

"After 15 minutes with two of Lara's angels, the music that went before seemed like it had happened long ago and on a planet far away."

– Mark Swed, The Los Angeles Times, on *Angel of Darkness*

"*Angel of Darkness* and *Angel of Dawn*, two movements of a larger work, revealed Lara (born in 1959) as a major and original voice. The two pieces, completely different in mood (and recognizable as Mexican not at all), nevertheless use similar means: long sustained notes and chords, floating, slowly developing arpeggios and merging sound masses. This music moves along magically, like dangerous fog and twinkling ether. By all means, we must hear the entire work."

– Timothy Mangan, Orange County Register

"Ana Lara, from Mexico City, took her inspiration for 'Darkness Visible' from William Styron's 'Memoir of Madness.' Her sounds for eight players were dark, low, rumbling. A primeval character might be identified, especially with percussion and growling bass clarinet; a brightness and freshness spoke of depression transcended."

– Mark Swed, Los Angeles Times

"In another great discovery of the festival, Ana Lara's magnificent 'Angels of Darkness and Dawn' opened with an explosion, almost literally in the concussive depth and weight of the bass. Although her orchestral tone poem had the nearly the profundity of Mahler and the breadth and color of Debussy's "La Mer," she used a technique of scratchy slides in the string section that was all her own. And although there are many phenomenal young composers working today, Ana Lara is herself a major find, a musician gifted with an imagination of symphonic proportions. "Angels of Light and Darkness" may someday make many attractive contemporary pieces seem mere trickery."

-Thomas Aujero Small, ConcertoNet.com