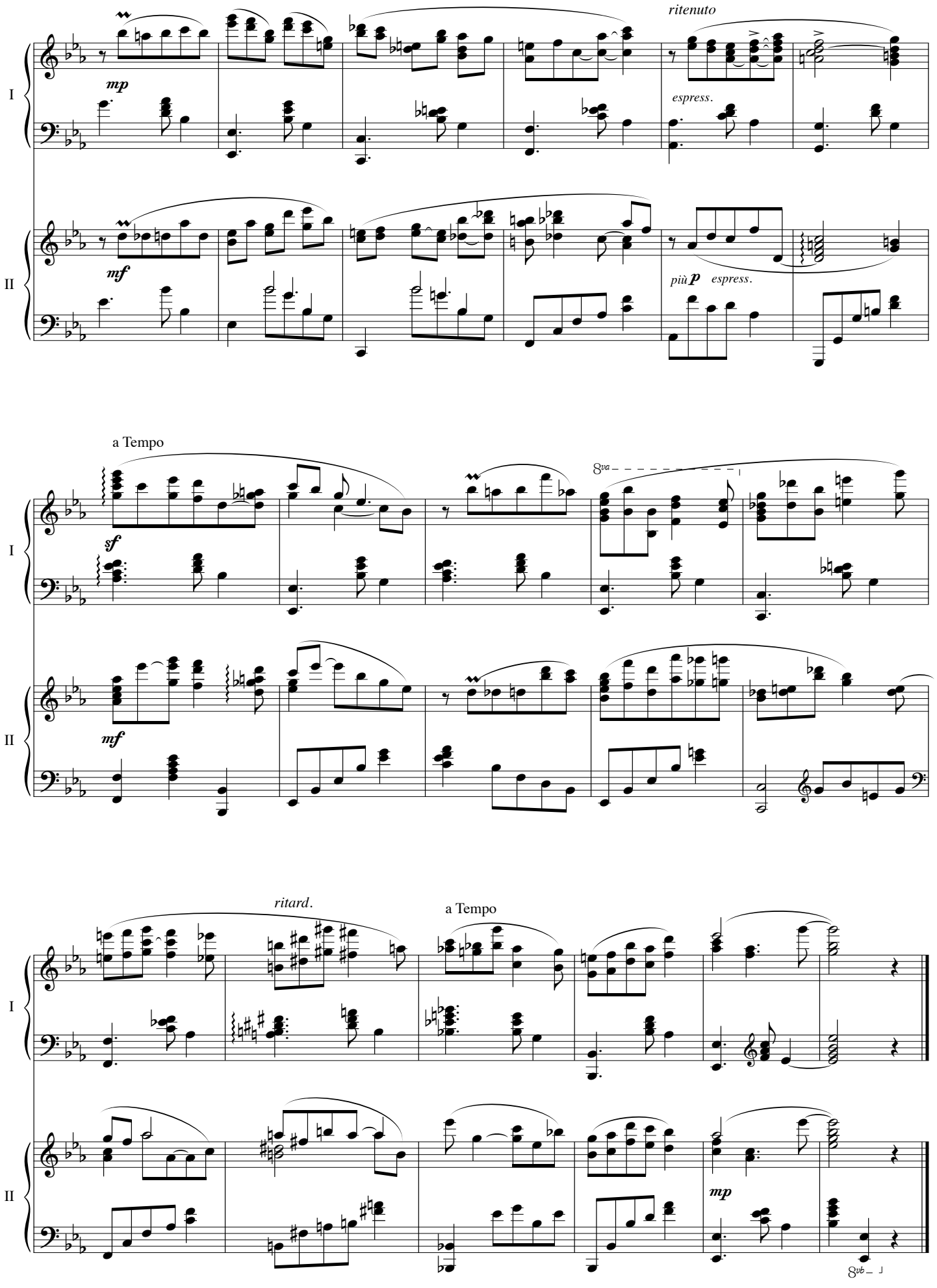

I
II
mf
mp
ritenuto
più p espress.
espress.
a Tempo
sf mf
8va


I
II
mp
mf
ritenuto
espress.
a Tempo
sf
più p espress.
mf
8va


I
II
8va
f
p
f
p
mp
I
II
I
II


I
II
p
leggiero
leggiero
8vb
8vb

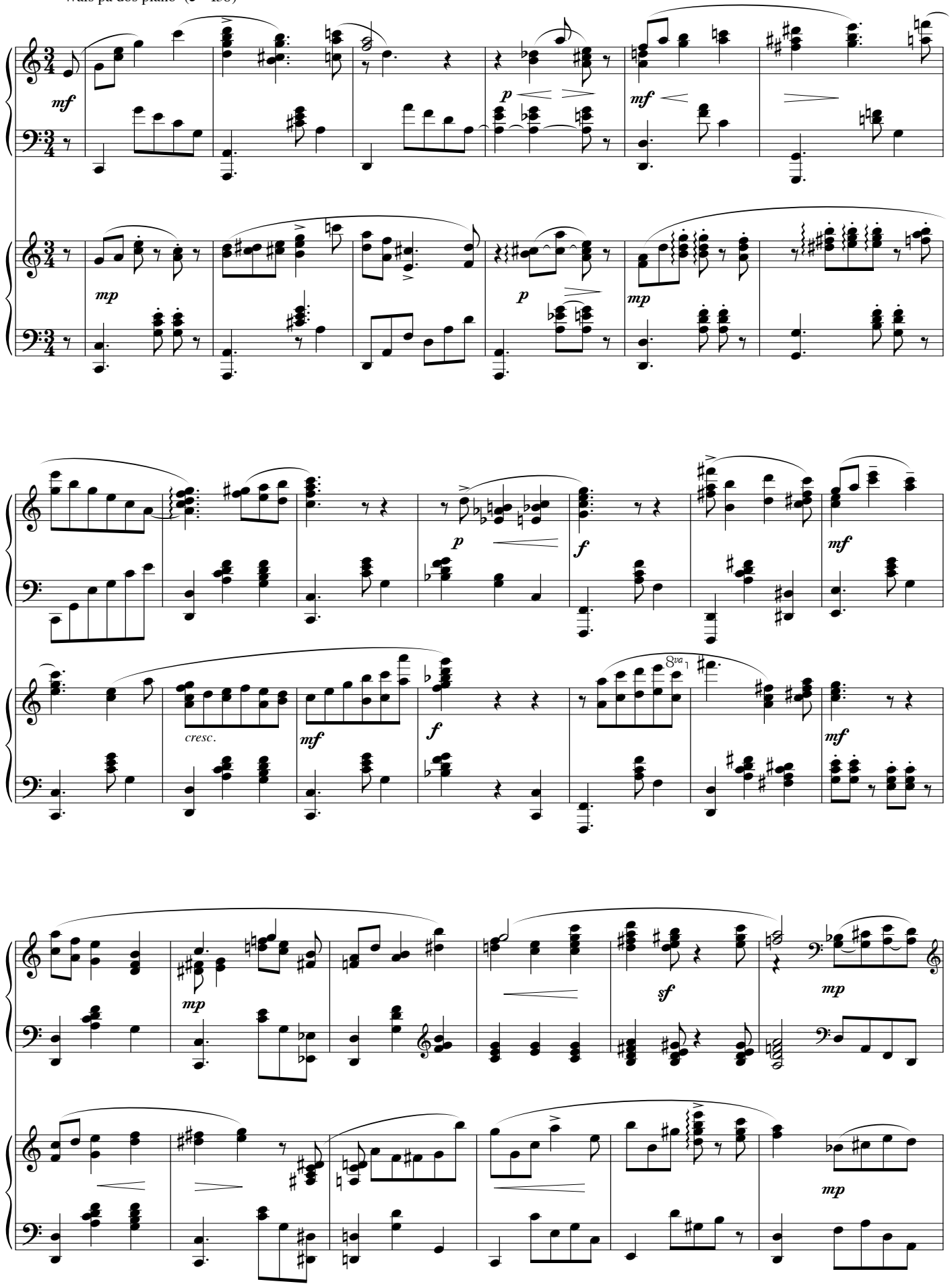

I
II
mf
mp
a Tempo
ritenuto
più p espress.
espress.
sf mf
8va

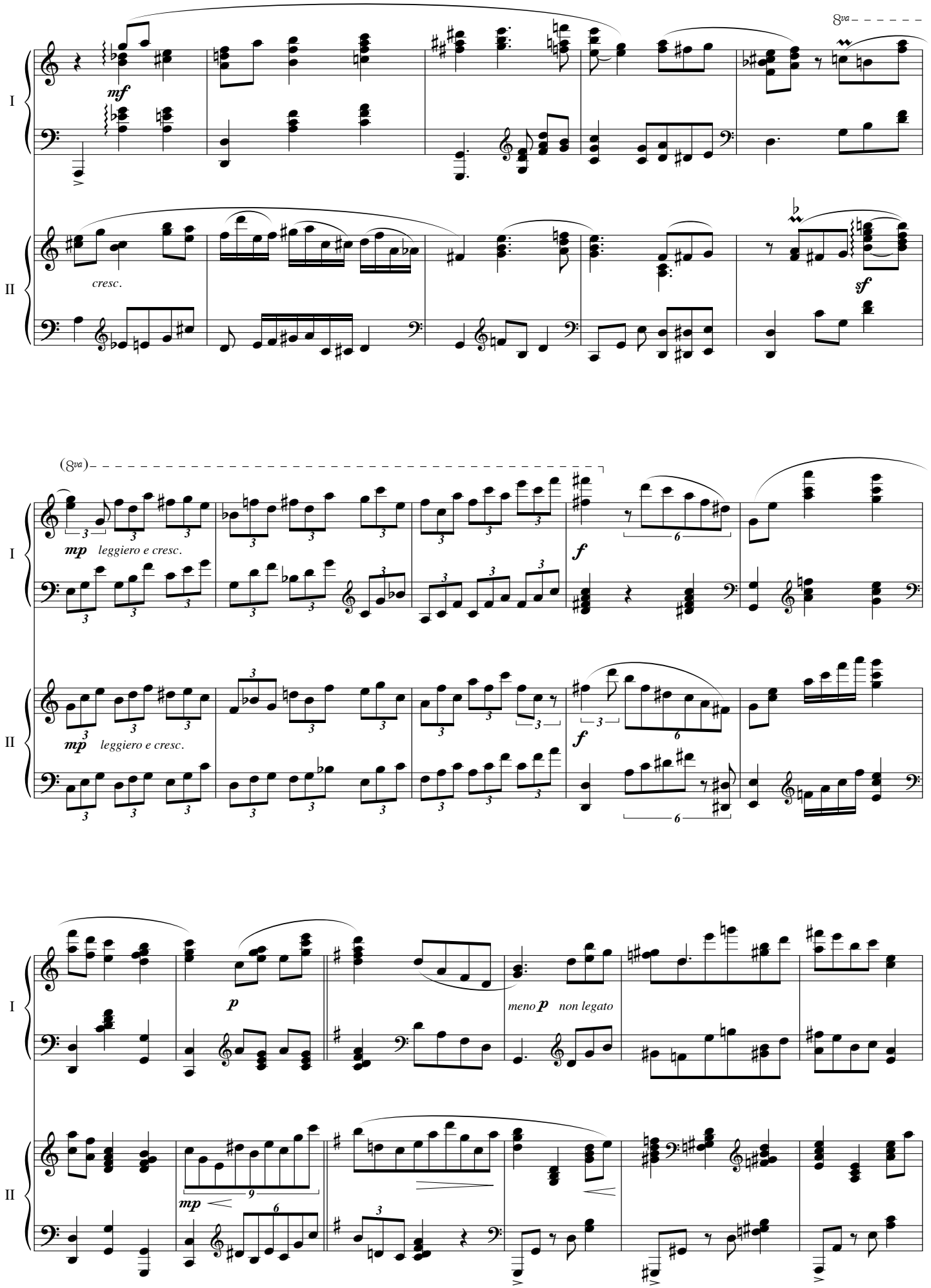

ritenuto
mp
espress.
mf
più p espress.
a Tempo
sf
8va
mf
ritard.
a Tempo
mp
8vb
I
II

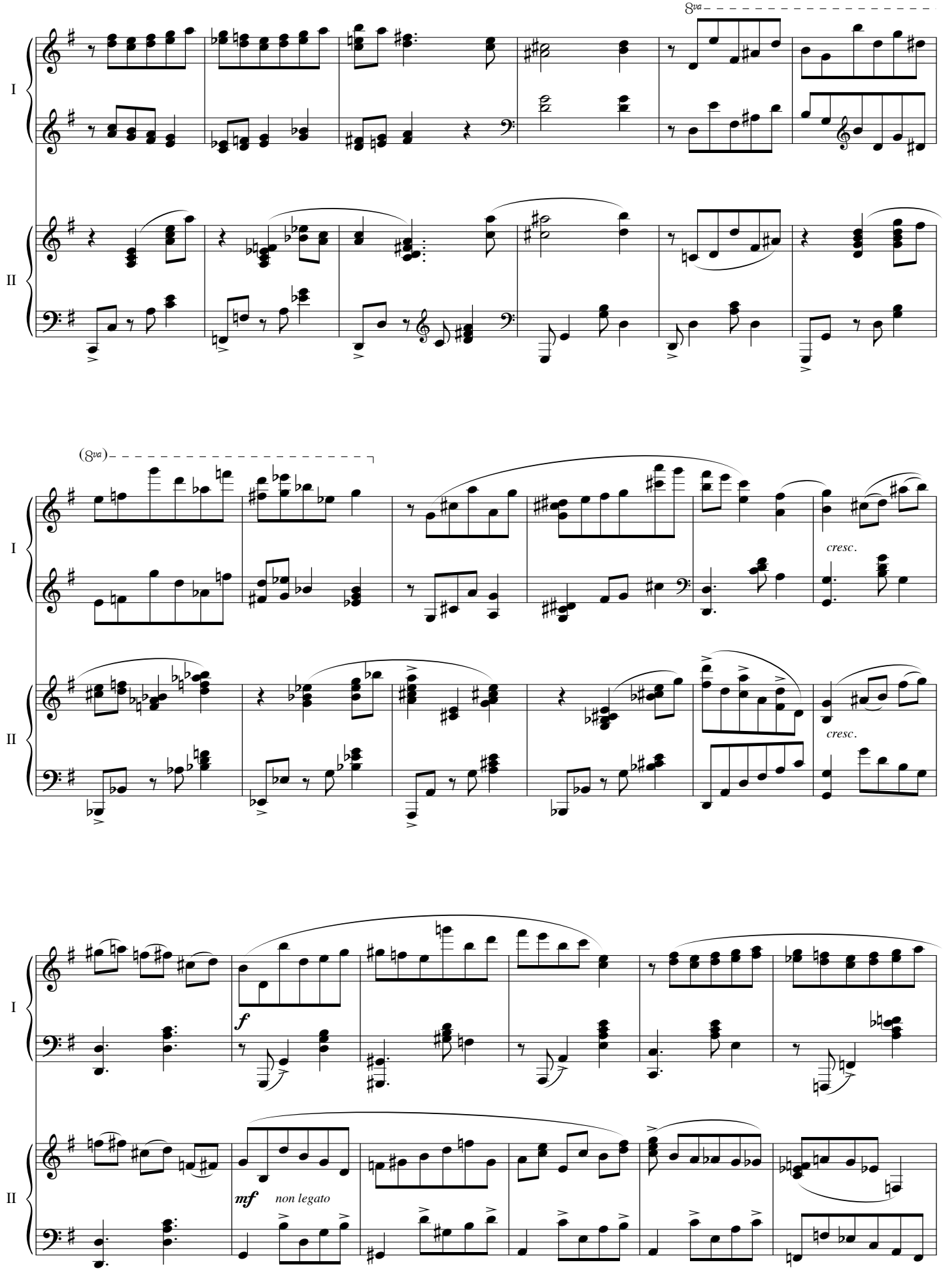
Paso Real

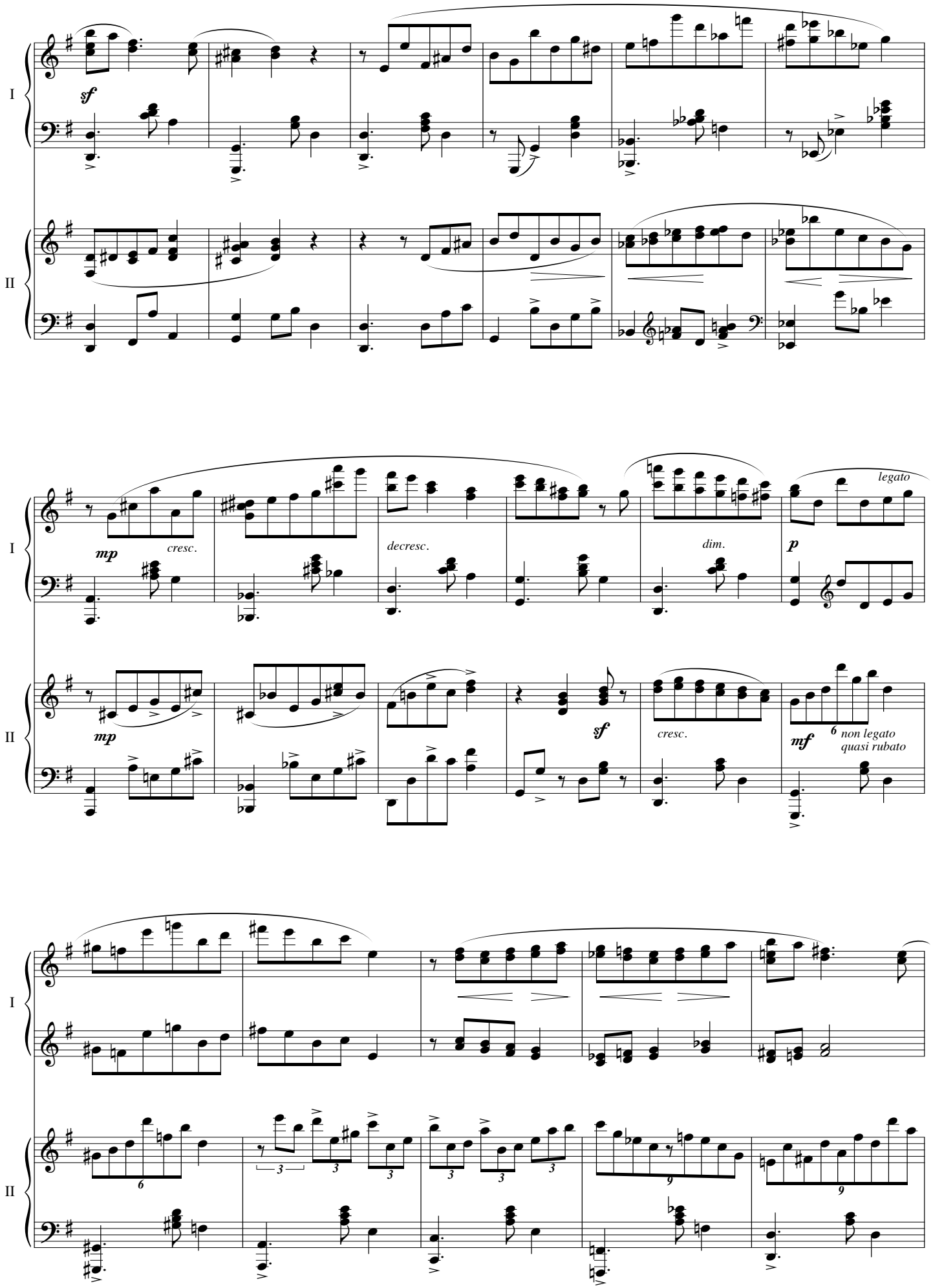
dediká na Diane

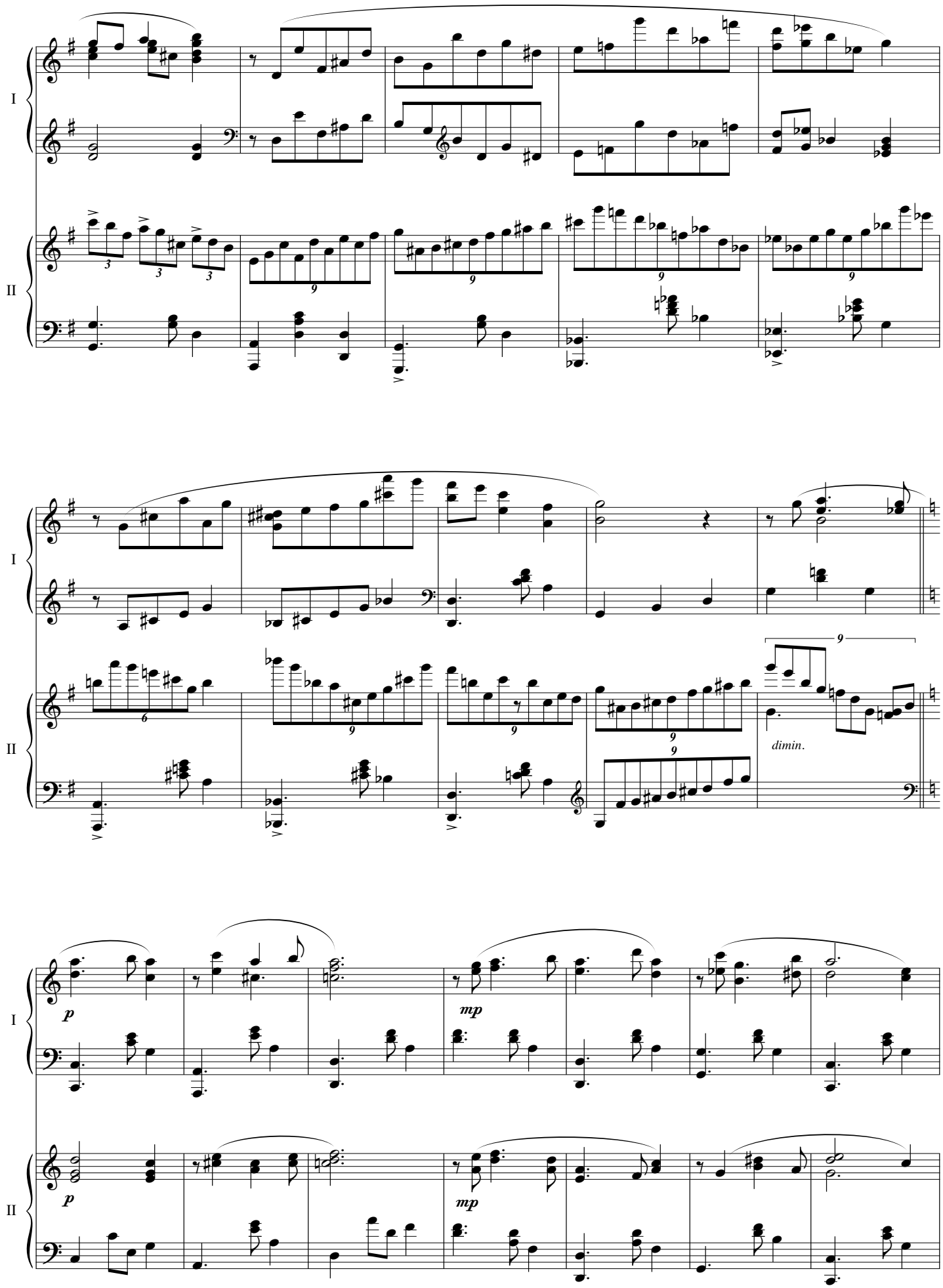
Wals pa dos piano (♩= 138)

