

*25th Anniversary*



**INTER-AMERICAN  
MUSIC FESTIVAL**

WASHINGTON, D.C.

APRIL 28–MAY 17, 1983

# INTER-AMERICAN MUSIC FESTIVAL®

Founded—1958

Under the auspices of the Inter-American Music Festival Foundation  
in cooperation with The Organization of American States,  
the Library of Congress, and the  
John F. Kennedy Center for the Performing Arts

*Honorary Chairpersons*

*The Secretary General of The Organization of  
American States and Mrs. Orfila*

ORGANIZATION OF AMERICAN STATES

WASHINGTON, D. C.

THE SECRETARY GENERAL

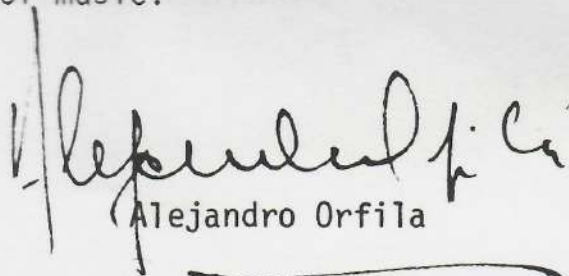
April 1983

It is with great pleasure and pride on behalf of the Organization of American States that we present the 25th Anniversary of the Inter-American Music Festival. This year the Festival enjoys an additional special distinction of the Bicentennial celebration of Simón Bolívar's birth and will present a world premier in his honor.

Music has long been recognized as the most universal media of communication. Acknowledged as the highest form of cultural creativity, music is a source of expression for even the most elementary of civilizations. It conquers all barriers of language, environment and time, and yet, it carries with it intrinsic elements of the culture from which it evolved.

This annual Festival is a panoramic musical journey through the countries of the Americas from pole to pole. It is a glorification of the different threads which weave the rich fabric of this hemispheric community.

We welcome you to the 25th Anniversary of the Inter-American Music Festival to celebrate the unity of the Americas through the harmony of music.

  
Alejandro Orfila



THE WHITE HOUSE

WASHINGTON

March 17, 1983

In celebrating the Twenty-Fifth Anniversary of its inception, the Inter-American Music Festival preserves its heritage as a major force furthering the cultural growth and diversity of the Americas. Inaugurated in 1958, the festival has been a springboard and a showcase for the best composers and performers of the Western Hemisphere. Nancy and I are delighted to send our warm greetings to all those gathered for this significant display of musical talent.

These continuing cultural exchanges in the visual and the performing arts serve to enhance our understanding and appreciation of the artistic values we all share.

In tribute to the cultural pluralism of the Americas, we look forward with enthusiasm to the appearance of the 1983 winners of the Trinidad-Tobago Steel band competition and, from Canada, the Galliard Music Ensemble.

The Inter-American Music Festival presents a fine opportunity to comprehend more fully the artistic achievements of the peoples of the Americas. You have our best wishes for an enjoyable festival and for success in the years ahead.

Ronald Reagan

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The Festival gratefully acknowledges the support of the Inter-American Music Council (CIDEM).

The Festival gratefully acknowledges the support of the Embassy of Canada.

The Festival gratefully acknowledges the cooperation of the Embassy of Venezuela and Venezuela's Permanent Mission to the Organization of American States.

The music for this occasion is provided by a grant from the Film Funds Trust Funds (Kenneth E. Raine, Trustee), a public service organization created by the producers of motion pictures and television films under agreements with the American Federation of Musicians.

This project is further supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency created by an act of Congress in 1965.

The Festival gratefully acknowledges the cooperation of the American Federation of Musicians, Local 161-710, Washington.

## Sponsors

The Committee of the Inter-American Music Festival gratefully acknowledges the patronage of all who, through their generosity, have helped to foster mutual solidarity, understanding, and appreciation of the culture of the Americas.

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As of print deadline



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INTER-AMERICAN MUSIC FESTIVAL®  
LIBRARY OF CONGRESS  
THURSDAY, APRIL 28, 1983, 8:00 P.M.

