

NORTH/SOUTH CONSONANCE, INC.
presents

Oh Diversity! Music from the Americas

Program

JUAN ORREGO-SALAS Sonata de Estío Op. 71 (1972)'

EDUARDO SOTO-MILLAN Arawís - Four Inca Love Songs(1980)+

YURIKO KOJIMA Music for Alto Flute and Guitar (1993)*

HEITOR VILLA-LOBOS Chansons Typiques Brésiliennes (1928)

Intermission

ISABEL ARETZ Hombre al Cosmos (1993)*

ALBERTO WILLIAMS Sonata for Flute and Piano Op. 26 (1906)+
Allegro Assai
Andante
Allegro

THE NORTH/SOUTH CONSONANCE ENSEMBLE

Siri Rico, soprano

Lisa Hansen, flutes

Alejandro Madrid, guitar

Max Lifchitz, piano/director

Sunday, November 14, 1993 at 3 PM

Christ & St. Stephen's Church
120 West 69th Street, NYC

Admission \$9. Students & SC \$5. TDF Vouchers Accepted.

Information and Reservations: (212) 787-3289

* First performance.

+ US Premiere

' NY Premiere

14th Season (1980-1994)

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Meet Today's Artists

Soprano **Siri Rico** is a graduate of Westminster Choir College in Princeton, NJ where she majored in voice, piano and organ. She continued her vocal training in Milan, Italy under the guidance of Maestro Vladimiro Badiali. In New York, Ms Rico worked with Thomas Schilling and the late Winifred Cecil. A native of Puerto Rico, Ms. Rico has premiered several works written for her by composers from Latin America. She has appeared as recitalist and chamber music participant in her native Puerto Rico, Argentina, México and Central America. She has been a soloist with the National Symphony Orchestras of Guatemala and El Salvador (in Central America) and with the Orchestra of Guanajuato (in México). In New York, Siri Rico has appeared with The Little Orchestra Society, The Bronx Arts Ensemble and North/South Consonance. Besides her solo work, Ms. Rico is also active as chamber music participant and oratorio soloist.

Flutist **Lisa Hansen** won critical acclaim for her EMI/Angel recording of Joaquín Rodrigo's *Concierto Pastoral* with the London Royal Philharmonic Orchestra. A graduate of The Juilliard School, Ms. Hansen received first prize in the New York Flute Club Competition and was featured in the Emmy award-winning CBS-TV special "Juilliard and Beyond - A Life in Music". Ms. Hansen was principal flutist of the México City Philharmonic for four years. Since her return to New York in 1987, she has performed with many of New York's leading ensembles and has appeared as soloist with the Jupiter Symphony, the Naumburg Orchestra, the México City Philharmonic and the Toluca Symphony. She has performed and recorded numerous premieres including works by John Corigliano, Max Lifchitz and Alan Rawsthorne. Ms. Hansen can be heard on two solo albums released by the Musical Heritage Society label and has concertized widely in the United States, Europe and Latin America.

Guitarist **Alejandro L. Madrid** (b. 1968 in Houston, TX) was educated at the Boston Conservatory and SUNY Purchase. His teachers include Neil Anderson and David Starobin. He has concertized throughout México and Canada.

Pianist/Composer **Max Lifchitz** was awarded the first prize in the 1976 International Gaudeamus Competition for Performers of Twentieth Century Music held in Holland. Robert Commanday, writing for The San Francisco Chronicle described him as "*a young composer of brilliant imagination and a stunning, ultra-sensitive pianist.*" The New York Times music critic Allan Kozinn praised Mr. Lifchitz for his "*clean, measured and sensitive performances.*" In recognition of his work on behalf of living composers, Mr. Lifchitz was awarded the 1982 United Nations Peace Medal. His recently released CD albums featuring his performances of piano music by American composers (North/South Recordings Nos. 1001 and 1002) were greeted with warm reviews in the January/93 issue of American Record Guide: "*It is a pleasure to hear him on these two beautifully recorded North/South releases ... he's a sensitive and convincing interpreter ... piano lovers will find much of interest and value on these discs.*"

NORTH/SOUTH CONSONANCE -- hailed by critics and audiences alike -- is now celebrating its 14th season. Since 1980, the musicians of the **NORTH/SOUTH CONSONANCE ENSEMBLE** have achieved national and international recognition for their warm and expressive performances of music by composers from our time. Under the direction of Max Lifchitz, its founder and current director, **NORTH/SOUTH CONSONANCE** has brought to the New York public over 500 different compositions from throughout the United States, Canada, Latin America, Russia and Europe.