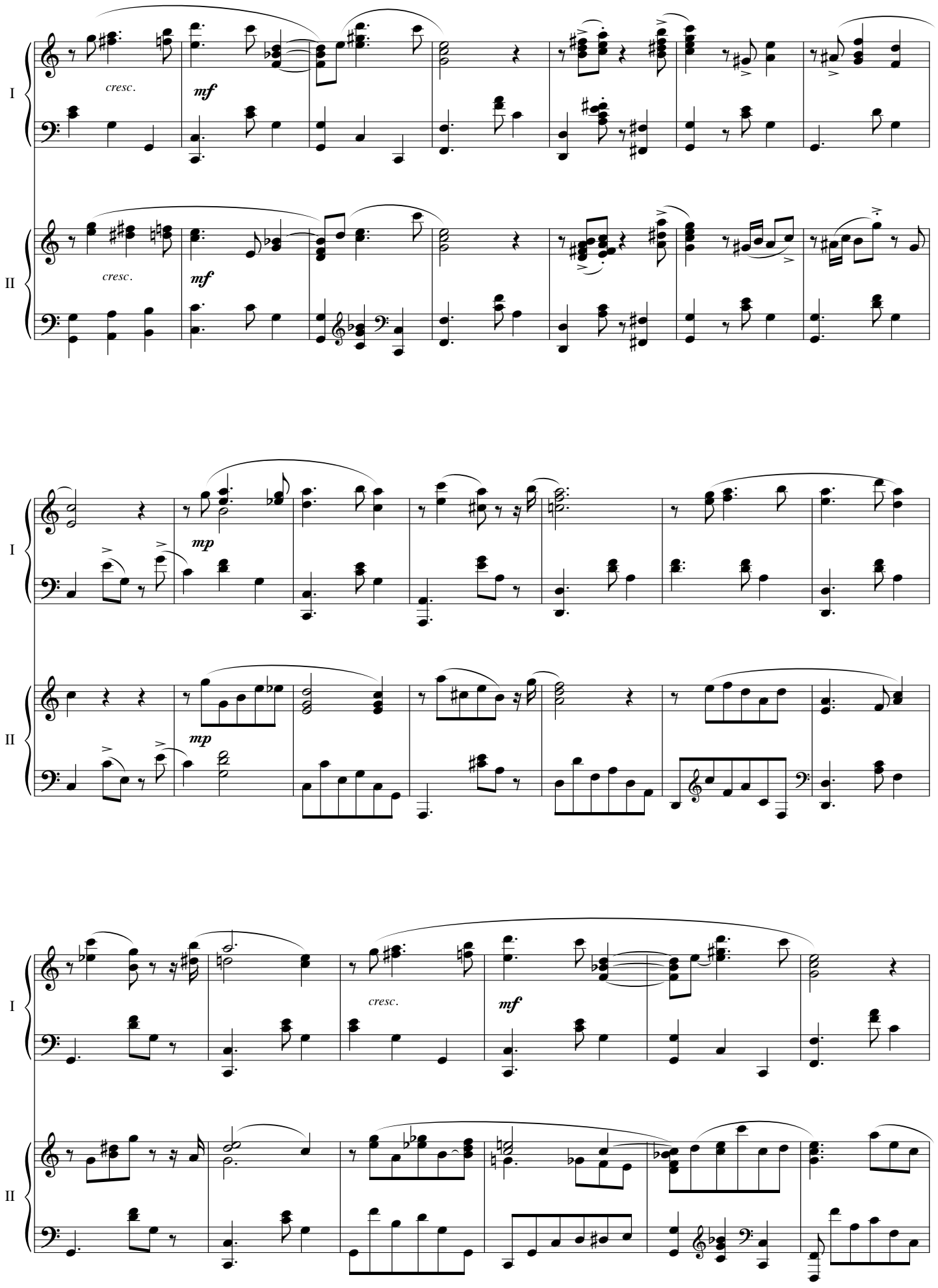


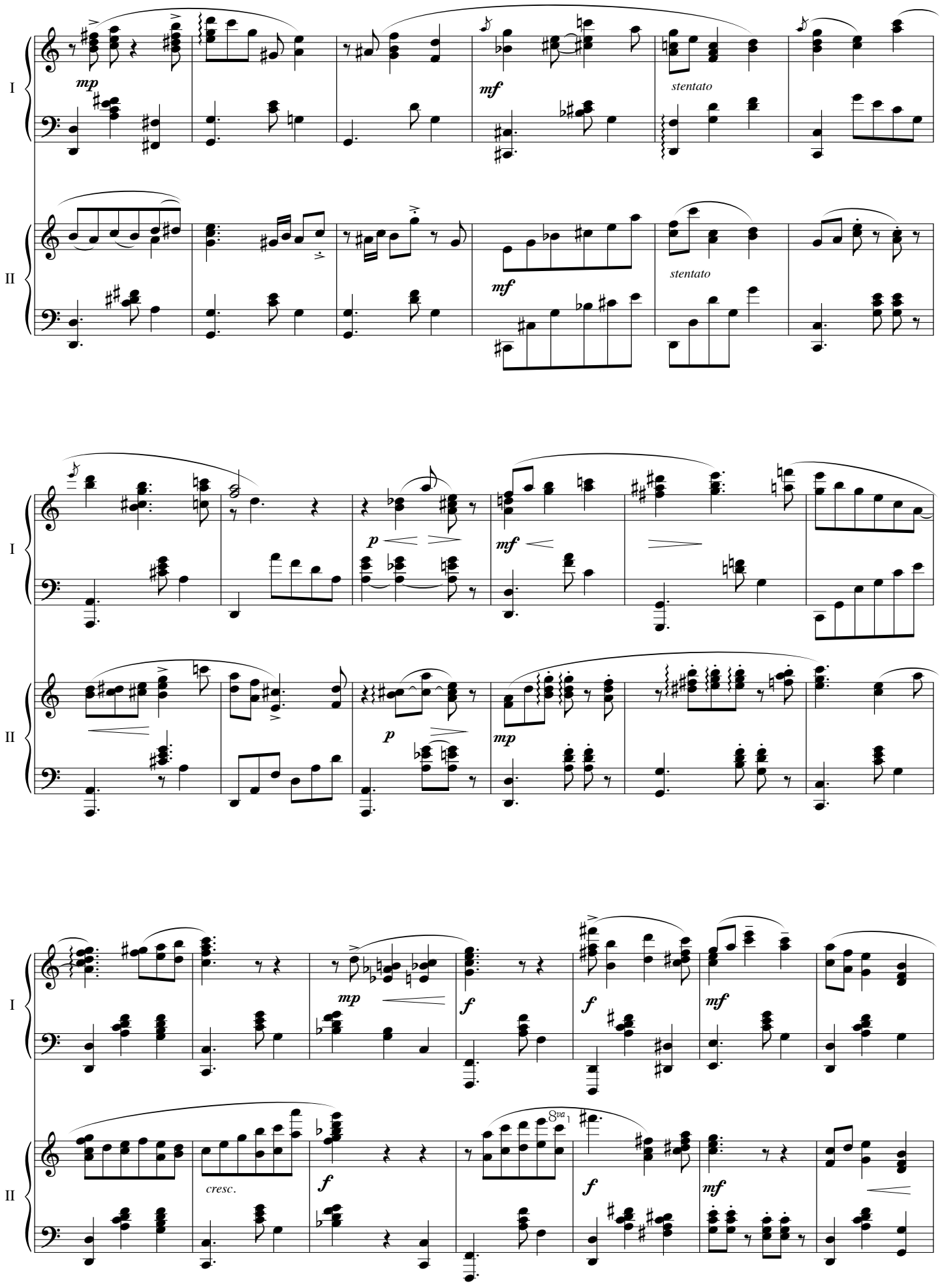

I
II
8va
mf
cresc.
sf
(8va)
mp leggiero e cresc.
f
p
meno p non legato
mp

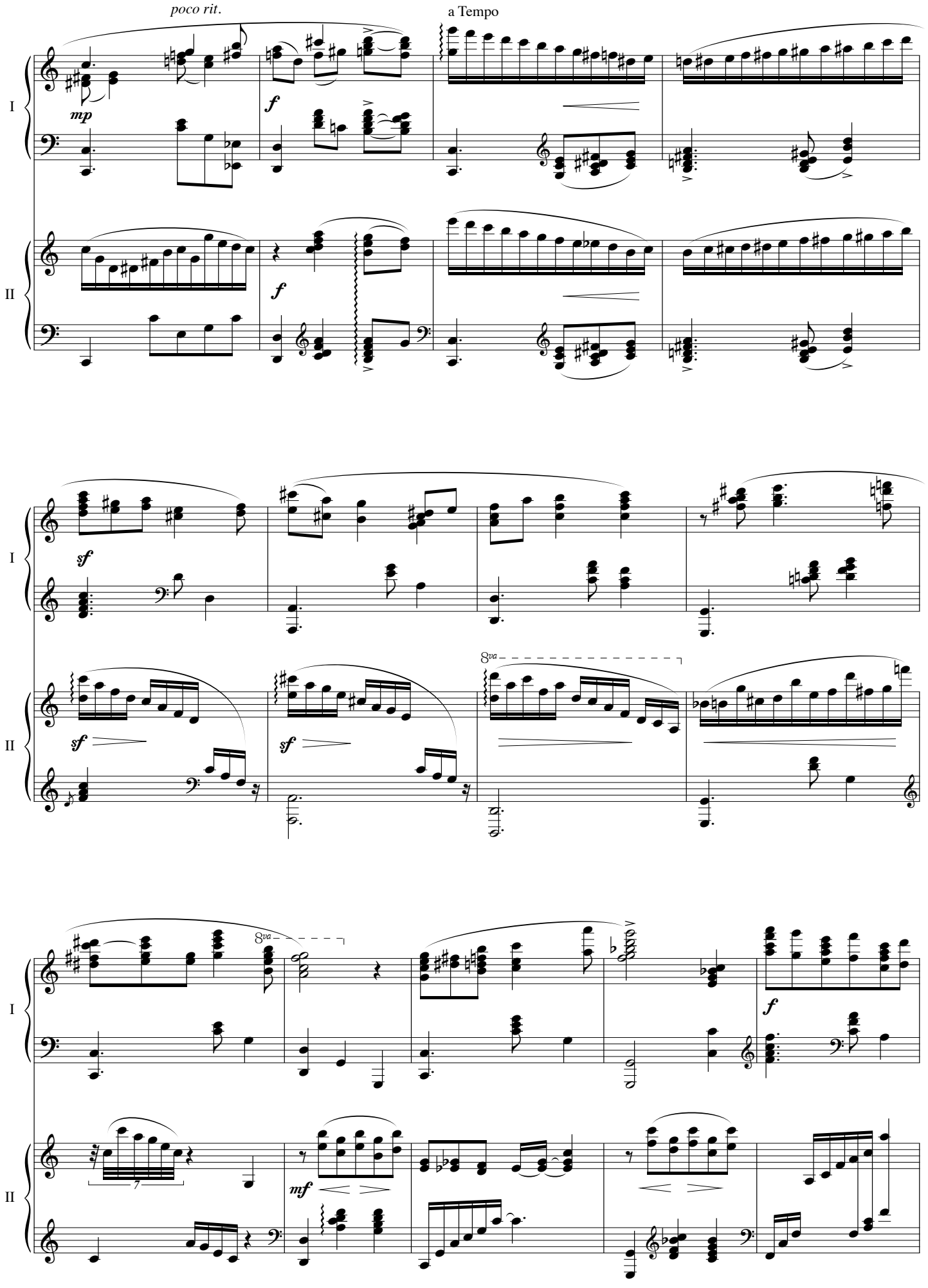

I
II
8va
(8va)
cresc.
cresc.
f
mf
non legato

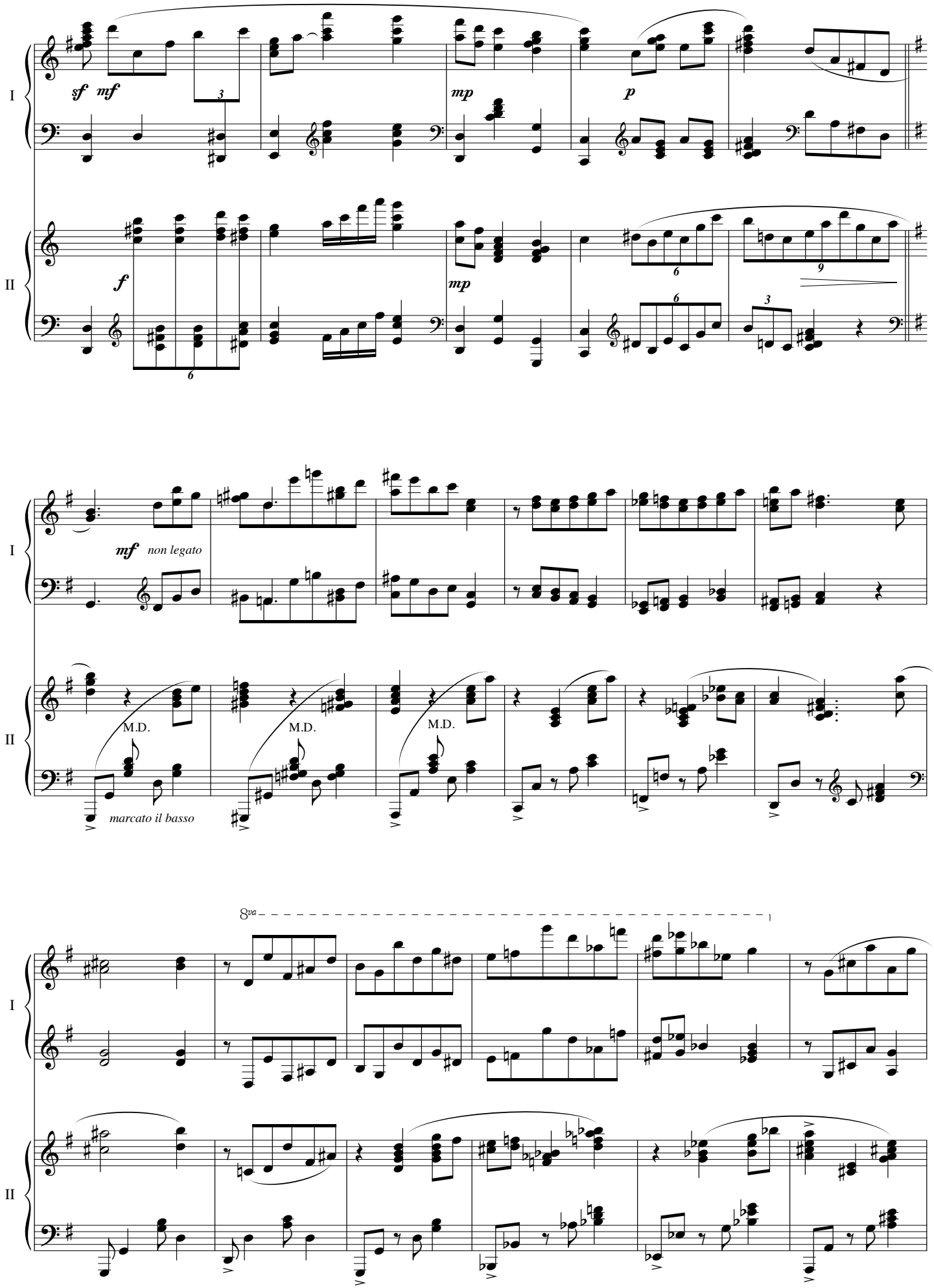

I
II
sf
mp
cresc.
decresc.
dim.
p
legato
mp
sf
cresc.
mf
6
non legato
quasi rubato
6
3
3
3
3
3
3
9
9