QUINTET OF THE AMERICAS

Barret Cobb, *Flute*  
Matthew Sullivan, *Oboe*  
Joseph Stone, *Clarinet*  
Barbara Oldham, *Horn*  
Andrew Schwartz, *Bassoon*

*Program*

John Harbison (U.S.) .....	Quintet
	Intrada
	Intermezzo
	Romanza
	Scherzo
	Finale
Yannis Ioannidis (Venezuela) .....	Actinia*
David Sampson (U.S.) .....	In Memoriam; Nightmare Begins Reality

*Intermission*

Jorge Olaya Muñoz (Colombia) .....	Dos Dansas Colombianas
	Mañanita
	Pasillo/18
Oscar Lorenzo Fernández (Brazil) .....	Suite for Quintet
	Pastoral, "Twilight in the Jungle"
	Fugue, "Sacy-Pierre"
	Chanson, "Song of the Dawn"
	Scherzo, "Morning Gaiety"
Heitor Villa-Lobos (Brazil) .....	Quintette (en forme de Choros)

\*Washington D.C. premiere—9th Festival, May 3, 1978.

The Quintet of the Americas is presented in cooperation with the Center for Inter-American Relations, an Affiliate of the Americas Society.

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## JOHN HARBISON

### Quintet

John Harbison was born in Orange, N.J. in 1938 and educated at Harvard College, the Hochschule für Musik in Berlin, and Princeton University. One of America's most distinguished composers, he has received the American Academy of Arts and Letters Award and has received commissions from the Rockefeller Foundation, the Fromm Foundation and the Koussevitsky Foundation. The *Quintet for Wind Instruments* was composed in 1978 for the Aulos Quintet on commission from the Naumberg Foundation. Mr. Harbison has written about the Quintet ". . . I like best the effect of the many doubled melodies, and the gradual move to increasingly grounded tonality that guides the whole. I am also very committed to the mixture of high and low style found in this piece, sometimes at very close quarters."

## YANNIS IOANNIDIS

### Actinia

Yannis Ioannidis, born in Athens in 1930, married Nilyan Perez, a Venezuelan pianist, and became a Venezuelan citizen in 1968. He has been very active in the musical life of Caracas as a professor of twentieth century musical composition at the Institute of Culture and Fine Arts, professor of harmony and organ at the Caracas Conservatory, and founder of the Caracas Chamber Orchestra. In 1969 he received the Teresa Carreño National Music Award in Venezuela, and in 1970 he won second prize at the Louis Moreau Gottschalk Competition in the USA. In his contemporary compositional style, he has avoided allegiance to any particular twentieth century school. In *Actinia*, composed in 1969, his linear writing results in a thick poly-rhythmic texture where the higher instruments are usually grouped together and the bassoon and horn form a contrasting pair. *Actinia* won the National Prize of Venezuela for 1970.

## DAVID SAMPSON

### In Memoriam; Nightmare Begins Reality

David Sampson was born in Charlottesville, Virginia in 1951 and received his B.M. degree from the Curtis Institute of Music. Currently composer-in-residence at the Delbarton School in Morristown, New Jersey, Mr. Sampson has received numerous awards, including an ASCAP award. The composer is also an accomplished conductor and trumpet player. In *Memoriam; Nightmare Begins Reality* was written as a memorial to Mr. Sampson's brother, William, who died during a racial confrontation in Greensboro, North Carolina in 1979. Mr. Sampson has written, ". . . This piece . . . is my first finished attempt at dealing with murder. As you can imagine, the music is full of anger, surprise, horror and

above all, tremendous disbelief and sorrow. There are sudden emotional shifts, periods of confusion and a final lament which ends the piece.

"I believe music is drama in sound; the colors of the instrument, harmonies and melodic lines are all the outline of characters, characters that interact with each other to mirror the entire gamut of human experience. As a result, the instructions in the music to the musicians go beyond 'allegro' or 'expressivo' and include terms such as 'coldly,' 'confused,' 'frantic,' and 'with sadness and fear.' The musicians then must 'act out' their 'roles' which the sounds of their instruments produce."

## JORGE OLAYA MUNOZ

### Dos Dansas Colombianas

Jorge Olaya Munoz is a Colombian, born in 1916. He has composed more than one hundred works, among them bambucos, pasillos, vales, bundes, poros, and paseos. He was elected to the post of Director-General of the Society of Authors and Composers of Colombia, a post which he held for thirty-one years. He has also been President of the Musicians' Union in Bogotá, and is an accomplished contrabassist. He worked with the Quintet of the Americas in Bogotá in the preparation of a series of his folk melody transcriptions for quintet. A pasillo is a dance in waltz time, originating in the mountainous regions of Colombia, to which couples dance in fast, short steps. *Mañanita*, a porro, translates as "little tomorrow."