Albums featuring performances by Mr. Lifchitz and The NORTH/SOUTH CONSONANCE ENSEMBLE are available by calling 1 (800) 752-1951

PROGRAM NOTES - Edited by Max Lifchitz

Ricardo Castro (1864-1907) was the most successful of the Mexican piano virtuosi active at the turn of the century. His works, including a Piano Concerto, a Cello Concerto and an opera, were published in Germany and performed with great success in major European capitals. His mastery of the conventions of European music and the support he received from the political leader Porfirio Díaz made him a target of post-revolutionary revisionist doctrine. During the 1920's, his music was denounced as "anti-Mexican", a barren imitation of European models. Castro's music as well as that of other composers of the time has been neglected and almost completely forgotten.

The **Nocturne** and **Waltz Bluette** exemplify Castro's debt to the pianistic style of the Polish composer Frédéric Chopin.

The **Suite** exhibits a strong affinity towards the music of the great romantic master Franz Liszt. Its heroic opening movement leads into a quiet second movement inspired by the Spanish dance Sarabande. The last movement is a rondo-sonata with two greatly contrasting themes: a toccata-like first idea and a dreamy, lyrical second theme. The concluding moments of the work are full of harmonic innovations comparable to that found in the music of Richard Strauss or even early Arnold Schönberg.

Héctor Campos-Parsi (b. 1923) is perhaps, the most important composer living and working in Puerto Rico. Closely associated with the nationalistic school of composition, his style combines formal elements derived from European Classicism with rhythmic, melodic and harmonic ideas found in Puerto Rican folk music. The **Three Fantasies for Piano** (*Dance, Fanfare, Song and Fugue*) are brief works each built around a single musical idea. The *Dance* is inspired by the typical syncopated rhythms of the 19th century Puerto Rican "Danza." The *Fanfare* is a polytonal study full of surprising harmonies and rhythms. The third piece consists of a brilliant three part *Fugue* framed by a highly expressive *Song*. Campos Parsi studied in Paris with Nadia Boulanger and has taught at the Cayey Campus of the University of Puerto Rico.

Isabel Aretz's Three Afro-American Preludes were inspired by the rhythms and melodic ideas found in the music of Venezuela's African-American population. Arranged in the traditional fast-slow-fast pattern, the three brief and contrasting pieces employ unusual rhythmic syncopations and harmonic colors. The middle movement reminds this writer of a lullaby. The "ostinati" (repeated patterns) of the third prelude build to a loud, climactic frenzy.

Hombre al Cosmos ("Man to the Cosmos") is also a three movement work juxtaposing the acoustic piano with electronic sounds. Dedicated to the memory of the Venezuelan composer and ethnomusicologist Luis Felipe de Ramón y Rivera, the work was written at the request of tonight's pianist. The tape part is built around electronic transformations and manipulations of sounds typical of South American folk instruments. The music has a very static and abstract quality, alternating tape segments and piano episodes. The last movements superimposes both sound sources.

Program

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| RICARDO CASTRO | Nocturno (1898)+
Vals Bluette (1899)+ |
| HECTOR CAMPOS-PARSI | Tres Fantasías (1957)
<i>Sobre la Danza</i>
<i>Fanfarria</i>
<i>Canción y Fuga</i> |
| ISABEL ARETZ | Tres Preludios Afros (1955)+ |
| JUAN CARLOS PAZ | Tres Movimientos de Jazz (1932)
<i>De Profundis</i>
<i>Spleen</i>
<i>Paseo por el Bosque</i> |
| LOUIS MOREAU GOTTSCHALK | Souvenir de Porto Rico (1857)
The Banjo (1855) |

Intermission

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| ISABEL ARETZ | Hombre al Cosmos (1992)* |
| HEITOR VILLA-LOBOS | Chôros No. 5: alma brasileira (1925) |
| RICARDO CASTRO | Suite (1902)
<i>Preludio Appassionato</i>
<i>Sarabande</i>
<i>Finale: Caprice</i> |

* First Performance

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Tres Preludios
Negros
1954