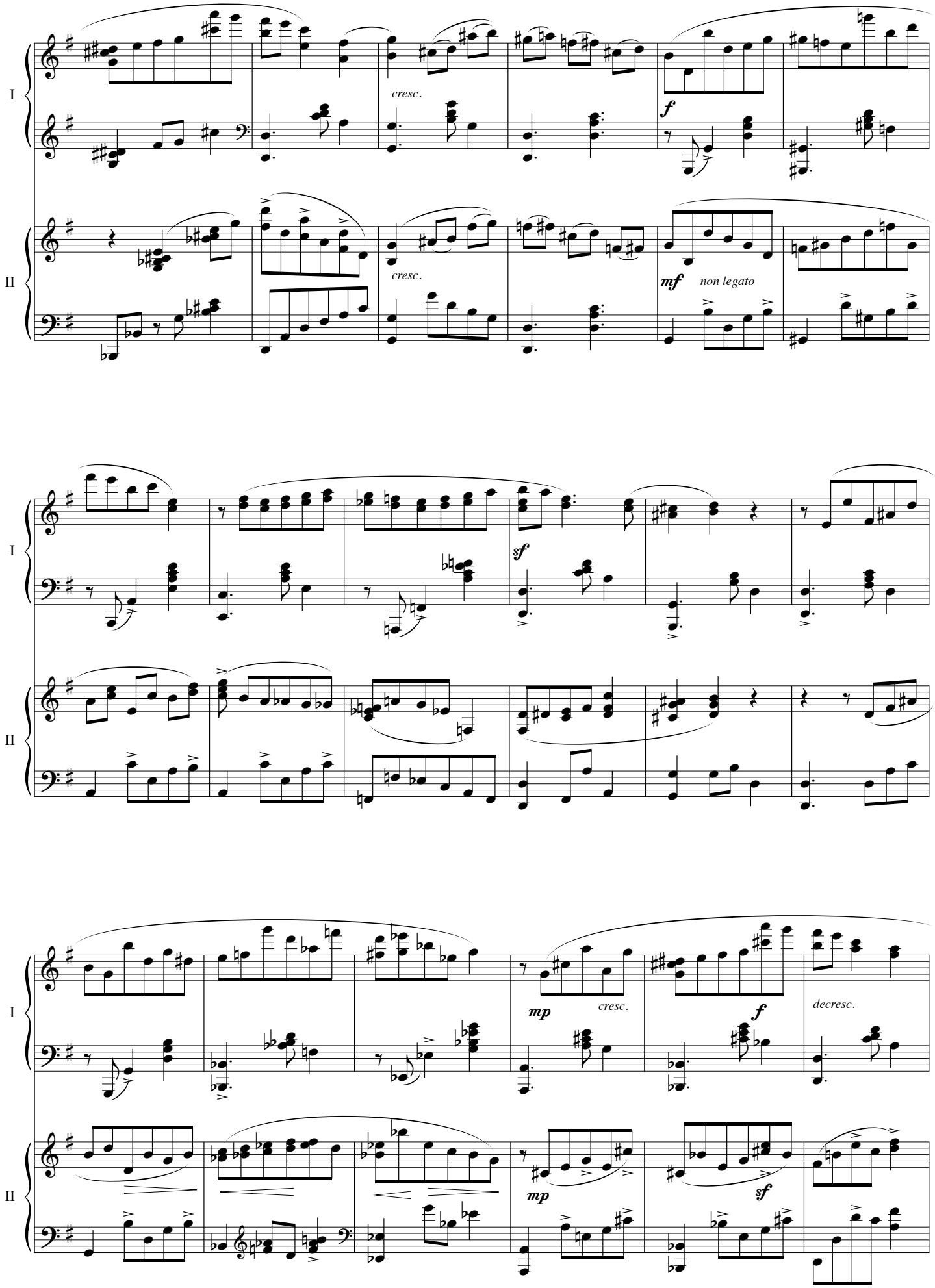

I
II
I
II
dimin.
I
II

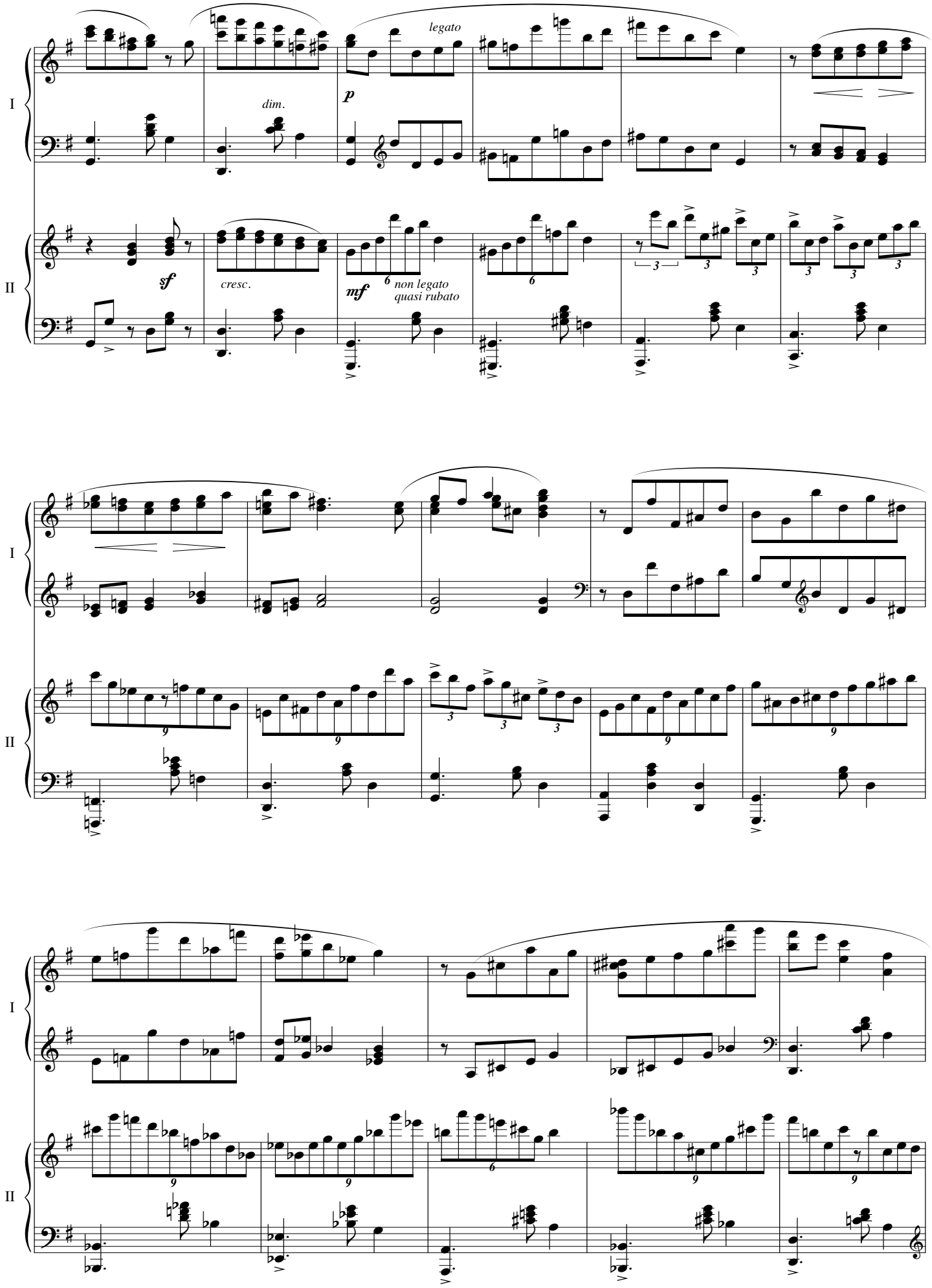

I
II
cresc.
mf
cresc.
mf
I
II
mp
mp
I
II
cresc.
mf

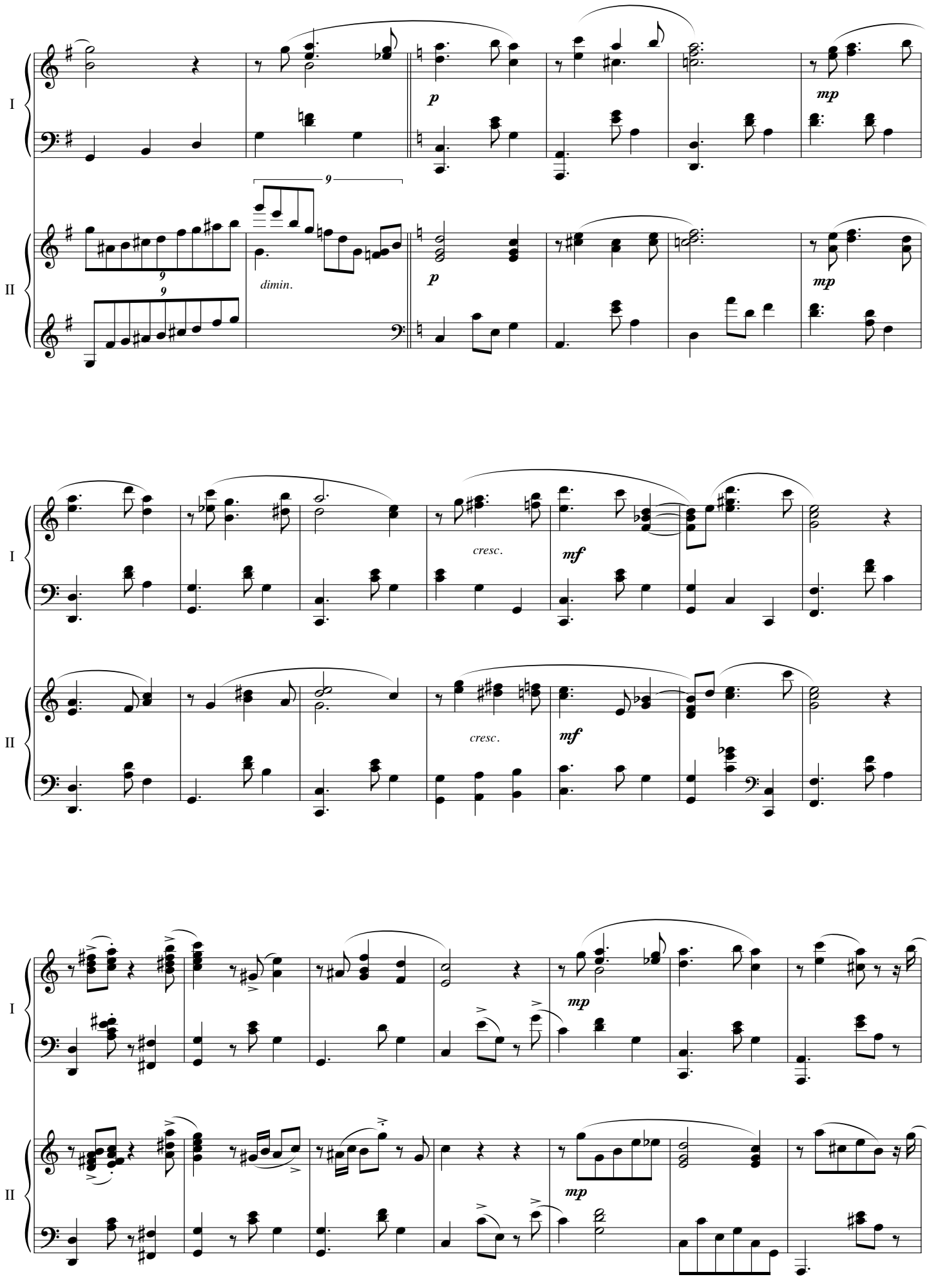

I
II
mp
mf
stentato
mf
stentato
I
II
p
mf
p
mp
I
II
mp
f
f
mf
cresc.
f
8va
f
mf

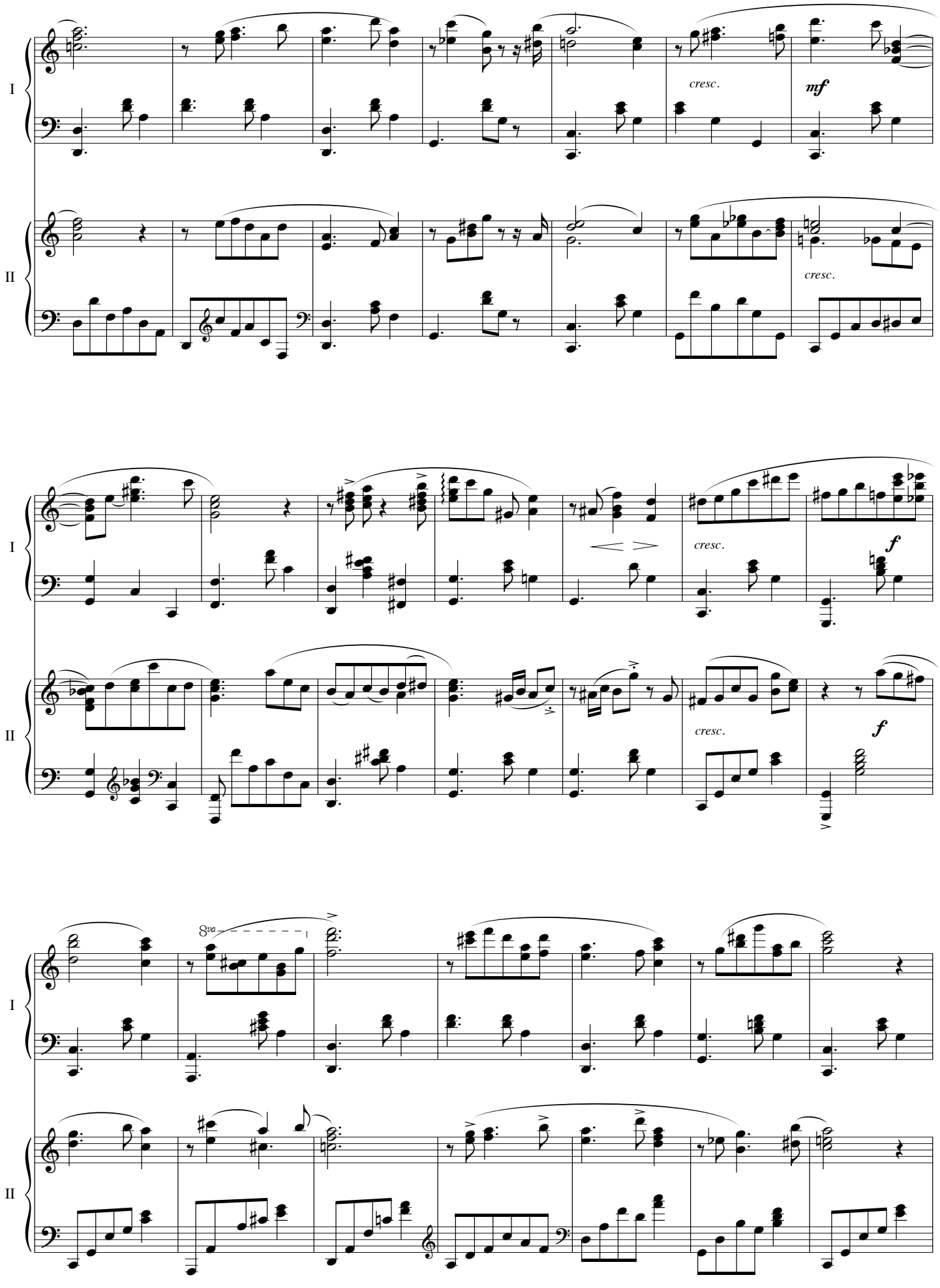

poco rit.
a Tempo
I
II
mp
f
sf
8va
mf

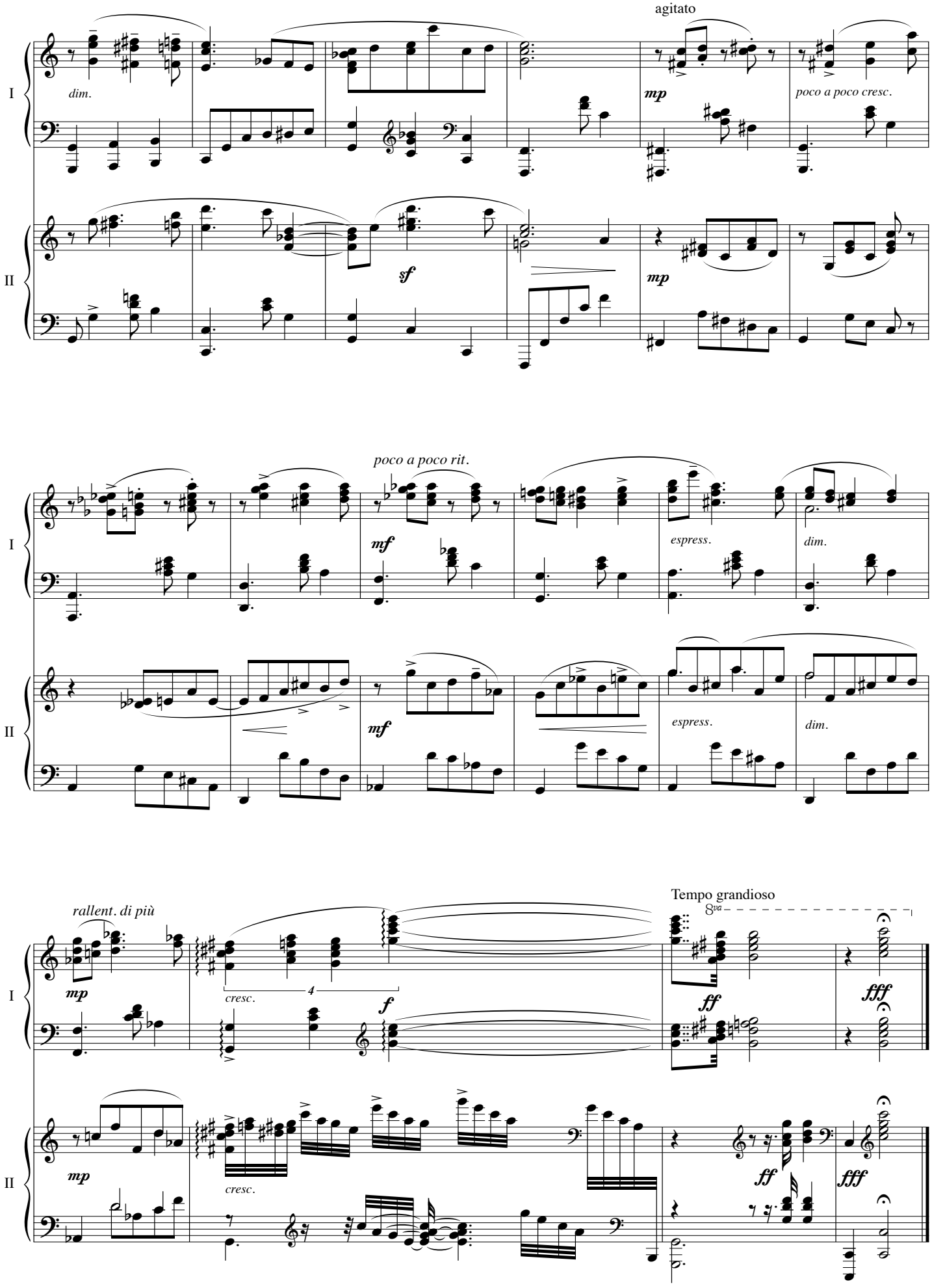

I
II
sf mf
mp
p
f
mp
mf non legato
M.D.
M.D.
M.D.
marcato il basso
8va


I
II
cresc.
f
cresc.
mf
non legato
I
II
sf
I
II
mp
cresc.
f
decresc.
mp
sf


I
II
legato
dim.
p
sf
cresc.
mf
non legato
quasi rubato


I
II
p
mp
dimin.
cresc.
mf
cresc.
mf
mp
mp


I
II
cresc.
mf
cresc.
I
II