## OSCAR LORENZO FERNANDEZ

### Suite for Quintet

Oscar Lorenzo Fernandez was born in Rio de Janeiro in 1897 and died in 1948. Among his works are an opera, a ballet, orchestral suites, a symphony commissioned by the Boston Symphony, a violin concerto, songs, piano works, and chamber music.

Fernandez, a contemporary of Villa-Lobos, is one of a number of Brazilian composers of the period who travelled throughout Brazil studying and collecting folk music, using native melodies and rhythms as an inspiration for their own nationalistic style. The *Suite for Winds* was premiered in Rio de Janeiro on September 20, 1927. The second movement, "Fugue," is subtitled "Sacy-Perere," which refers to a supernatural being who, according to Brazilian folk legend, appears in the jungle at evening.

## HEITOR VILLA-LOBOS

### Quintette (en forme de Chôros)

Heitor Villa-Lobos, one of the most original composers of the twentieth century, was born in Rio de Janeiro in 1887 and died there in 1959. An ardent Brazilian nationalist, he resolved from his earliest compositions to use native Brazilian song materials



as the source of his inspiration. Writing in the melodic and rhythmic form of this music, he avoids direct quotation, nonetheless evoking the jungle atmosphere. His over 2,000 compositions include operas, ballets, symphonies, chamber music, piano works, songs, and a series of works called *Bachianas Brasileiras*. He also composed a number of works under the generic title *Chôros*, a popular Brazilian dance form, marked by incisive rhythm and a balladic melody. The wind quintet is one such work; composed in 1928, its scoring originally included English horn (revised in 1953 for French horn), flute, oboe, clarinet and bassoon.

## QUINTET OF THE AMERICAS

Flutist Barrett Cobb has received high critical acclaim as soloist in concertos with the Nashville Symphony, the Brevard symphony, the Westchester Chamber Orchestra, the New Amsterdam Symphony Orchestra, the American Chamber Orchestra, and the Orquesta Sinfonica de Colombia, as well as in recital. In addition to her solo work she has played principal flute with the Royal Winnipeg Ballet, Lake George Opera, Eastern Opera Theater, the Caracas Ballet, the American Chamber Orchestra, and the Orquesta Sinfonica de Colombia. Miss Cobb holds a Bachelor of Music degree from the Oberlin Conservatory and a Master of Musical Arts degree from the Yale School of Music.

Matthew Sullivan has played oboe with the St. Louis Symphony, the Miami Philharmonic, the Miami Opera, and the American Chamber Orchestra. He has been a member of the St. Louis Woodwind Quintet and Ransom Wilson's Virtuosi Wind Quintet, and currently performs with the New York Chamber Artists, the Story Concert Players, the Helios Quartet and First Avenue (an avant garde electronic ensemble). He has appeared throughout the U.S. and Canada in recitals and chamber music concerts and has recorded for Opus One Records. Mr. Sullivan received his Bachelor of Arts degree from Miami Univeristy (Florida) and his Master of

Arts degree from San Francisco State University.

Clarinetist Joseph Stone has performed with the Brooklyn Philharmonic, the Goldovsky Opera, Eastern Opera Theater, the Hudson Valley Philharmonic, the Contreras Chamber Ensemble, the National Orchestral Association, the Virginia Opera, and the American Chamber Orchestra. He has appeared as soloist in concertos with the Rochester Philharmonic, the New Amsterdam Symphony Orchestra, and the American Chamber Orchestra. Mr. Stone holds a Bachelor of Music degree and a performer's certificate from the Eastman School of Music and a Master of Music degree from the Manhattan School of Music.

Horn player Barbara Oldham's chamber music background includes appearances with the Marlboro Music Festival, St. Luke's Chamber Ensemble and the Festival Brass. Her Orchestral experience includes performances with the Colorado Philharmonic, the Orquesta Sinfonica de Colombia, the Queens Symphony, Radio City Music Hall Symphony Orchestra, Lubo Opera, the New York Lyric Opera, and Eastern Opera Theater. She has played on Broadway in the orchestra for "West Side Story" and is currently in the orchestra for "Women of the Year." Ms. Oldham earned her Bachelor of Music degree from Miami University (Ohio) and her Master of Music degree from the Manhattan School of Music.

