

Missa Latina "...the most significant symphonic premiere in the District since the late Benjamin Britten's stunning War Requiem was first performed in the still-unfinished Washington National Cathedral in the late 1960s ...Mr. Sierra's new work is, quite simply, shockingly brilliant...Despite the Hispanic expectations evoked by the work's title, Mr. Sierra's Mass often relies on classical European musical tradition. This makes his Latino eruptions all the more unexpected and irresistible -- no more so than in this delightful 'Sanctus.' In this section's 'Benedicte,' Mr. Sierra also convincingly breaks the postmodernist taboo against melody, giving his soprano the most achingly beautiful solo we have heard in decades. Chorus, orchestra and soloists then take the 'Agnus Dei' to an emotionally satisfying and redemptive conclusion. A huge bravo to Mr. Sierra for having the courage to invite audiences back to the concert hall by gifting them with something wonderful." **The Washington Times** (T. L. Ponick)

Sinfonías 1, 2 & 3 "Sierra's first two symphonies, in any case, showcase his ability to be quite serious, emotionally speaking, without compromising his music's brilliance. No. 1 is a compact piece that makes charming reference in spots to Beethoven's First Symphony. It's a sign of Sierra's talent that he makes these gestures entirely his own. They don't sound like borrowings or foreign objects at all. As with the Second Symphony, which is cast in the form of a single-movement passacaglia, the First makes no obvious reference to Latin-American music, but the excitement and rhythmic energy are there all the same. Not the least of Sierra's gifts is the ability to write highly dissonant music that's still enjoyable and tantalizing to the ear." **ClassicsToday.com** (David Hurwitz)

Variations on a Souvenir "On Saturday at the Carlsen Center, the Illinois-based chamber orchestra Sinfonia da Camera devoted a whole concert to this intriguing Puerto Rican composer. The program, certainly a highlight of this or any season, featured the premiere of "Variations on a Souvenir," a new piano concerto co-commissioned by the Carlsen Center and performed by pianist conductor Ian Hobson. Sierra writes music that is both approachable and challenging, where the ear is simultaneously aware of technical craft and an enormously appealing sonic surface." **The Kansas City Star** (Paul Horsley)

Güell Concert "The most immediately engaging work here was Roberto Sierra's 'Güell Concert' (2006). Mr. Sierra uses a medieval Spanish cantiga as the work's motto, but leaps quickly into modern rhythmic and harmonic complexities... precise, energetic scoring creates its own excitement, whatever the densities of the language." **The New York Times** (A Kozinn)

Danzas Concertantes "makes a substantive addition to the guitar repertoire, and an excellent vehicle for soloist Manuel Barrueco." **The Baltimore Sun** (Tim Smith)

Glosas "...Sierra is one of the most appealing and inventive composers around...Characteristic of Sierra's originality, the work's simple, yet bold, idea deftly enables him to bypass tangles with harmonic language. Thus freed, he romps about, sometimes exploiting the tension of the gap between the extreme ends, sometimes dancing with fragments in lively rhythms inspired by his Puerto Rican heritage." **Albuquerque Journal** (Joanne Sheehy)

Doce Bagatelas "Another constructive gem was Roberto Sierra's 'Twelve Bagatelles', which turns an ingenious creative constraint into delectable music." **San Francisco Chronicle** (Joshua Kosman)

Trio No. 2 "The performance included several striking works, but none lingered more in the memory than Roberto Sierra's 'Trio No. 2' for Violin, Cello and Piano (2002). Don't be surprised to see it picked up and played by other groups." **The Denver Post** (Kyle Macmillan)

Cancionero Sefardí "...is a beautiful set of Sephardic folk songs with accompaniments that use the hack-neyed 'Pierrot Lunaire' quintet in new and always clear-sounding ways to support the voice..." **The New York Times** (Paul Griffiths)

"But the biggest treat was Mr. Sierra's work, a collection of seven Sephardic songs, some using traditional melodies, some with melodies supplied by Mr. Sierra. He also provided a vibrant commentary by way of a magical accompanying score..." **The New York Times** (Allan Kozinn)

"Classic and new, this music is authentic...The ensemble of flute, piano, clarinet, violin and cello built clouds of sound. Against those undulating tones, Applebaum revealed humor, sensuality and playfulness." **The Philadelphia Inquirer** (Daniel Webster)

"Roberto Sierra,... has done for the Aztec, Afro-Cuban, Sephardic Jewish, and other folk cultures dear to him what Bartok did for the Eastern European...As with his gripping opera 'The Silver Messenger', Sierra creates a uniquely haunted landscape where the ancient and the modern magically coexist." **American Record Guide** (Sullivan)

Concierto para orquesta "The first movement is like a rain forest of music with showers and geysers of color...The final movement is full of dances frenetically interrupting one another, progressing into ever-more-entrancing worlds of rhythm...it's a testament to Sierra's craft that it fits tightly together, easily within a hyper-energetic rhythmic context..." **The Philadelphia Enquirer** (David Patrick Stearns)

Doble Concierto for violin and viola "...Sierra's music strikes different kinds of juxtapositions, with a change of texture sufficient in one context, and rhythmic play driving the music in another. His orchestration is fabulously clear ..." **Pittsburgh Tribune-Review** (Mark Kanny)

Turner "Turner's pigments shimmer and so did all the impressionistically sparkling, watery music, expertly colored..." **Los Angeles Times** (Mark Swed)

Memorias Tropicales "The work, which sounds to me a masterpiece, takes its brilliant direction from art music's avant-garde..." **Fanfare** (Mike Silverton)

Conjueros "...my response to it was immediate. He plays fascinating tricks with traditional harmonic means and makes vivid use of sharp cross-rhythms." **The Dallas Morning News** (John Ardoin)

Trio tropical "...made a splendid impression on first hearing. This Puerto Rican composer is a master of rhythm and atmosphere, gathering Caribbean, Latin American and jazz elements...This is as fine piano trio as has appeared in recent years..." **The New York Times** (Alex Ross)

Pequeño Concierto "The Puerto Rican born Composer reveals himself as an exceptional orchestrator...the mood is sultry and a bit exotic, pervaded by a Latin American flavor. The textures are transparent, the pulse irresistible." **San Francisco Examiner** (Alan Ulrich)

Evocaciones "the Sierra concerto was easily the most profound...The adagio middle movement is a marvelous, brooding stretch..." **Tribune-Review** (Bob Karlovits)

Piezas Características "...a brilliant fusion of simple intervals and sophisticated rhythm..." **The New York Times** (Alex Ross)

Concierto Evocativo "The most impressive feature was the writing for the string-orchestra...Colorful and dramatic, with a lot of special effects..." **The Cincinnati Enquirer** (Gavin Borchert)

Concierto Caribe "Sierra has a fabulous sense of instrumental color and a remarkable rhythmic flexibility that surprises the ear in every turn...This is a keeper and comes with the highest recommendation." **Fanfare** (John Story)