cresc.
f
cresc.
f
I
8va
II



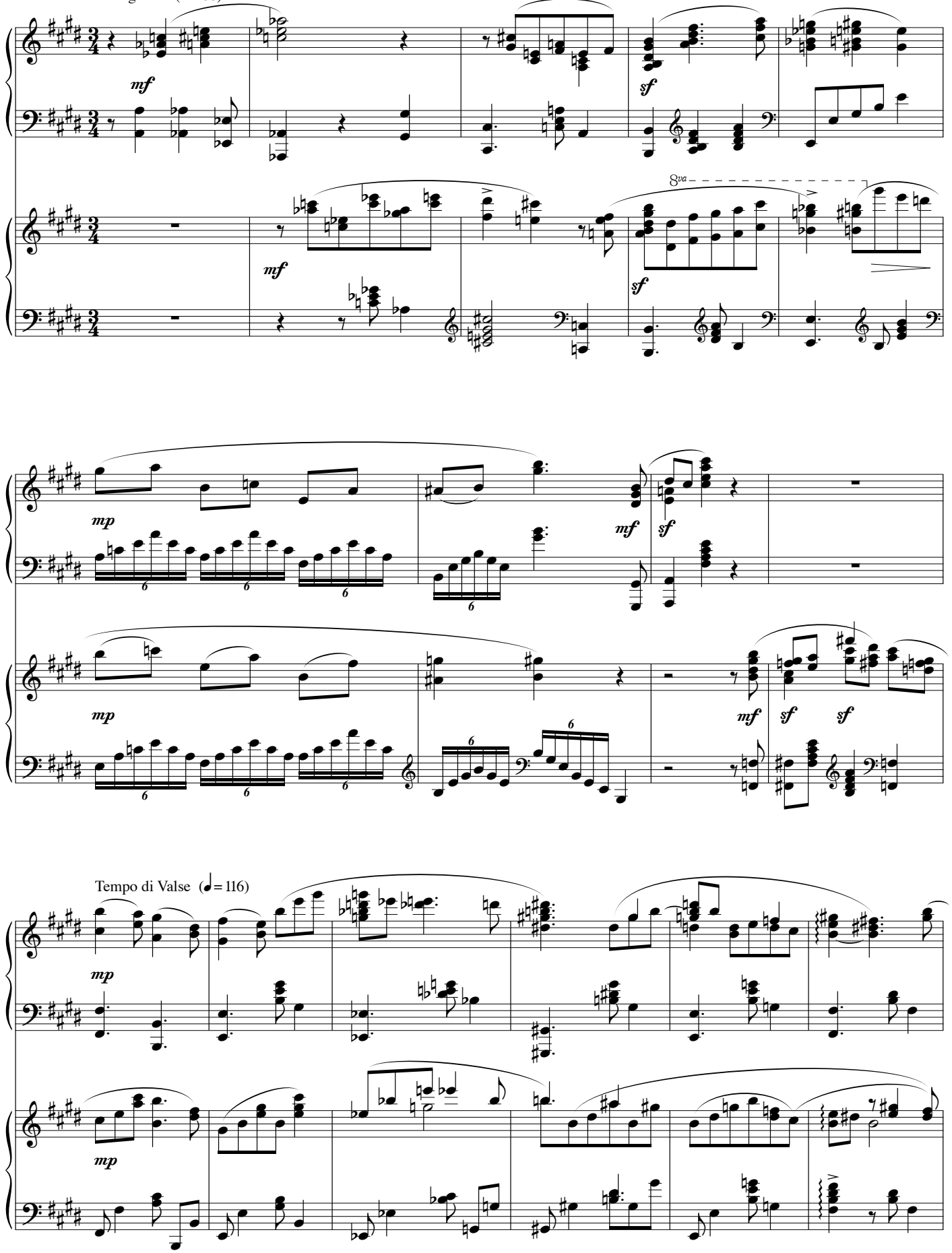
Curaçao, januari 1986

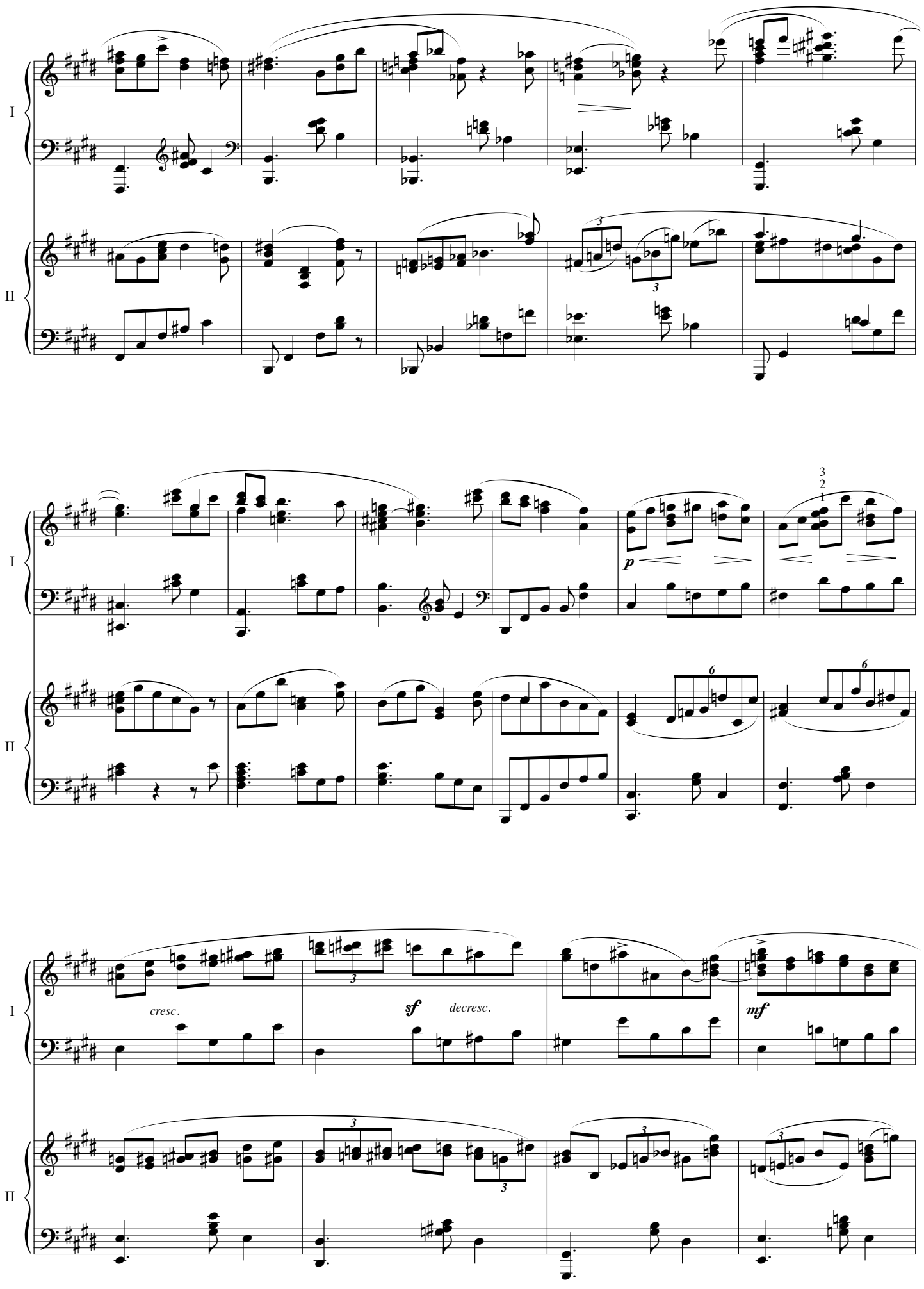
Reflekshon

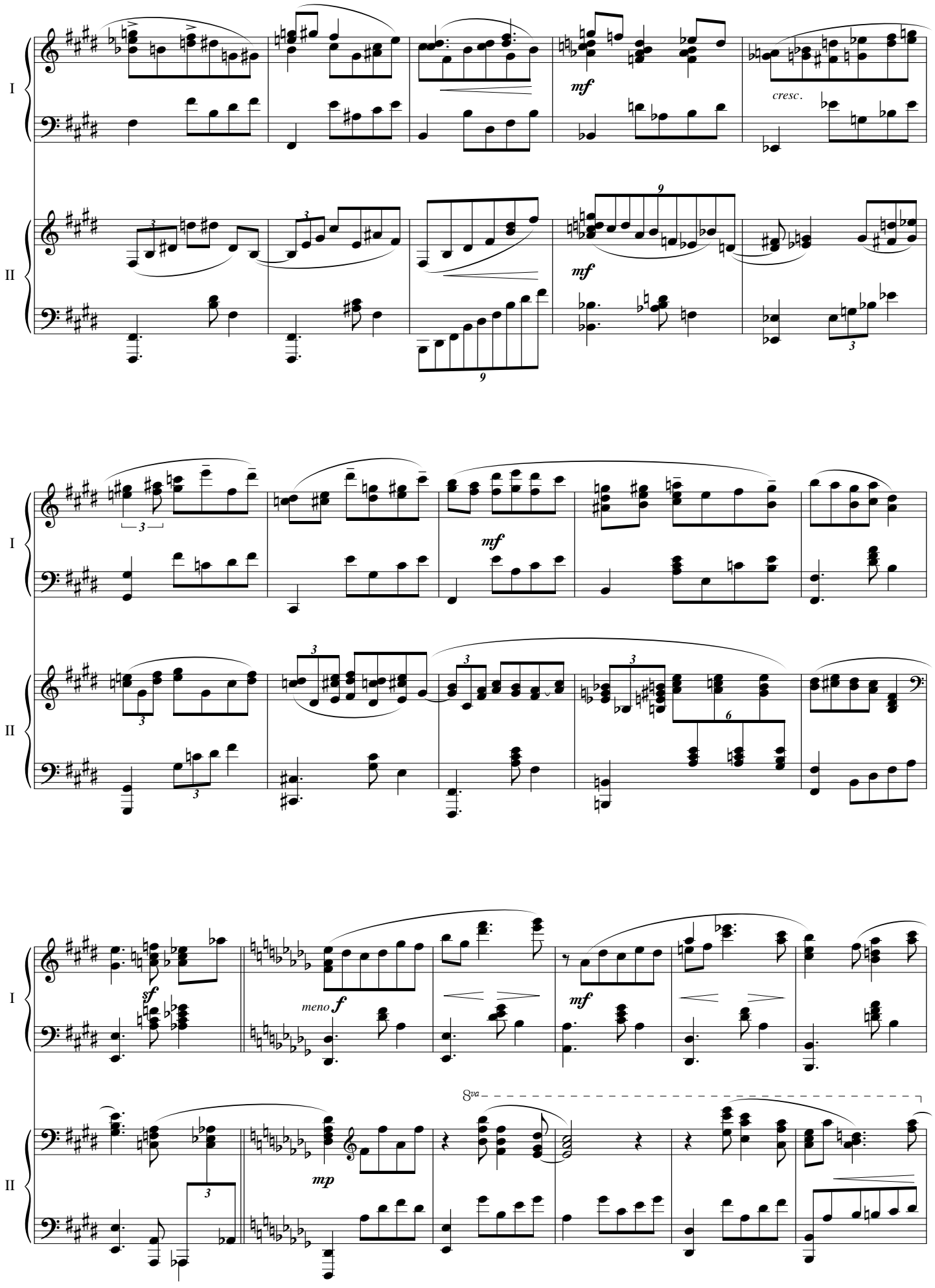
dediká na Ruperto E. Rojer

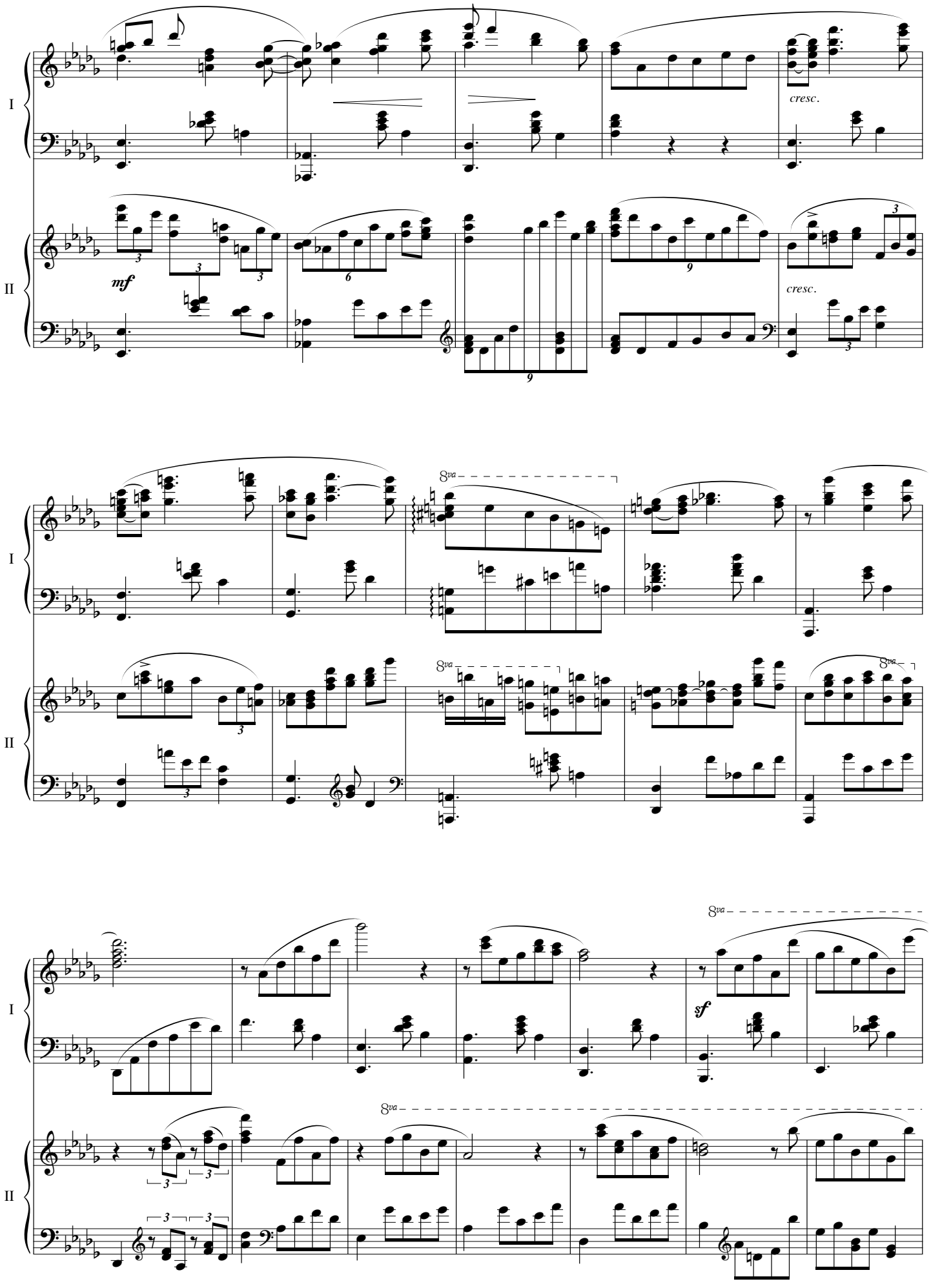
Wals pa dos piano

Larghetto (♩= 66)




I
II
I
II
p
I
II
cresc.
sf
decresc.
mf


I
II
mf
cresc.
mf
I
II
mf
I
II
sf
meno f
mf
8va
mp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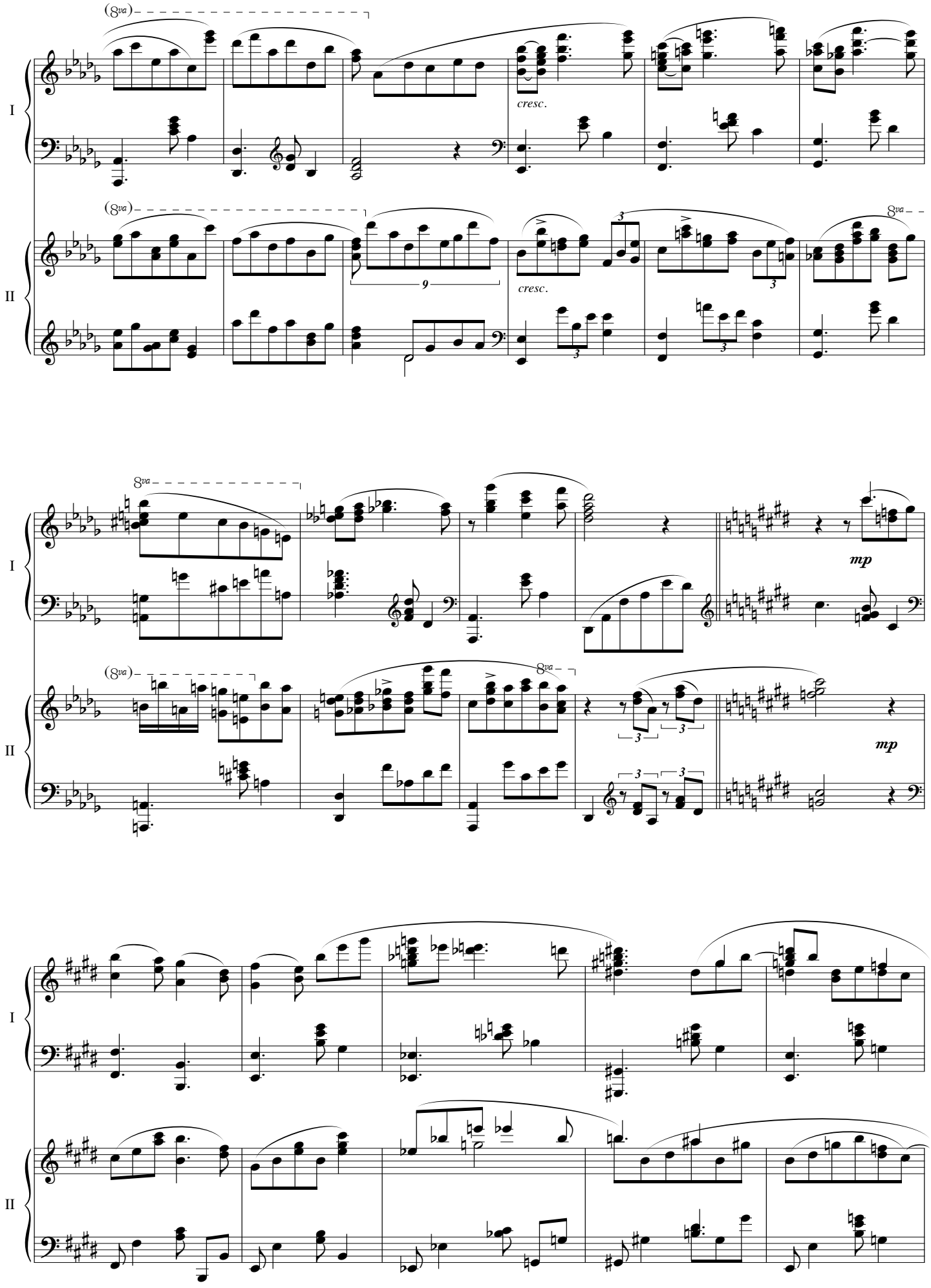
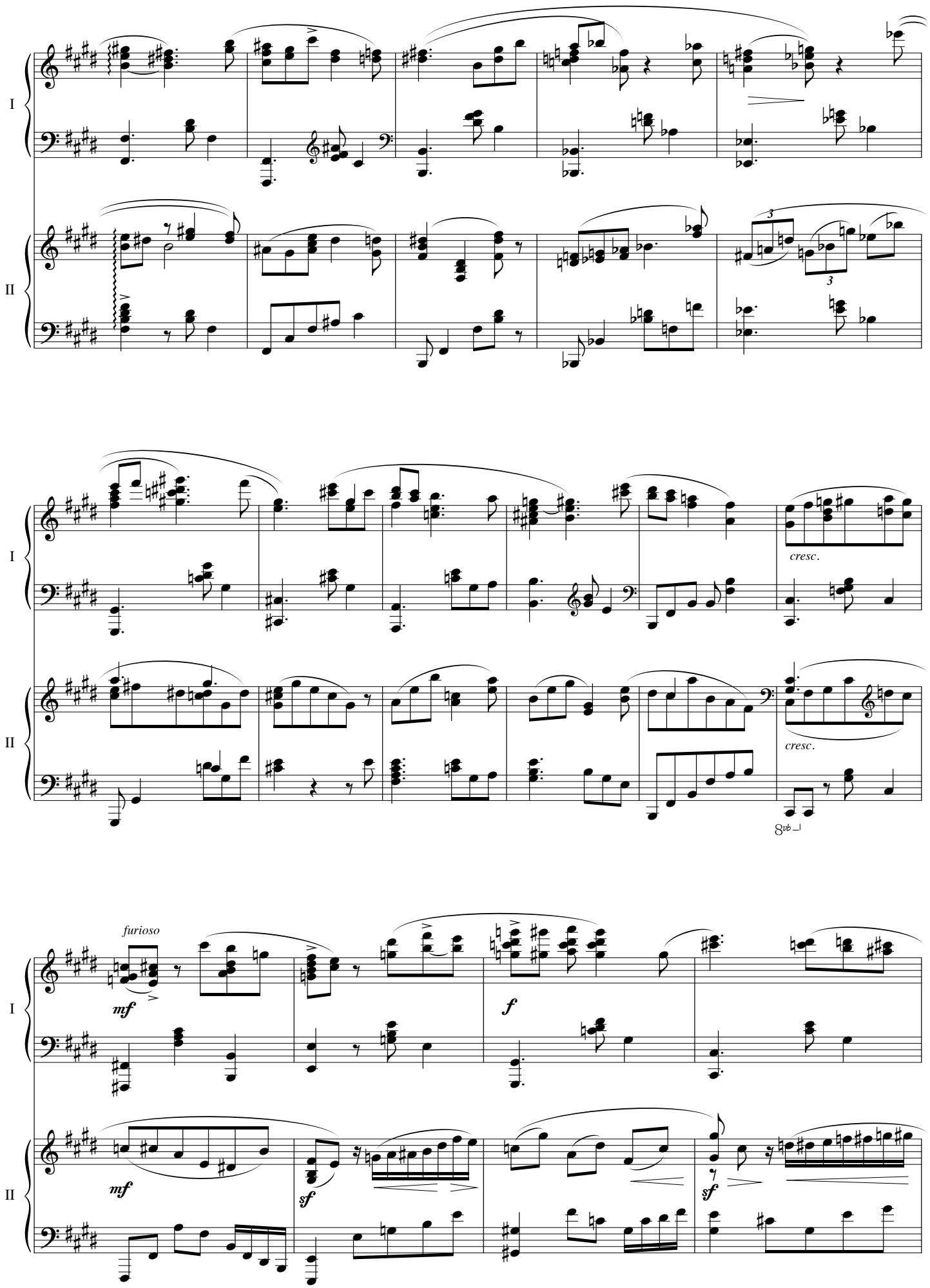
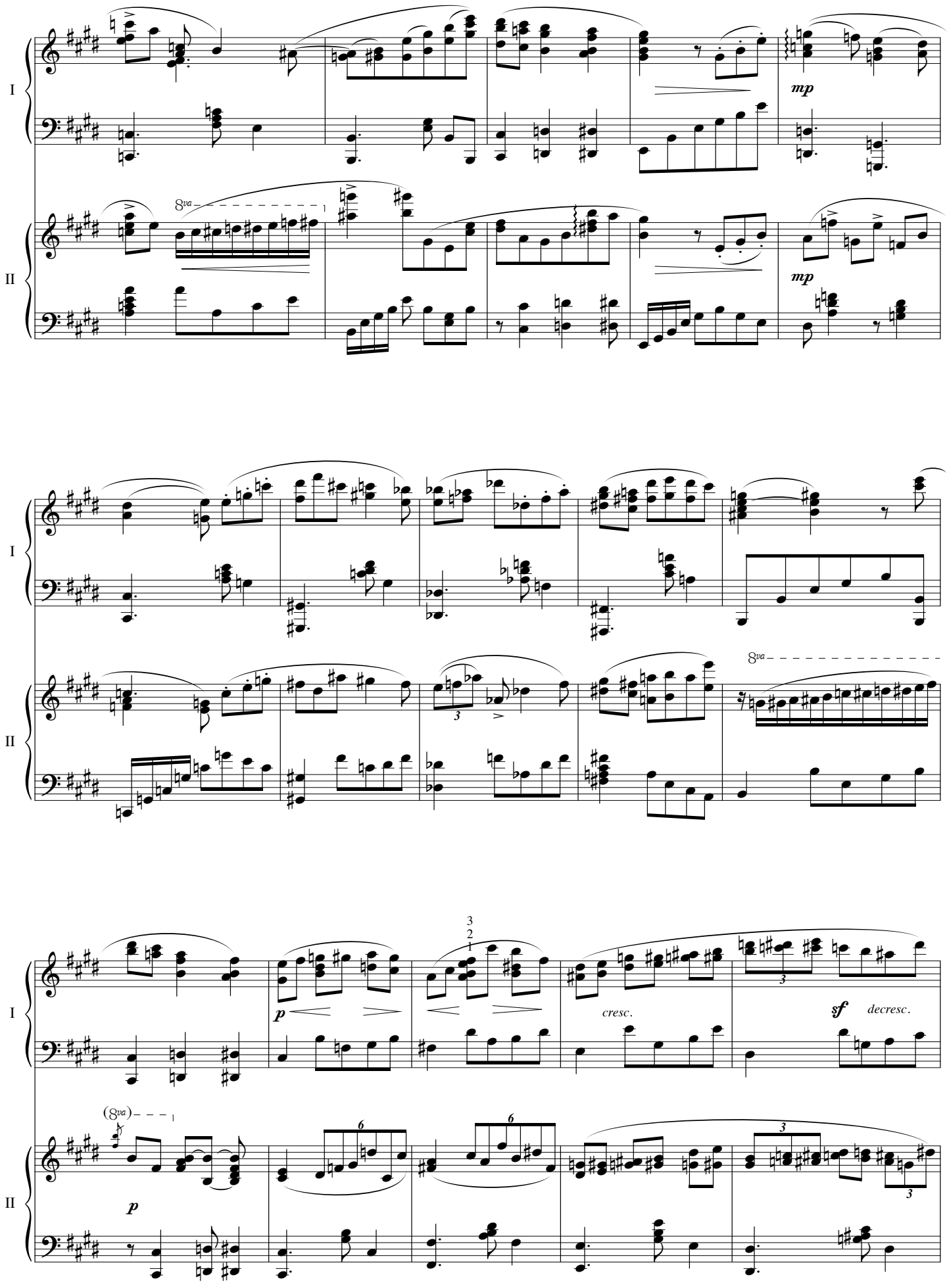
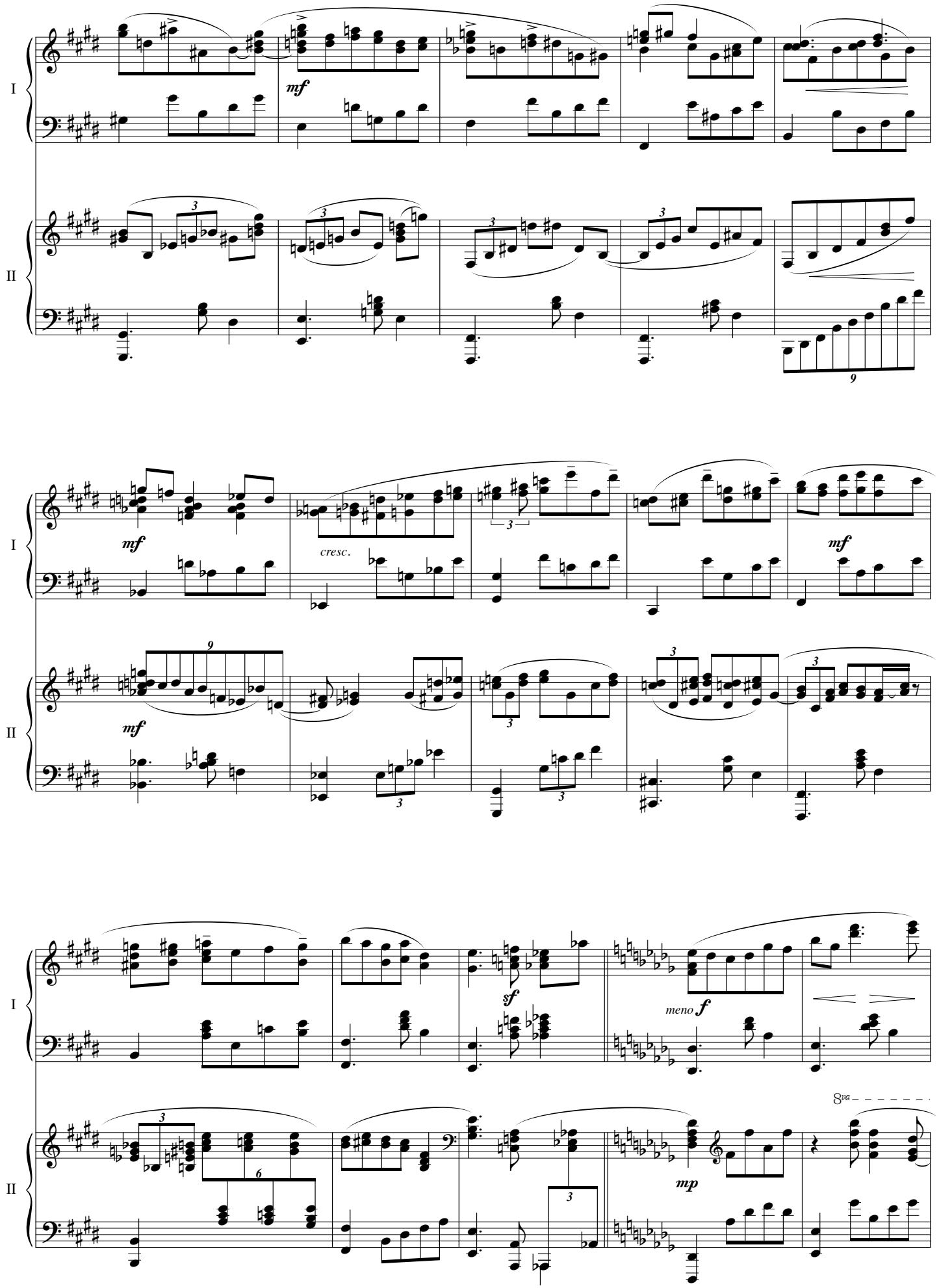
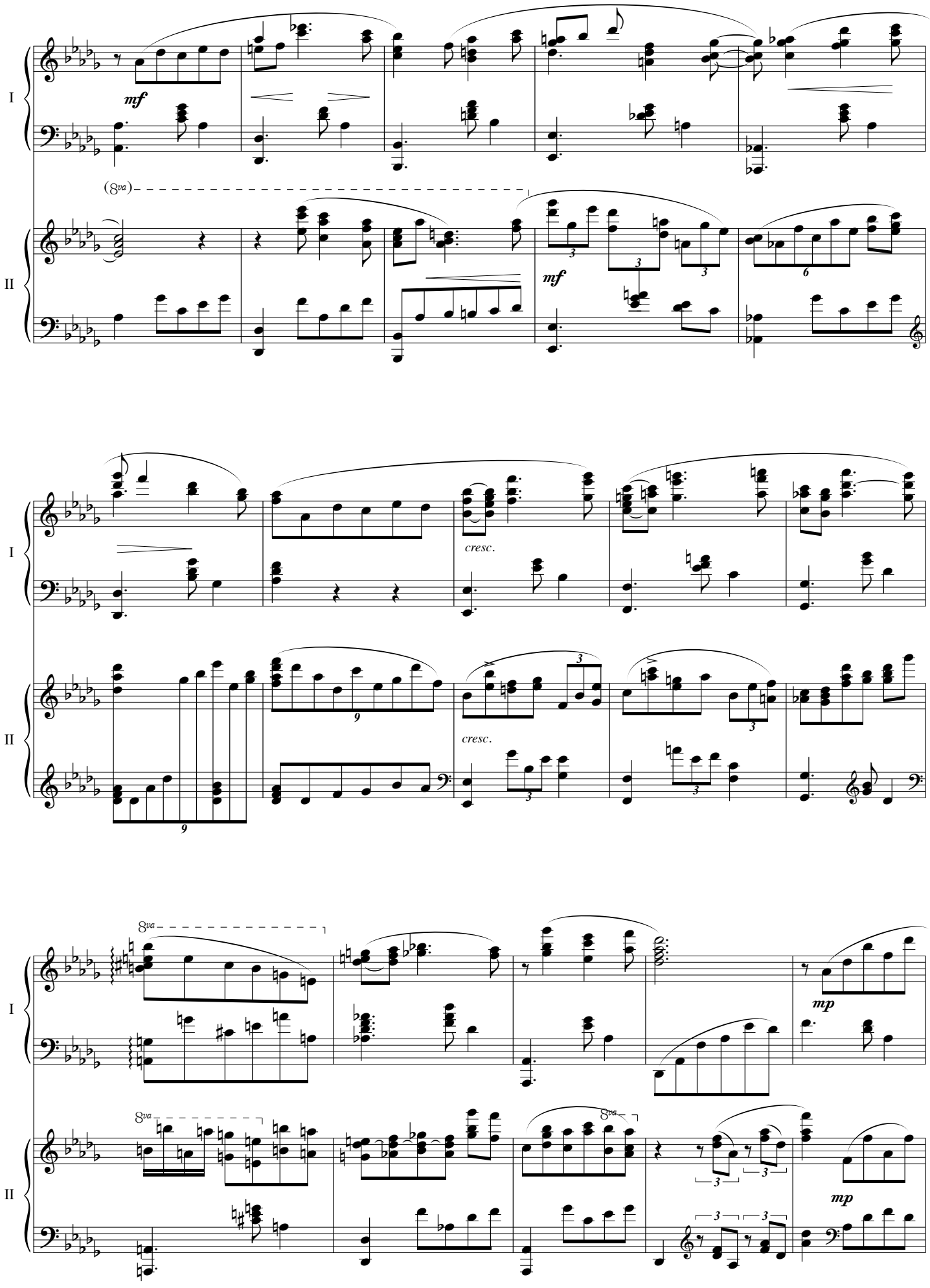
II
mf
cresc.
cresc.
8va
8va
8va
8va
sf