Andrew Schwartz served for a year as principal bassoon with the Jerusalem Symphony Orchestra in Israel. He returned to New York where since 1979 he has performed with the New York City Ballet. He also holds the position of principal bassoon with the North Eastern Pennsylvania Philharmonic and the New York Chamber Symphony. Other activities include the New Jersey Symphony, the Caramoor Festival Orchestra, the National Orchestral Association, the Civic Orchestra of Chicago, and performances on Broadway at Lincoln Center. He has appeared in recital in Great Britain, Israel, Canada, and the U.S. Mr. Schwartz holds both his Bachelor and Master of Music degrees from the Juilliard School.



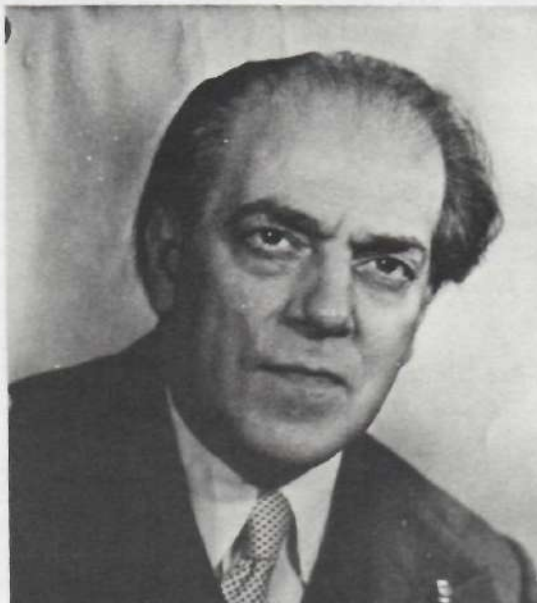
*Quintet of the Americas*



*Yannis Ioannidis*



*Oscar Lorenzo Fernández*



*Heitor Villa-Lobos*



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**Inter-American Music Festival®**  
**John F. Kennedy Center for the Performing Arts**  
**Concert Hall**  
**Friday, April 29, 1983, 8:30 P.M.**

**Festival Symphony Orchestra**  
Jorge Mester (U.S.), *Conductor*  
Paul Hill (U.S.), *Conductor*  
Luis Ascot (Argentina), *Piano Soloist*  
Paul Hill Chorale

*Program*

William Bergsma (U.S.)..... **Serenade To Await The Moon**  
Alberto Ginastera (Argentina)..... **Concerto #1 For Piano and Orchestra**  
Cadenza e varianti  
Scherzo Allucinante  
Adagissimo  
Toccata concertata

Commissioned by the Koussevitsky Foundation in the Library of Congress. World premiered on April 22, 1961 by the National Symphony, Howard Mitchell conductor, Joao Carlos Martins, pianist, in the second Inter-American Music Festival.

*Intermission*

\*Isabel Aretz (Venezuela)..... **Padre Libertador for Chorus and Orchestra**  
La palabra mágica (The Magic Word)  
Tiempo difícil (Difficult Times)  
Despierta con el pueblo (Wake Up With The People)  
Paul Hill, *Conductor*  
Marymal Holmes, *Soprano*  
John Rhodes, *Tenor*  
Sarah Bloxham, *Mezzo Soprano*  
José Sanz, *Narrator*

Peter Mennin (U.S.) ..... **Symphony No. 9 ("Sinfonia Capricciosa")**  
Lento non troppo  
Adagio arioso  
Presto tumultoso

\*World Premiere

The Festival gratefully acknowledges the support and cooperation of the Inter-American Music Council [CIDEM] to make this concert possible.



## WILLIAM BERGSMA

### Serenade, To Await The Moon

William Bergsma was born in California in 1921 and received his training at Stanford University and the Eastman School of Music. His many compositions include: an opera, "The Wife of Martin Guerre;" a dramatic oratorio, "Confrontation from the Book of Job;" a symphony and numerous other orchestral works; three string quartets; a "Concerto for Wind Quintet;" and other choral and chamber music.