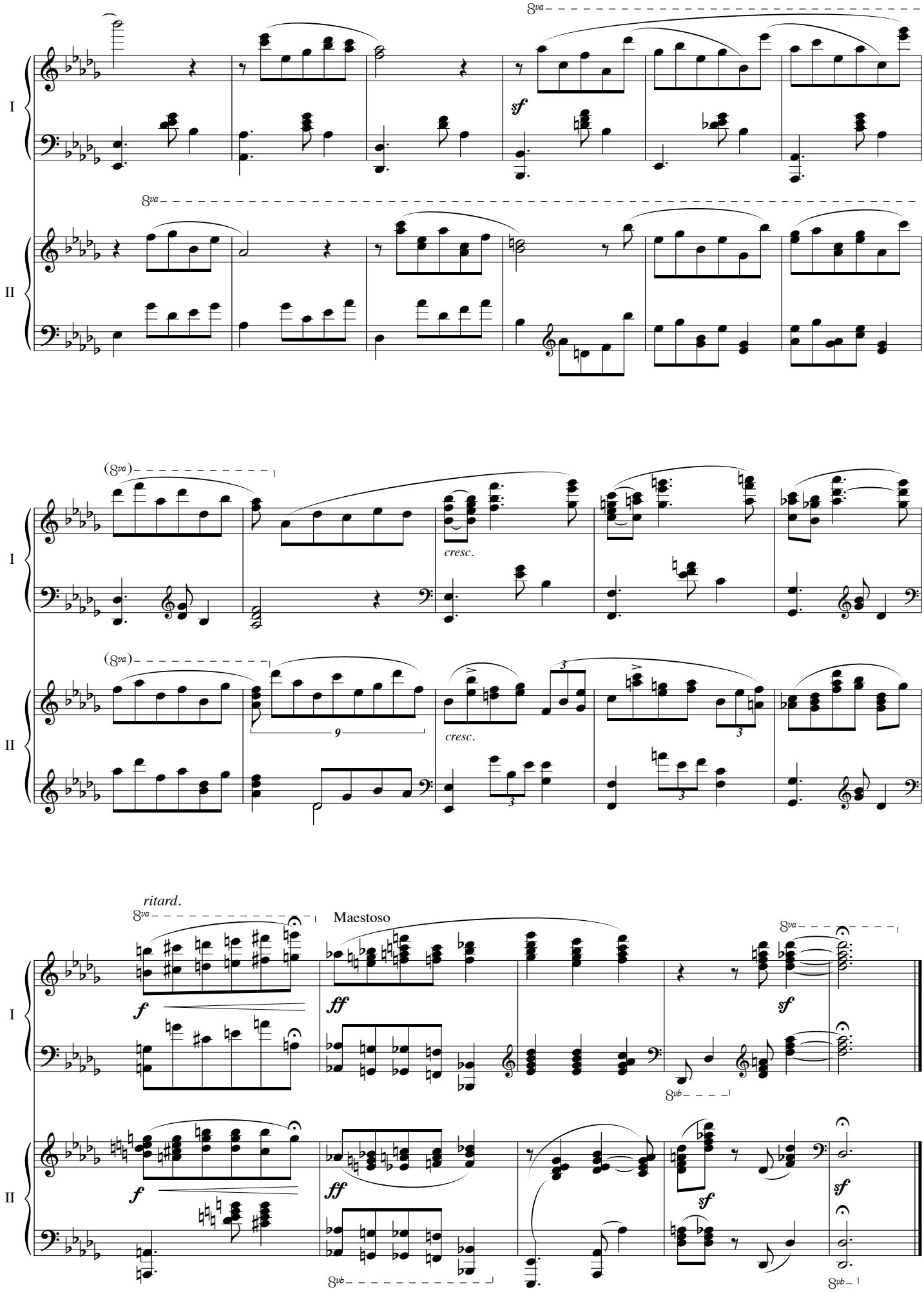

I
II
(8va)
cresc.
9
8va
mp


I
II
cresc.
cresc.
8vb
furioso
mf
f
mf
sf
sf


I
II
8va
mp
mp
I
II
8va
3
I
II
3
2
1
p
cresc.
sf
decresc.
(8va)
p
6
6
3
3

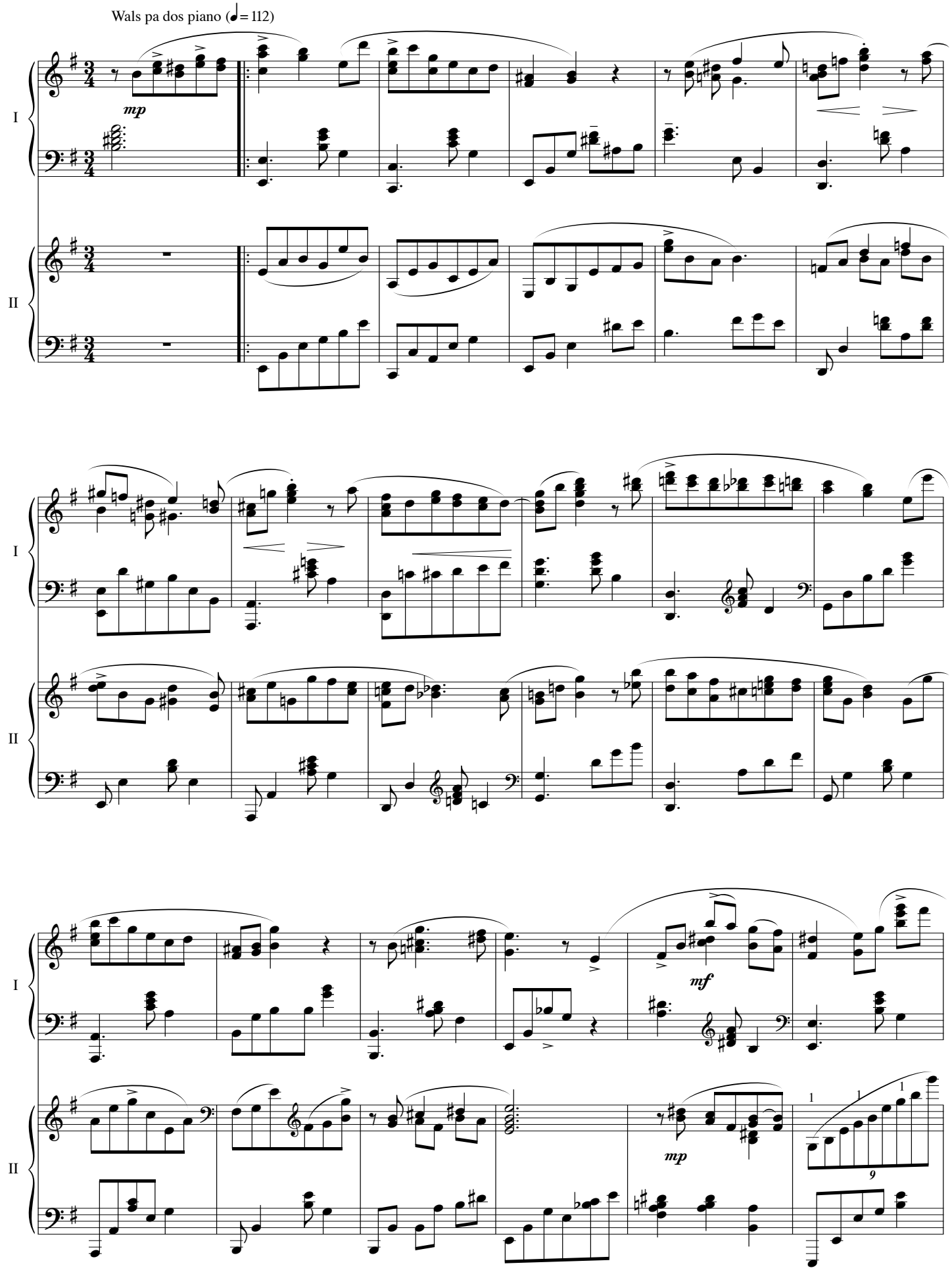

I
II
mf
cresc.
sf
meno f
mp
8va

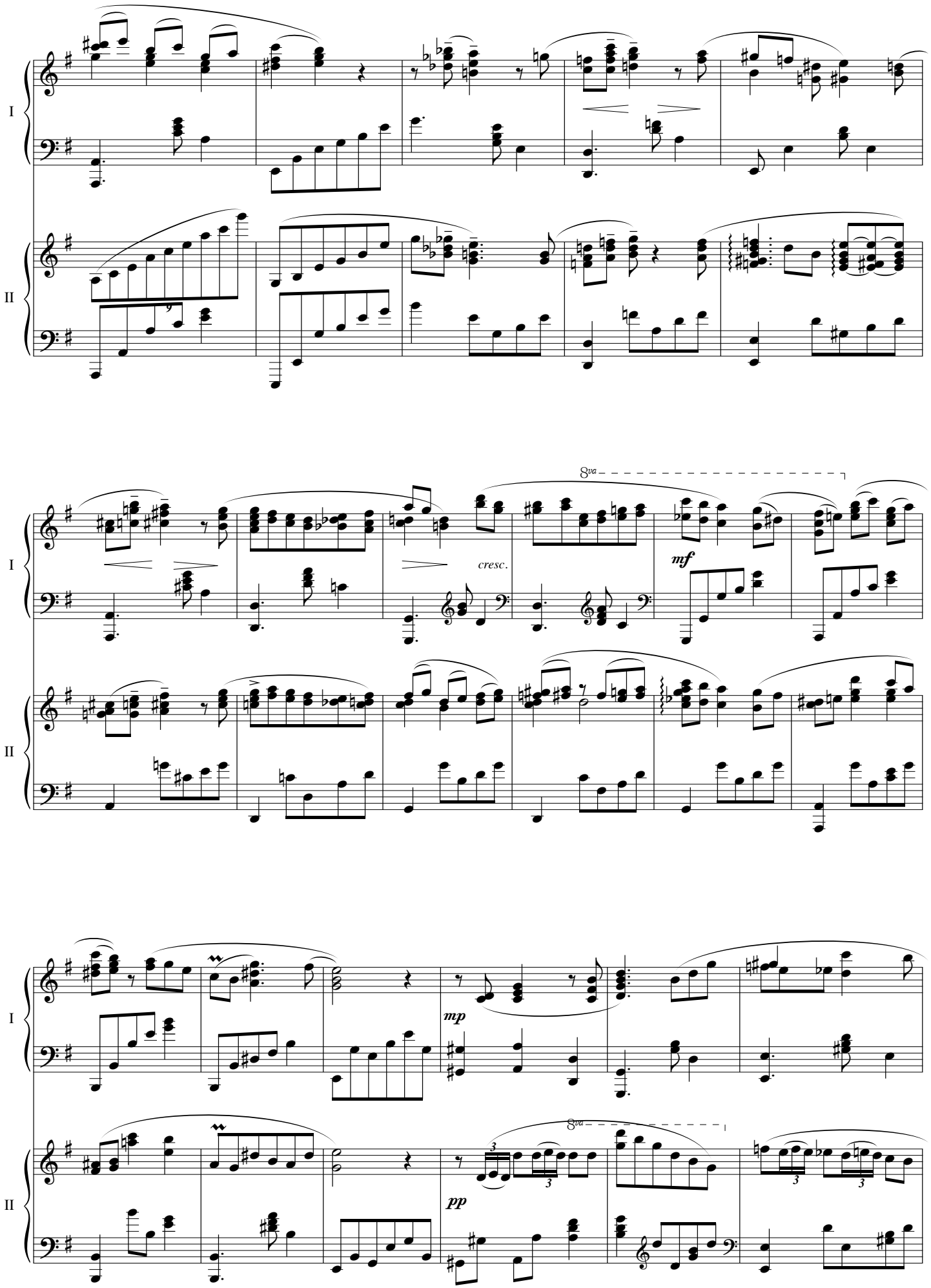

I
II
mf
(8va)
mf
cresc.
cresc.
8va
8va
8va
mp
mp

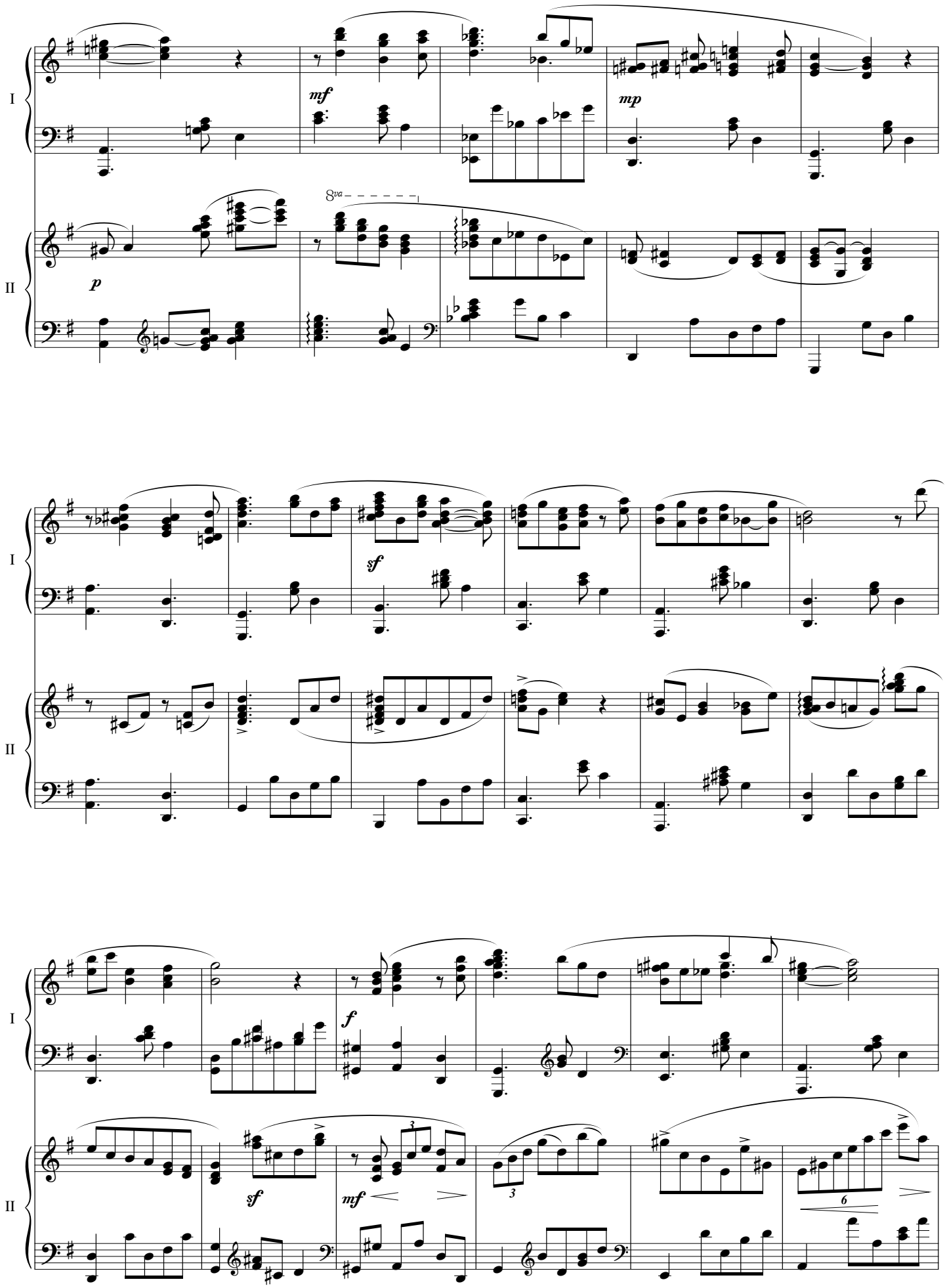

I
II
8va
sf
cresc.
9
3
ritard.
Maestoso
f
ff
8vb

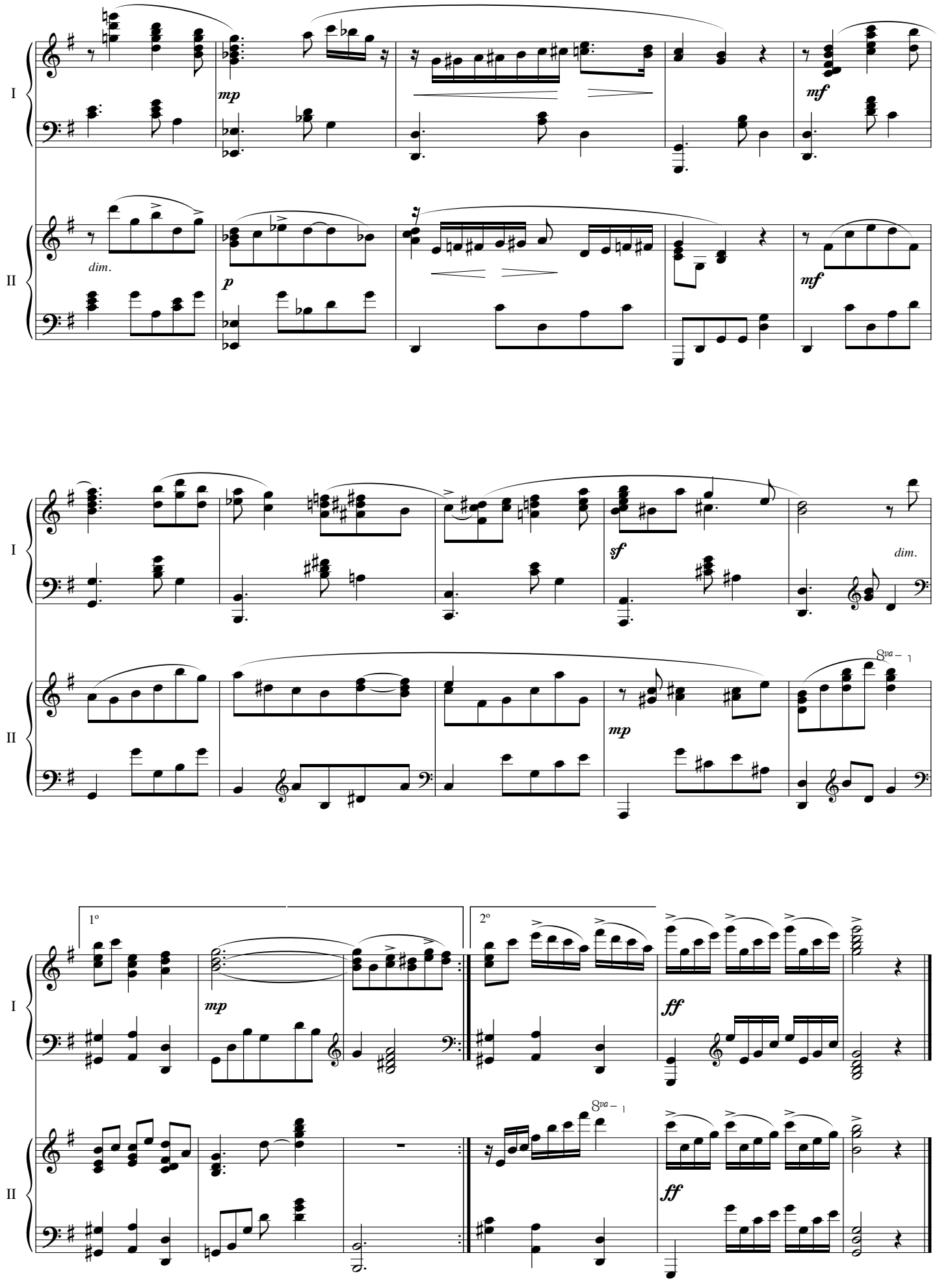
Riba Alanan di Kanto

dediká na Frank Davelaar




I
II
8va
cresc.
mf
mp
pp
8va

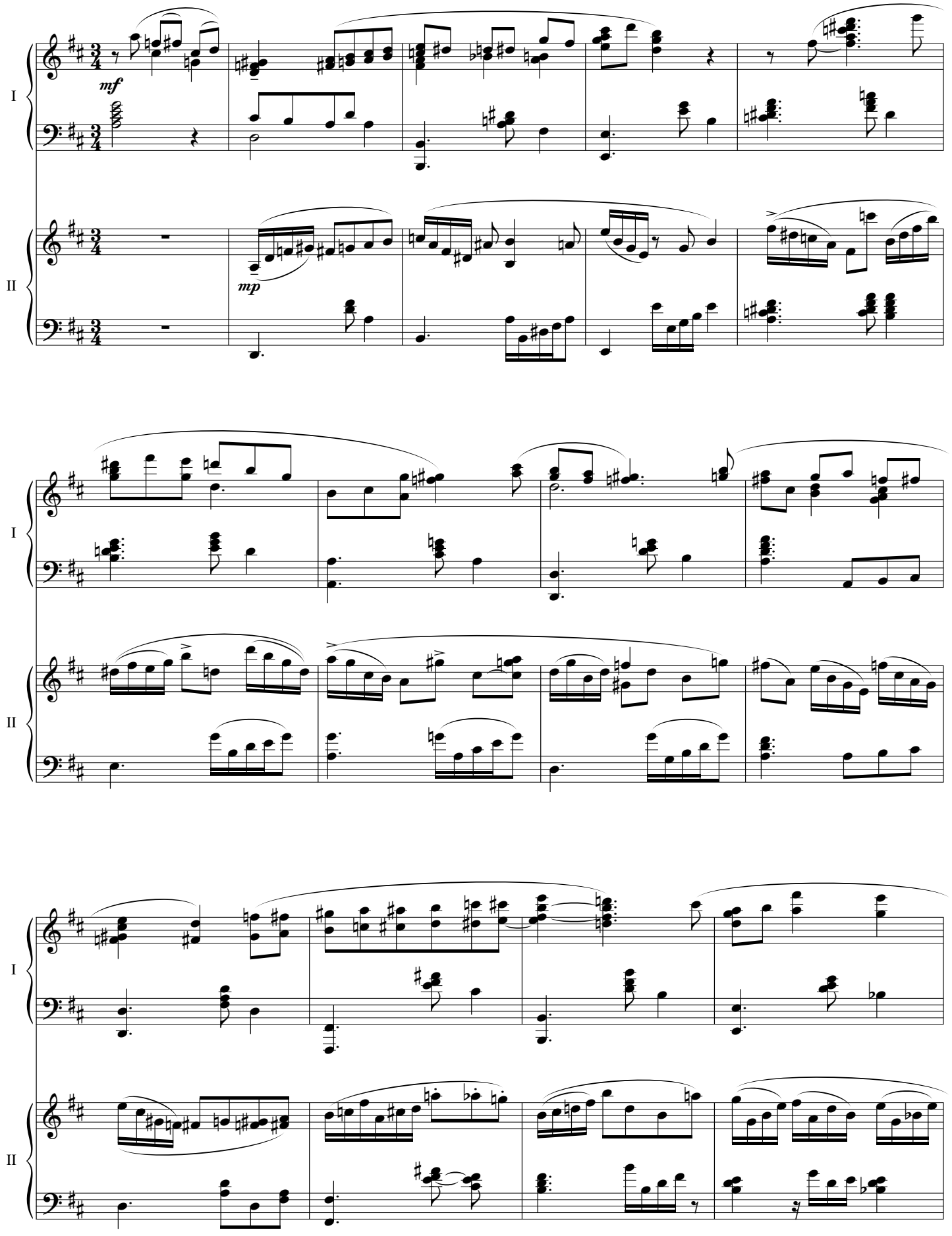

I
II
mf
mp
p
8va
sf
f
sf
mf
3
3
6

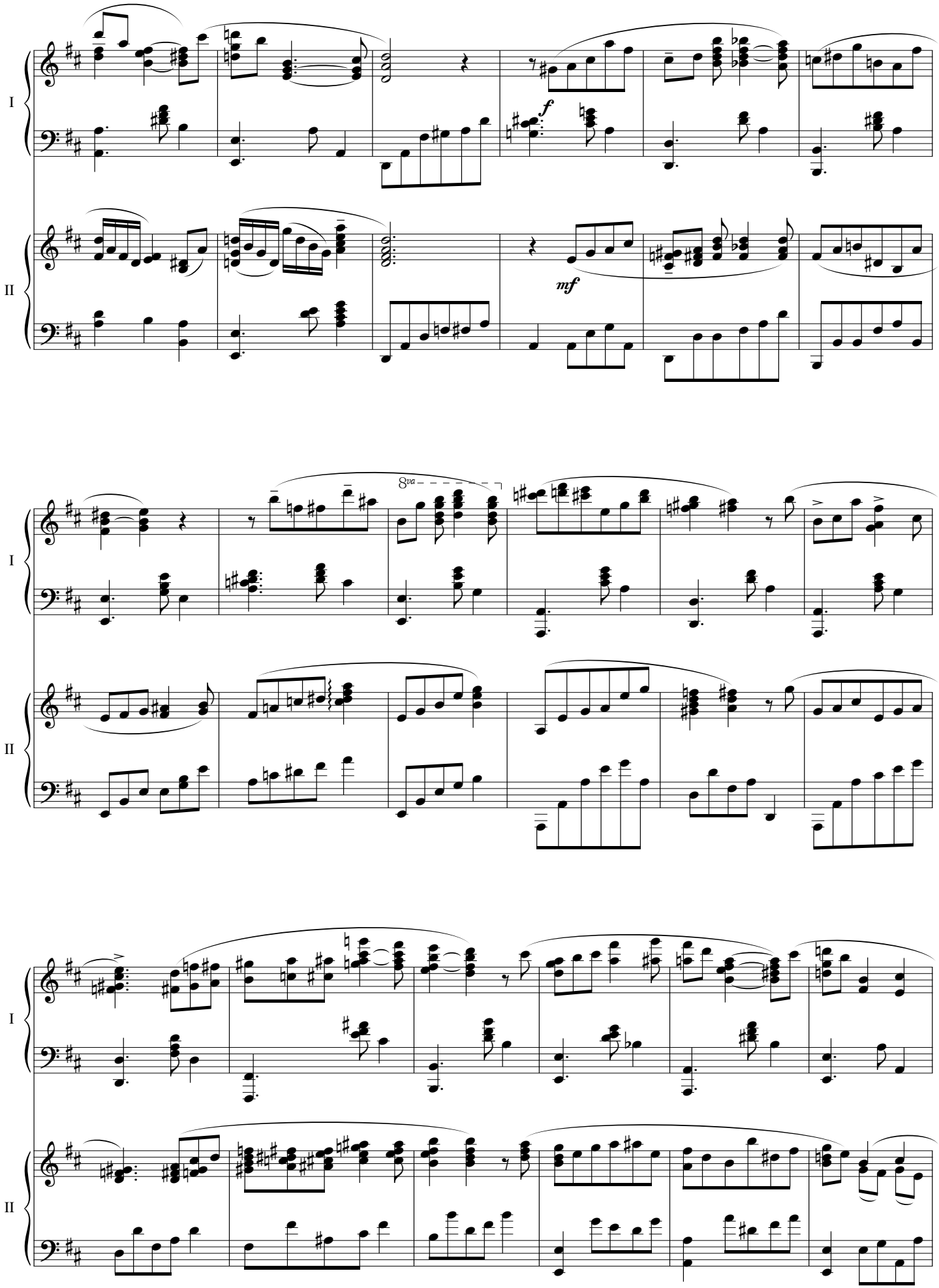

I
II
mp
mf
dim.
p
mf
sf
dim.
8va
mp
1º
2º
mp
ff
8va
ff

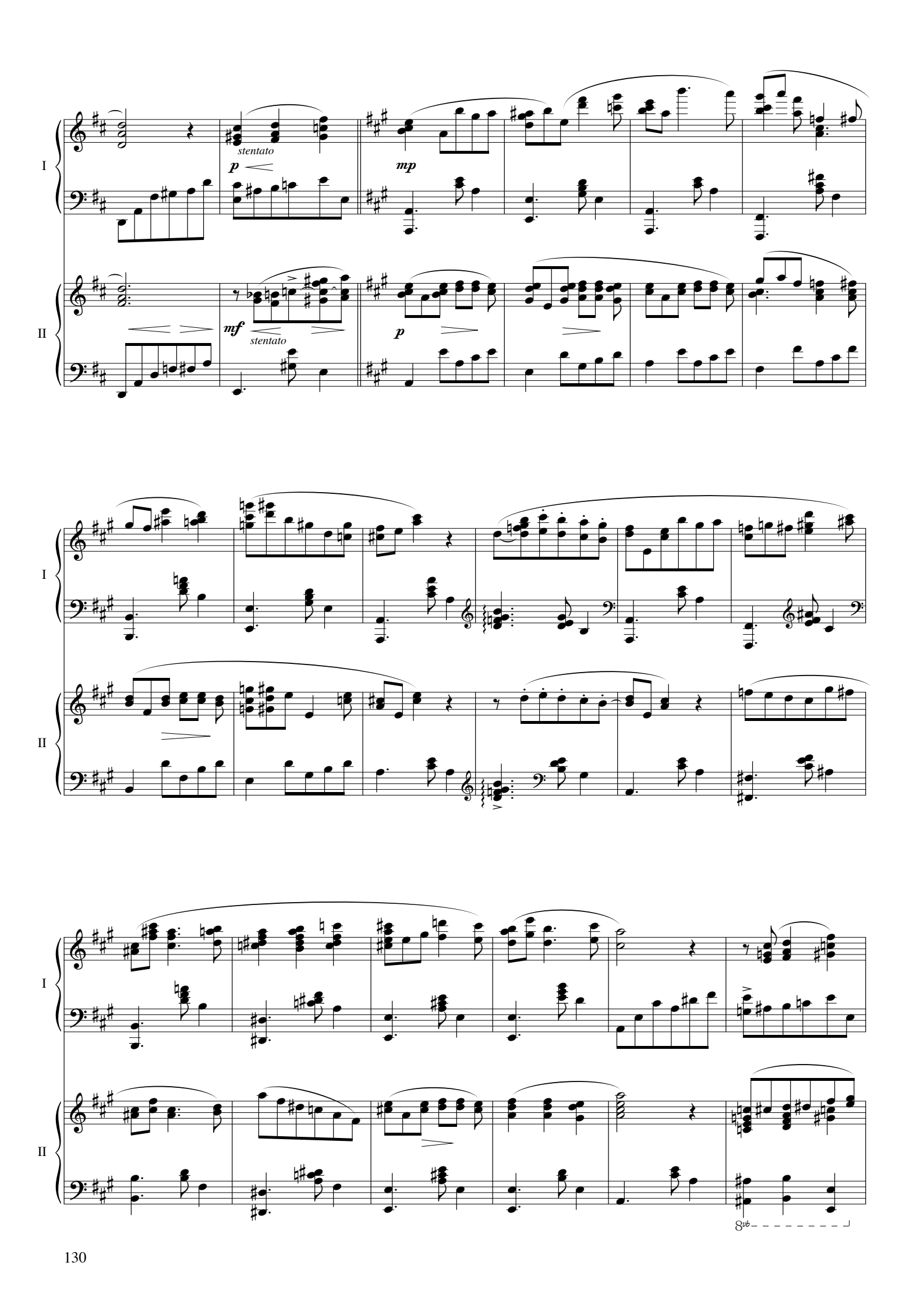
Shete di November

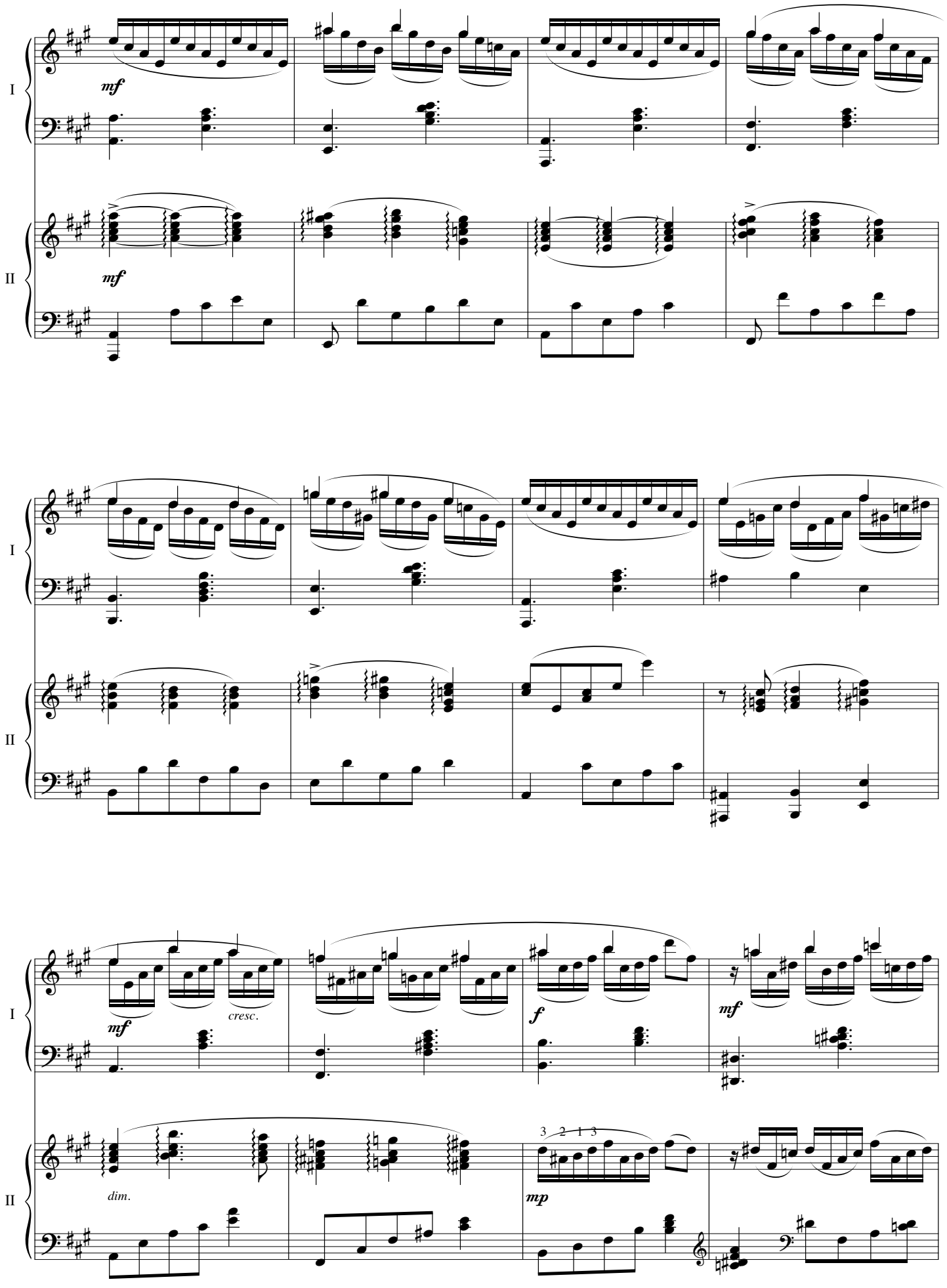
Dedicado a mi querida tía Elsa Palm de Debrot, pianista excelente e inspiradora.
Compuesto en el 7 noviembre, los cumpleaños de Charlito.