He has held two Guggenheim Fellowships. Among his other honors are the Bearn's Prize and an award from the American Academy of Arts and Letters. He has been the recipient of commissions from the Harvard Musical Association, the Louisville Orchestra, the Koussevitsky Foundation, the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and many other organizations. His works have been recorded by Columbia, Decca, Mercury, Crest and Composers Recordings, Inc.

Mr. Bergsma joined the composition faculty of the Juilliard School of Music in 1946, assuming the post of Associate Dean in 1961. Since 1963 he has been Director of the School of Music at the University of Washington in Seattle.

The composer's subtitle is "Because, of course, she might not come". The moon is the moon of lovers, not astronauts. The music is a restless nocturne, full of longing, anticipation and uncertainty.

"Serenade, To Await The Moon" is written for small orchestra in highly soloistic treatment. Great scope is given to individual players: flute, bass clarinet, bassoon, harp, violin, cellos, as well as a heavily burdened percussionist who almost never plays twice on the same instrument.

After an introduction, an even quiet melody is stated and freely varied, interrupted by two groups of *cadenzas*. The first group—for horns, bassoon, bass clarinet and flute—appears early. The second—harp, clarinet together with bass clarinet, horns, and finally full orchestra (a *cadenza per tutti*)—comes just before a brief coda of unexpected intensity.

The "Serenade" is dedicated to Milton Katims. It was commissioned by the Men's Advisory Committee of the Musical Arts Society of La Jolla, California, for its 1965 season.

## ALBERTO GINASTERA

### Concerto #1 for Piano and Orchestra

Alberto Ginastera received public and critical acclaim in the United States since 1946, when, as a young and promising Latin American recipient of a Guggenheim Fellowship, he attended summer courses at the Berkshire Music Center in Tanglewood at the invitation of Aaron Copland. Twenty of his fifty-three compositions to date

(1934-81) have been commissioned and premiered in the United States. Some of them marked momentous occasions such as the opening season of the New York Philharmonic at Lincoln Center, for which the orchestra commissioned the "Violin Concerto," premiered by Ruggiero Ricci and Leonard Bernstein on October 3, 1963; and the "Turbae ad passionem gregorianam" for soloists, two choruses and orchestra with an enormous percussion section, commissioned by the Mendelssohn Club of Philadelphia for its centennial anniversary in 1974. Also commissioned and premiered in the United States were the "String Quartet No. 3, Op. 40" (1973) with soprano, the "Serenata, Op. 42" (1973) for male voice cello and chamber ensemble (1973), and the "Sonata for Cello and Piano, Op. 49" (1979).

If the United States has welcomed Ginastera's music, no other city has feted him so lavishly or witnessed as many Ginastera premieres as has Washington, D.C. (eight of the total twenty, not counting the widely publicized January 1978 premiere of the revised version of the "Cello Concerto No. 1" at Kennedy Center). Some of the products of commissions by the Coolidge and Koussevitsky foundations in the Library of Congress became landmarks of stylistic synthesis in the composer's search for artist self-identity. These include the "String Quarter No. 2" (Coolidge), premiered at the Library of Congress in 1958; the "Piano Concerto No. 1" (Koussevitsky), premiered at Cramton Auditorium in 1961; and the "Cantata Bomarzo" for baritone, narrator, and chamber orchestra (Coolidge), premiered at the Library of Congress in 1964. Also premiered in Washington, D.C. was the "Cantata para América Mágica" for soprano and fifty-one percussion instruments commissioned by the Fromm Foundation and first performed at Cramton Auditorium of Howard University in 1961, a work in which Ginastera combines advanced twentieth-century techniques with a powerful and primitivistic timbric vision. Twenty years after its memorable premiere at the closing concert of the Second Inter-American Music Festival held in Washington, D.C. between April 22-30 of 1961, the "Cantata para América Mágica" still stands as the musical monument to confirm Ricardo Rojas' poetic dictum that the identity of this 'new' magic America is not to be sought in the revival of its aboriginal past, nor in a recreation of its adopted Europe, but in the welding of a new myth, nurtured by both.

## ISABEL ARETZ

### Padre Libertador for Chorus and Orchestra

The Argentine-Venezuelan composer Isabel Aretz was born in Buenos Aires and has lived in Venezuela since 1947.