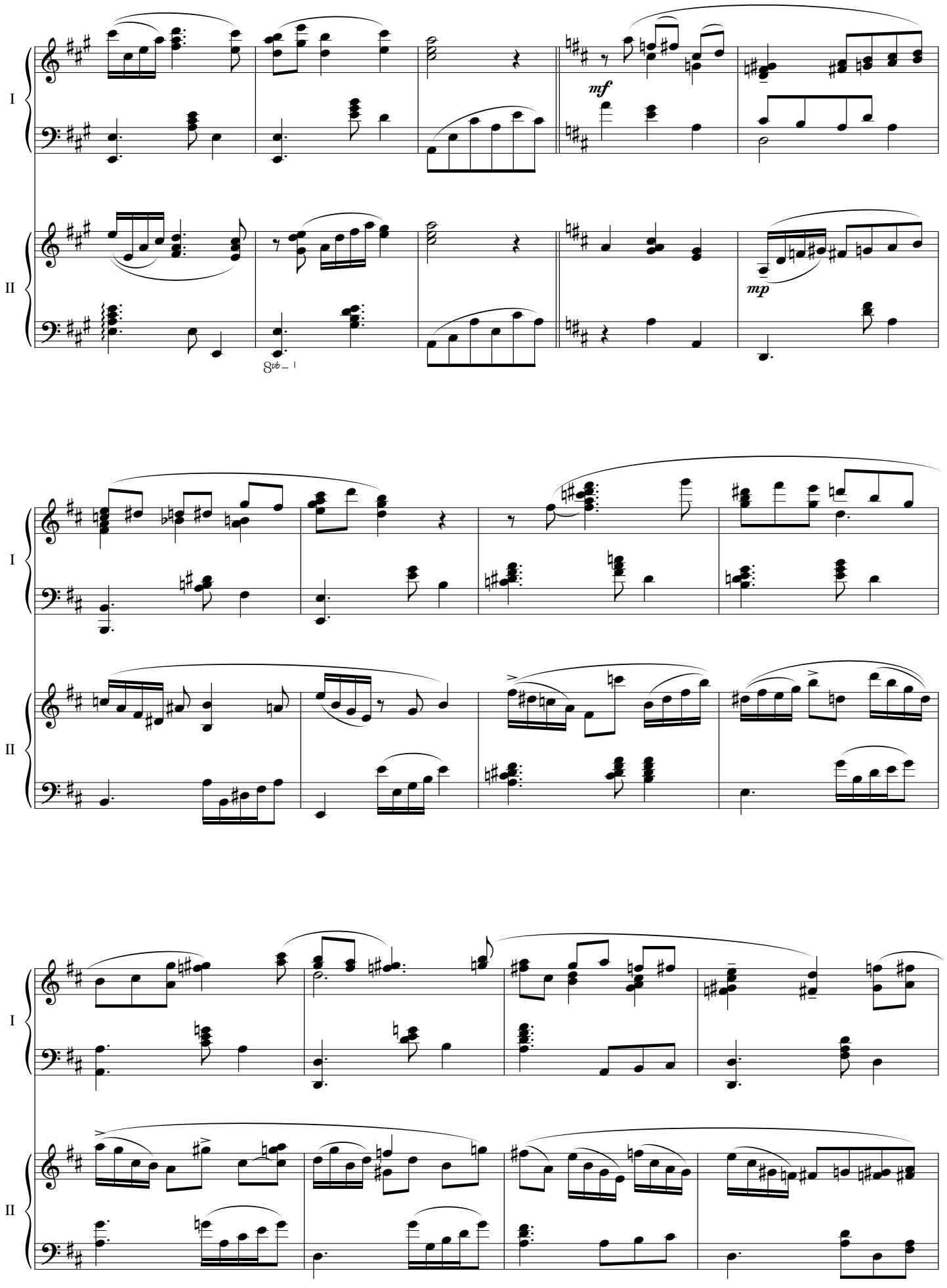
Valse para dos pianos (♩= 112)

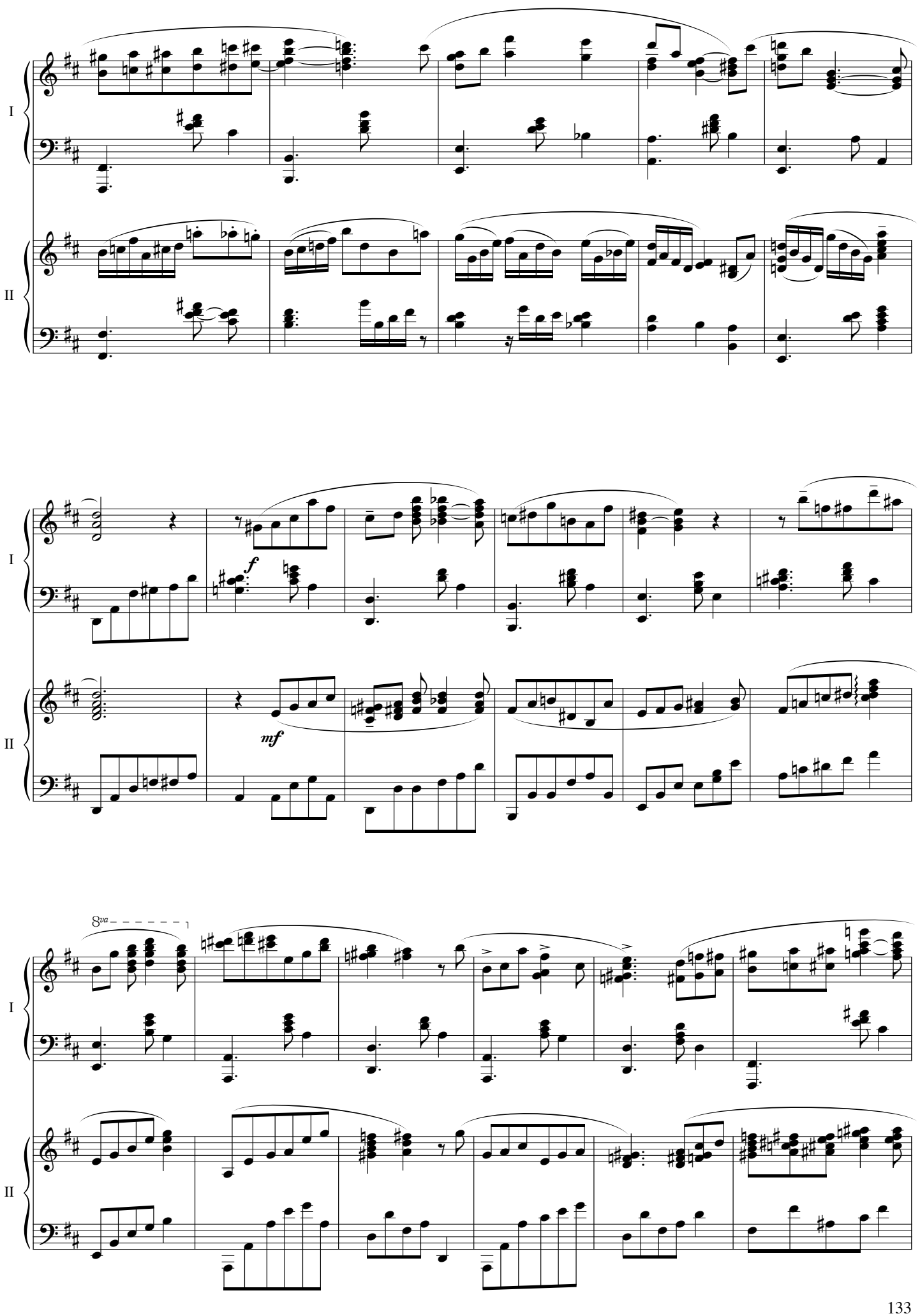


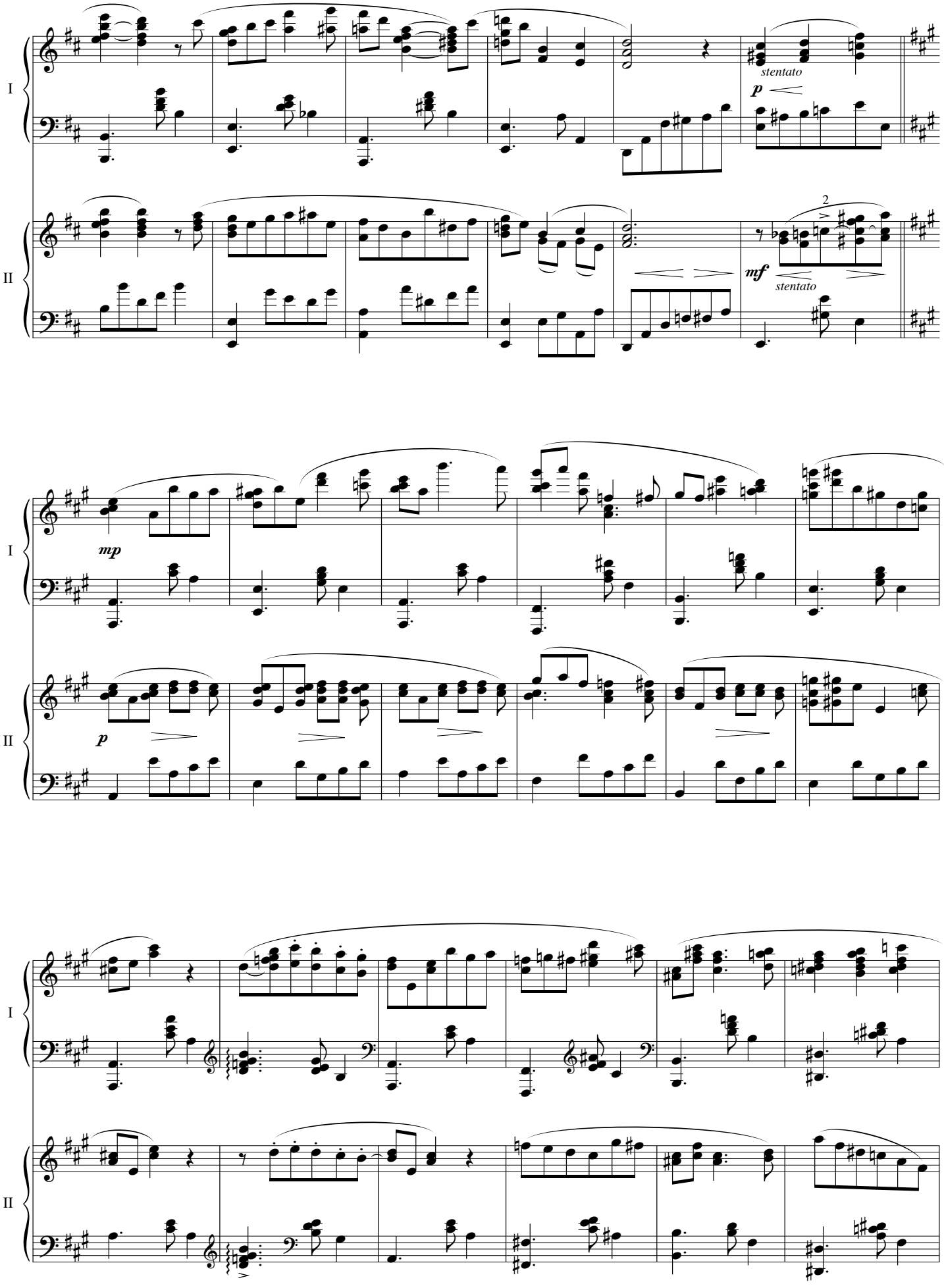

I
II
f
mf
8va
I
II
I
II

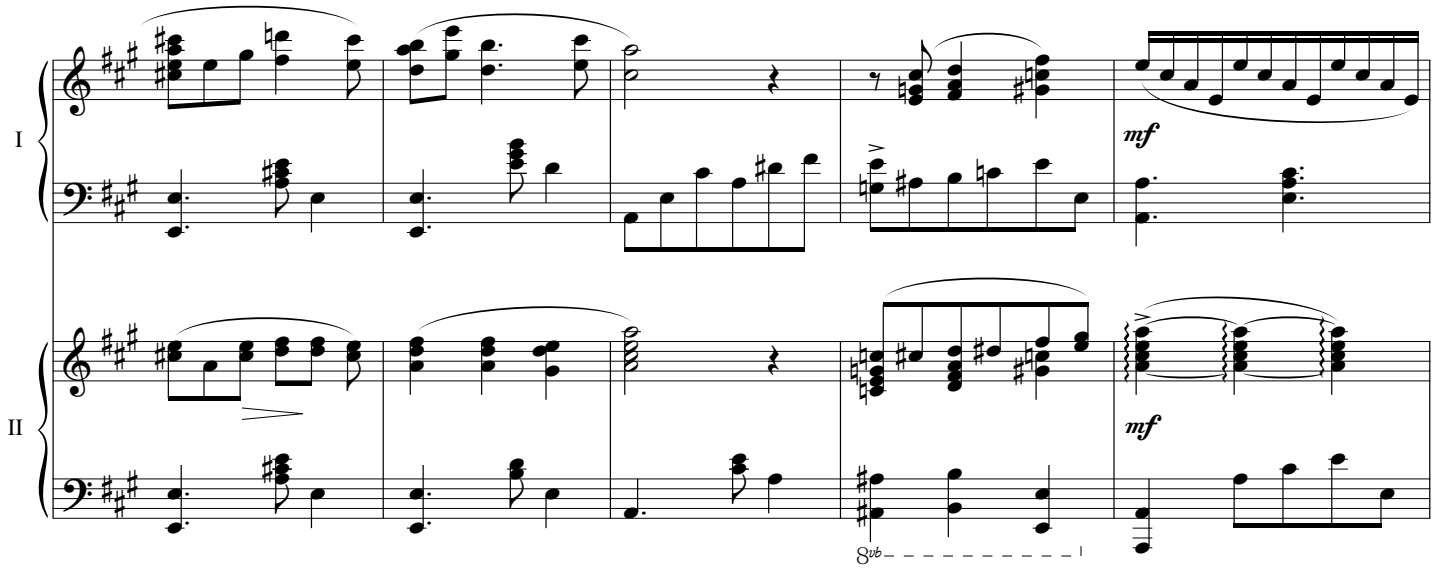

I
II
stentato
p
mp
mf
stentato
p
I
II
I
II
8vb

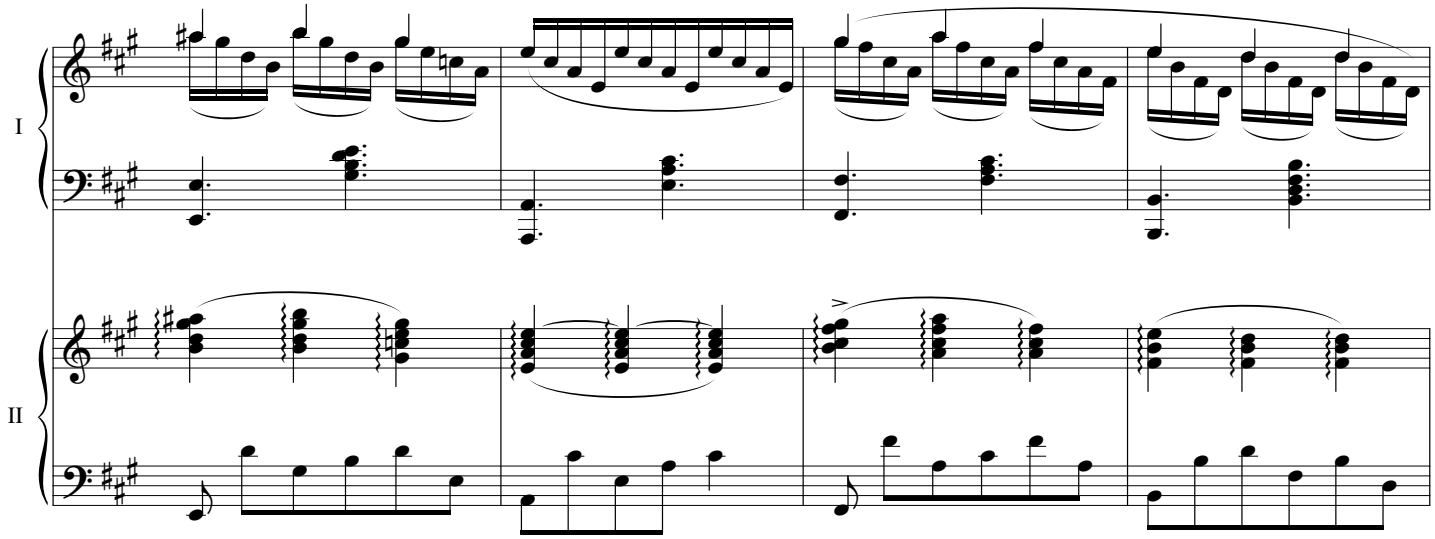

I
II
mf
mf
I
II
I
II
mf
cresc.
f
mf
dim.
3 2 1 3
mp

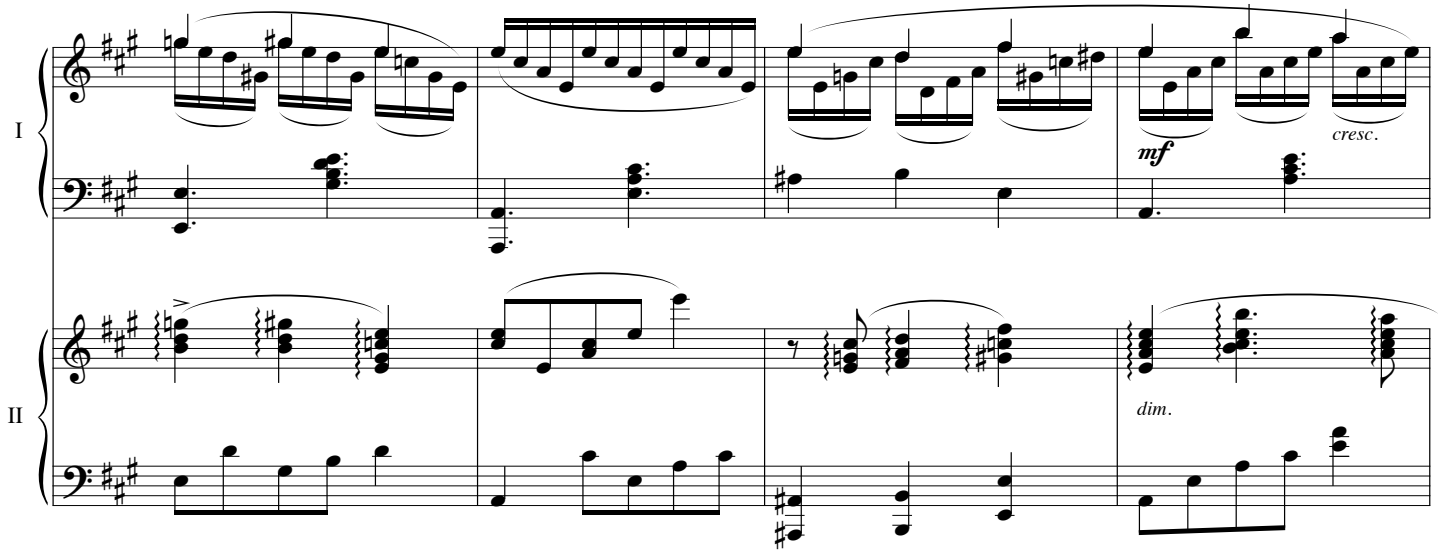

I
II
mf
mp
8vb

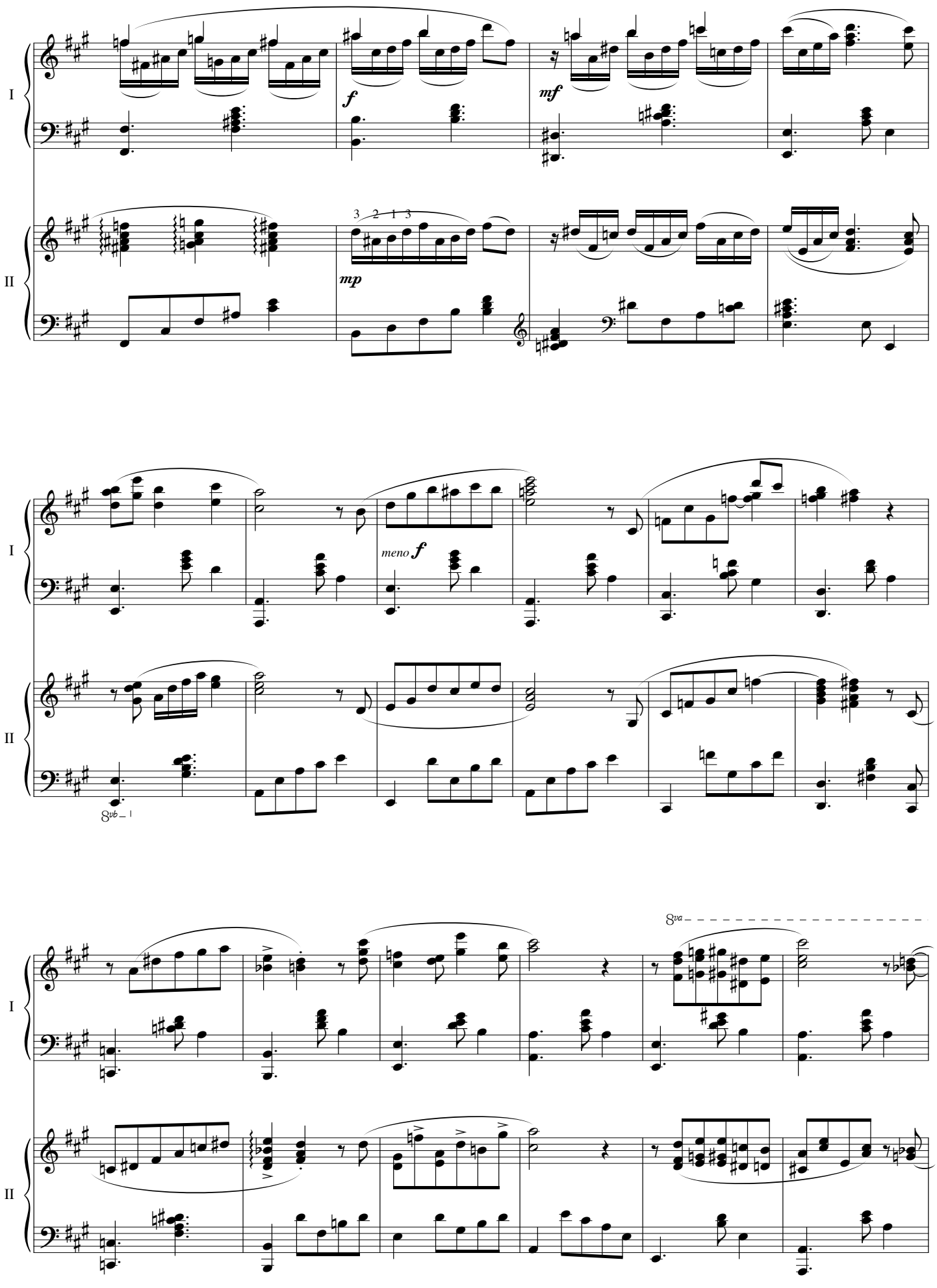

I
II
I
II
f
mf
8va
I
II

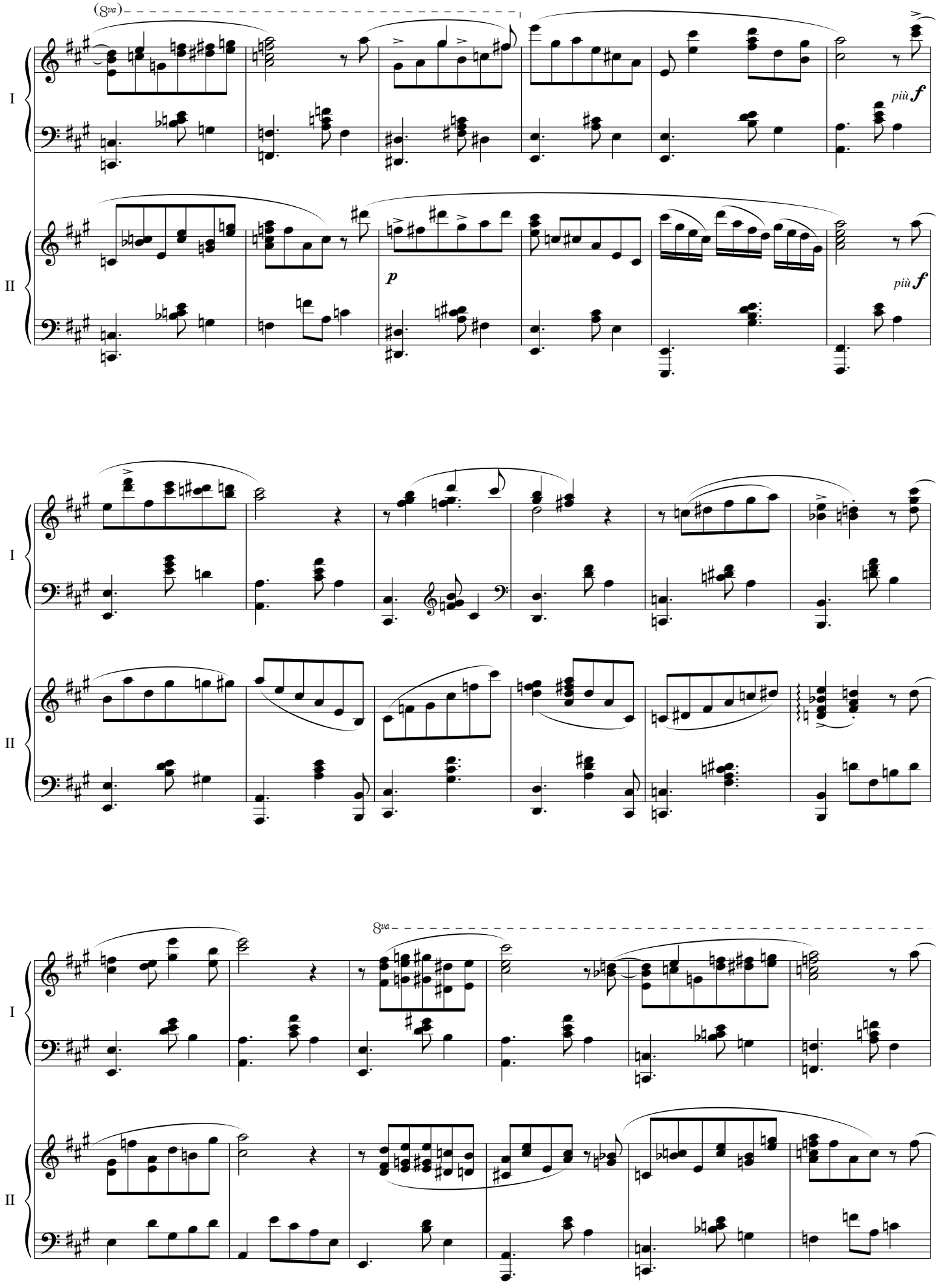

I
II
stentato
p
2
mf
stentato
mp
p

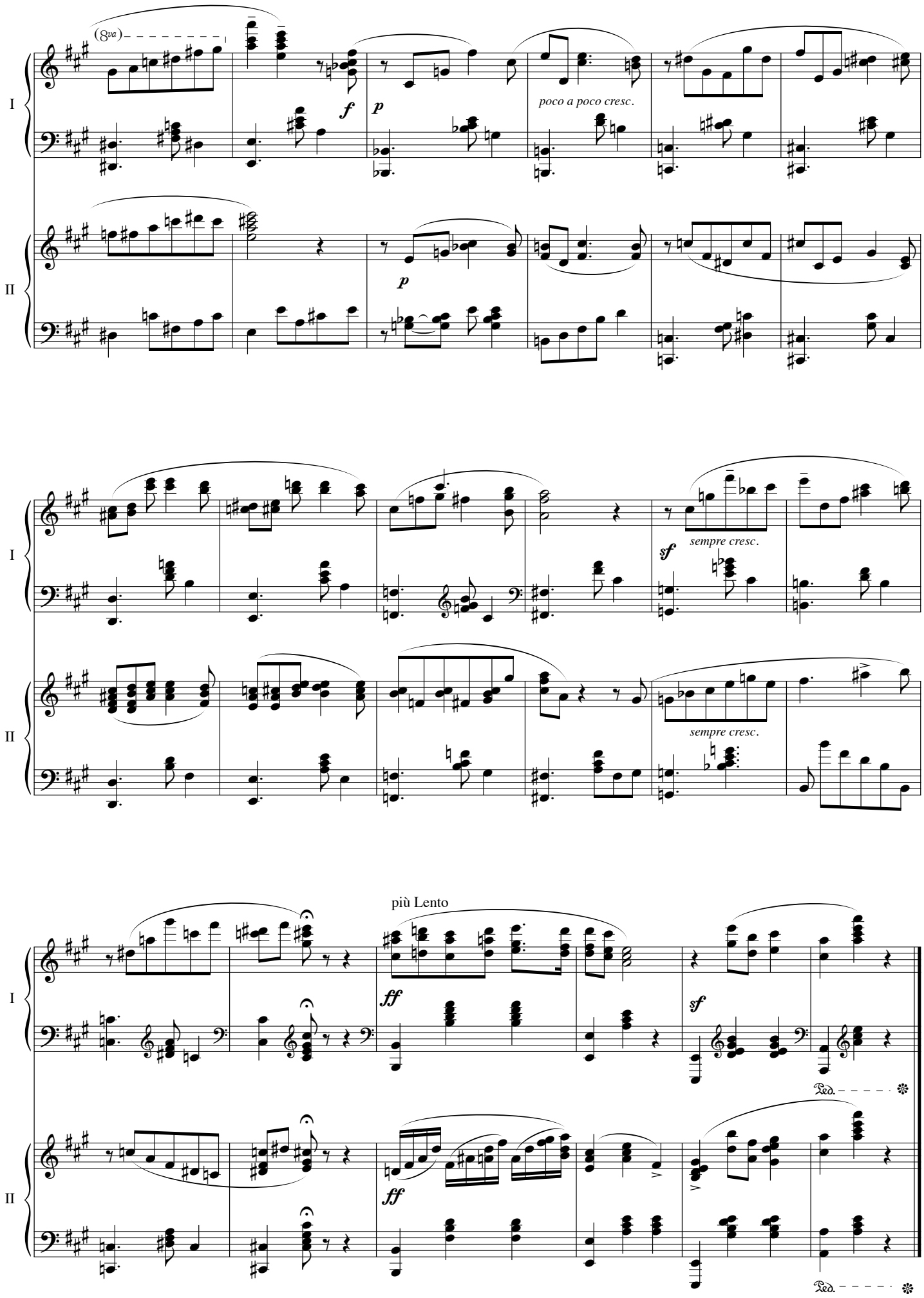

I
II
mf
mf
8vb


I
II


I
II
mf
cresc.
dim.


I
II
f
mf
mp
3 2 1 3
meno f
8vb
8va


(8va)
più f
p
più f
8va


(8va)
I
II
f
p
poco a poco cresc.
sempre cresc.
sf
più Lento
ff
Ped.

Recordings with compositions by Robert Rojer

On the initiative of the S.E.L. Maduro Muziekstichting Curaçao, an audio CD was issued in 1988 with twelve of Robert Rojer's waltzes for two pianos. The music on this CD is played by Harold Martina (first piano) and Robert Rojer (second piano). The Curaçaon pianist and composer Wim Statius Muller wrote the following introduction to this CD:

"Curaçao is an island, an orange liqueur, and a waltz; each is distinctive and delightful. Of the three, the waltz remains the least widely known. Yet, it not only deserves acquaintance, it compels appreciation. Once heard, its infectious enrols "aficionados" for life.
The Curaçao waltz is not much younger than the Viennese archetype. Throughout the 19th century, waltzes were composed and danced on the Caribbean islands and the Latin American mainland. The dactylic rhythms and the metric ambiguity of running eighth notes might have puzzled unsuspecting listeners, but the moment they stepped onto the dance floor, they would have known that a waltz was being played.
Once a waltz has been identified, what makes it Curaçaon rather than Venezuelan, Colombian or Puerto Rican? The best short answer was probably given by Villa-Lobos when he was asked if his music was folkloristic and Brazilian. "Of course it is", said Dom Heitor, "I wrote it".
Dr Robert Rojer could give the same answer if he were questioned concerning the authenticity of the harmonic idiom of his waltzes. Obviously, neither Richard Strauss nor Maurice Ravel influenced a single Curaçao waltz until Rojer started writing his. He takes the Curaçao waltz out of the diatonic simplicity of its mid-nineteenth century roots, exploring the harmonic landscape of "Rosenkavalier" and "La Valse". Nevertheless, he remains faithful to the rhythmic idiosyncrasies of the Curaçaon model, and it is the dominance of the rhythm that keeps the excursions into chromatic harmonies in check. Although the harmonic idiom of Rojer's waltzes is certainly essential to his style, he embellishes rather than departs from the tonal structure of the Curaçao waltz in its traditional guise.
Rojer's waltzes are unique in that they are the first ones of their kind to have been written for two pianos. All the waltzes on this recording except "Mi Amigu Laman" exist in an original, simpler version for two hands, but it is in the two-piano version that the compositions are fully realized. In achieving this, the composer shows his incontestable mastery of the medium. Rojer avoids both the clutter of a surrogate orchestra and monotony of inverted question-and-answer sequences that mar so many two-piano settings. Instead, the two parts are allowed to complement one another unobtrusively and without detriment to their individual musical sense.
Unlike their popular forerunners, these are waltzes to be listened to rather than danced. This reflects a fairly recent trend in which schooled Curaçaon musicians utilize the island's heritage of popular music to find sources for compositions of more serious intent. That heritage is a rich one, for successive generations of composers in Curaçao wrote waltzes and other salon dances to be played by small ensembles. These ensembles consisted of piano, a cuatro (kwarta) or a guitar, a bass and a rasp (wiri), and they were sometimes melodically reinforced by a violin, a flute or a clarinet.
In the days when to speak of music as "live" would have been a pleonasm, no social gathering was complete without musicians. If there was something special to celebrate, there would be a freshly composed dance for the occasion. Popular composers like Dr Rojer's great-great-grandfather, Jan Gerard Palm, and his grandfather and mentor Jacobo Palm, whose combined creative lives spanned a century, penned tumbas, mazurkas, danzas, polkas, and waltzes by the hundred for patrons, friends,

and pupils. Generally, the most enduring of these pieces were written not on demand, but to sublimate a moment of sorrow, to honor loved ones, or to express elation. It was in the waltzes that such sentiments were often expressed. Still primarily written as dance pieces, these waltzes inspired contemporary composers to explore the musical possibilities of the dances on whose cadences their ancestors whirled away their cares and by whose irrepressible rhythms Curaçao is identified to this day.
Thus, Robert Rojer carries on a tradition into which he was born. He contributes new musical ideas, but true to the ways of his forebears, he writes for and about his friends, loved ones and children. One waltz, "Dushi Tempu", dedicated to Rojer's mother, contains a quote from the pasillo "La Inocencia" which his grandfather wrote to celebrate her birth. This little vignette illustrates an important element in Rojer's creative impulse. It is not so much his own self that needs artistic perpetuation but his artistic birthright that he seeks to reaffirm. To this end, composing is not to enshrine vanity but to render homage."

In 1992 the S.E.L. Maduro Muziekstichting Curaçao produced a CD with 25 danzas, including three composed by Robert Rojer, in memory of Mrs Rebecca D. Maduro (1895-1992). The music on this CD (MCD 04) is played by Harold Martina. This time it was Dr Robert Rojer who wrote the introduction in the booklet accompanying this CD of danzas composed by various composers from Cuba, Curaçao, New Orleans and Colombia:

"History has forged a many-faced cultural unity among the Caribbean peoples. This is nowhere more evident than in their music, which has become a synthesis of influences from totally diverse origins. In the Caribbean danzas, of which a selection is presented on this CD, this synthesis has resulted not in a homogeneous bled, but in a deliberate juxtaposition of three different musical idioms from which the dance drives its syncretic identity: northern European (and notably French), Spanish and African.
The Caribbean danza has two or three sections. The first, which goes back furthest, can be considered the nucleus of the danza. It is called "Chaîne" (=chain) or "Paseo" (= stroll). When dancing this section the gentlemen move gracefully around the ladies. The origin of the chaîne must be sought in the English country dance of the 16th century. In the 18th century France country dance became "contredanse", from which the cotillion and the quadrille developed.
In the French colony of Saint Domingue" (as Haiti was called at the time), the contredance became subject to African rhythmic influences. After the rebellion of the slaves in 1791, a large number of Franc colonists and slaves fled to the Cuban province of Oriente. They did not fail to take along with them not only their musical instruments, but the contredance as well.
This French colonial infusion into the Cuban culture was crucial to the evolution of the danza, for the magic of the Latin-Iberian song was now added to it, in a structurally balanced description of the highlights of life, of love and death.
Having developed into an important commercial center early on in the 19th century, Cuba also became a fountainhead of Caribbean culture. The danza flourished, although it was clearly considered an immoral dance. In an issue of the "Periódico de La Habana" in 1809, readers were warned against "la Valsa y Contradanza, invenciones siempre indecentes, que la diabólica Francia nos introdujo (= The Waltz and the Contradanza, ever again indecent inventions to which we have been introduced by the devilish French)."
From Cuba the danza would spread out to the salons of other countries in the area, appealing mainly

to the intelligentsia and the aristocracy, as the most exquisite and poetic expression of Caribbean culture. Thus it also came to Curaçao, which towards the end of the 19th century played a key role in the cultural life of the Spanish speaking parts of Central and South America.
Through the widely read and influential periodical “Notas y Letras” (=Notes and Letters), which was issued in Curaçao, all of Latin America and the Latin speaking parts of the Caribbean region was able to become acquainted with the danza.
The first section of the danza, the chaîne, has a straight and square, typically northern European type of rhythm. Its rhythmic as well as its stylistic character contrast with the lyrical, romantic motif of the second section (the Latin-Iberian song), and with the sensuous, rhythmically spicy third section, in which the African influences come to the fore. The chaîne is not merely an introduction, for both musically and choreographically it really is the linchpin of the danza. In accordance with a rondo-like pattern it returns halfway through the danza as a refrain. At the close of the chaîne, which is indicated by a sustained dominant seventh chord, the partners face each other and make a deep curtsy. The straight rhythm of the chaîne now makes way for a rubato-rhythm, a 2/4 metre with a cinquillo (= a triplet followed by two eighth notes according to the curacaon definition, but not the Cuban or Porto Rican definition of the term cinquillo) in the second section, and (in many ternary danza) a 6/8 metre in the final section. This 6/8 metre sometimes contains small intentional rhythmic irregularities, because in the execution it will alternate with a 5/8 metre. This rhythmic ambivalence stems directly from the erotic “tambu” (=drum) of the African slaves.
Among other rhythms that are possible in the second section of the danza, is that of the tango or habanera. In Cuba the creole element of the danza is still characterized as “ritmo de tango”. Originally the tango was a Spanish Flamenco dance, which underwent change mainly through North African influences. Long before it showed up in Argentina, it was already being danced on the Caribbean islands. The characteristic tango rhythm is most found in the early danza, whereas in the later periods the more slinking rhythm of the cinquillo gained currency.
The danza is a beautiful example of the romantic miniature. In the 19th century the short song served as a counterbalance to the symphonies and operas, which lasted for hours. In the short song the romantic composer had the opportunity to sing about his recurrent moods, infatuations and nostalgia. The second section of the danza is polished and self-contained like the short song which carries a clear message. The artistic challenge in performing the danza is to let this romantic section contrast with the more playful chaîne, without allowing a stylistic break to occur. Besides virtuosity a strongly developed sense of rhythm and style is required to achieve a good performance of the Caribbean danza, with the proper balance between sensuality and control.
It is the great merit of the pianist Harold Martina, who has been able to show in his interpretations on this CD that despite its diversity, the cultural relationship between the various Caribbean countries is strong indeed.”
The current piano book includes the above-mentioned recordings of compositions by Robert Rojer. We are grateful to the S.E.L. Maduro Muziekstichting and Harold Martina for giving permission to republish the CD recordings.

About pianist Harold Martina

Harold Martina (1935) has shown himself to be a brilliant concert pianist and a sensitive and subtle accompanist. He was born in Curaçao, where he received his early musical training from M.I. Patrick and Teun Don. Subsequently, he studied at the *Insitituto de Bellas Artes* in Medellín in Colombia with

Anna Maria Pennella where he graduated *cum laude*. He completed his advanced studies in Europe with Professor Richard Hauser at the Vienna Academy of Music, and became the first student to graduate *summa cum laude* by a unanimous vote of the Academy. In conjunction with this distinction, he was awarded a prize by the Austrian Ministry of Culture.

Harold Martina has performed in Europe, the United States of America, Latin America, Israel and Japan to extraordinary acclaim from both audiences and critics. Mr Martina has performed at the Lincoln Center in New York and at the Kennedy Center for the Performing Arts in Washington DC. In 1993, he ended a tour of Belgium and Holland with a recital in the Great Hall of the Concertgebouw in Amsterdam in the presence of Her Majesty Queen Beatrix of the Netherlands.

As a soloist, Harold Martina has performed in the US with the State Symphony Orchestra of New Jersey, the Boston Symphony Players, the East Texas State Orchestra, the Knox Galesbug Symphony and the Battle Creek Symphony Orchestras. He toured with the Netherlands Chamber Orchestra conducted by David Zinman and has also been a soloist with orchestras in Colombia, Venezuela, Puerto Rico, Mexico, Ecuador and Curaçao. Harold Martina is the founder and conductor of the Antioquia Chamber Orchestra, and has been guest conductor of several other chamber orchestras. He has also accompanied world-renowned performers such as the violinists Eugene Fodor, Daniel Heifetz, Henryk Szeryng, Erick Friedman and Ruggiero Ricci; the cellists Christine Walevska, Leonard Rose, Pierre Fournier, Paul Tortelier, Andre Navarro, Antonio Janigro and Janos Starker; and sopranos Maria Stadler and Sheila Armstrong; flautist Gary Schocker, and bandoneon player Daniel Binelli.
In 2001, the College of Fine Arts of the University of Antioquia in Colombia named its music hall "Harold Martina Auditorium". Currently, he is a Professor of Piano at the School of Music of the Texas Christian University in Fort Worth.

Robert Rojer's piano compositions on the CD in this piano book

1.	Kabayero	Waltz for two pianos	Harold Martina & Robert Rojer	3'31''
2.	Barbulètè	Waltz for two pianos	Harold Martina & Robert Rojer	4'10''
3.	Reflekshon	Waltz for two pianos	Harold Martina & Robert Rojer	4'06''
4.	Kèlki Hel	Waltz for two pianos	Harold Martina & Robert Rojer	3'41''
5.	Clair-Obscur	Waltz for two pianos	Harold Martina & Robert Rojer	3'24''
6.	Dushi Tempu	Waltz for two pianos	Harold Martina & Robert Rojer	4'19''
7.	Paso real	Waltz for two pianos	Harold Martina & Robert Rojer	5'31''
8.	Riba Alanan di Kanto	Waltz for two pianos	Harold Martina & Robert Rojer	3'28''
9.	Cri de Coeur	Waltz for two pianos	Harold Martina & Robert Rojer	4'35''
10.	Dalakotchi	Waltz for two pianos	Harold Martina & Robert Rojer	4'42''
11.	Mi Amigu Laman	Waltz for two pianos	Harold Martina & Robert Rojer	3'34''
12.	Shete di Novèmber	Waltz for two pianos	Harold Martina & Robert Rojer	4'21''
13.	Images	Danza	Harold Martina	5'02''
14.	Kaleidoscoop	Danza	Harold Martina	5'04''
15.	Something Else	Danza	Harold Martina	6'05''