She studied at the National Conservatory of Argentina and perfected her knowledge of instrumentation in Brazil with Hector Villa-Lobos. She



did further studying in Folklore and Ethnomusicology with Carlos Vega in Argentina.

Isabel Aretz considers the Indian and African music of Latin America to be a creative source if its expressive characteristics (phenomenology) are thoroughly known and utilized along with contemporary techniques, including electronics.

This composer, who began in Argentina with an output based on musical elements of the Altiplano Indians ("Puneñas") says with respect to her work: "I sought to create with Andean scales, with typical turns and combinations, to achieve a particular color." It was that primitive symphonic work that marked the beginning of her research, always expressing an American language.

Through the years, new compositions were added which demonstrate the possibility of combining original American material with the free colors of modern electronic techniques. The following works are written within this context: "Birimbao" (magnetic tape and 4 kettledrums); "Simiente" (cantata with the use of Afro-Venezuelan percussive resources); "Gritos de una ciudad" (with a theme based on poetic elements suggested by the city of San Francisco, U.S.A.); "Yekunana," National Music Prize of Venezuela (orchestra and choir); "Kwaltaya" (soprano and magnetic tape), ethnodrama based on ethnic folkloric sounds and songs of the continent.

With respect to the symphonic-choral work "Padre Libertador" (Municipal Prize of the City of Caracas), Aretz indicates that it is divided into three movements titled "La palabra mágica" (based on texts of Eduardo Blanco), "Tiempo difícil" (text by Alberto Baeza Flores) and "Despierta con el pueblo" (text by Pablo Neruda).

In this work Aretz uses the folkloric ethnic roots of musical elements from the countries which were the stage of Simón Bolívar's struggles, and these elements furnish a suggestive telluric depth to the symphonic-choral expression.

The literary themes which support the choral-symphonic work "Padre Libertador" embrace an era of Bolivarian extolment extending from mid-XIX century to our days.

Eduardo Blanco (1839-1912) sang the extraordinary feat of the Venezuelans who struggled for their independence and freedom led by the ideals of Simón Bolívar, in his book "Venezuela Heroica"\*\*, a work of romantic inspiration whose pedagogical substance is still valid in youth education today.

Cuban poet Alberto Baeza Flores conceived in the present times a "Poema Coral para el Retorno de Simón Bolívar"\*\*\*, seeking, he explains, an approach to the hero "from his yesterday and in his own scene".

In his "Canto para Bolívar"\*\*\*\*, poet Pablo Neruda searches deep into the roots of the freedom undertaking, to find what is undoubtedly its most fertile germ: Bolívar's love for his American peoples. Consequently, his poem is like a spiritual comment on the most universal Christian prayer.

Following are key excerpts from those texts, which will contribute to a better understanding of the musical creation of Isabel Aretz in its intention of heroic extolment.

In the murky darkness of perdurable night, all which is not deeply black appears bright as a light coveted by he who moans from the bottom of the antre and regards it as providential. . .

Silence and quietness were our forced watchwords.

Suddenly, an even louder cry than the roaring of the tempest which sweeps the Continent; and a magic word is pronounced in the face of the terrible lion, the guardian of Castile's conquests.

The wind seizes it and carries it in its wings through the space, like an illuminating, frightening fire balloon. The echoes of our mountains wake up from their lethargy and choir it like sentries alerting each other. . .

—Eduardo Blanco

We crossed rivers which wrapped our chests snake-like and the heavenly and earthy lianas sometimes threatened to drown us.

The dust of all the roads of America became whirlwind inside our hearts.

The endless marches furnished us the key to the end of some battles.

I told the soldiers of the army of Cartagena and the Union: "Your courage has saved the fatherland, plowing the broad rivers of Magdalena and the Zulia, marching through paramos and ranges, crossing deserts. . .

—Alberto Baeza Flores

Our father who art on earth, in the water, in the air of our entire wide, silent latitude, everything bears thy name, father, in our dwelling, everything which is ours comes from thy dimmed life, thine heritage were rivers, plains, bell towers, thine heritage is our daily bread, father.

. . . I met Bolívar one long morning, Father, I told him, are you or are you not and who are you? And looking toward the Barracks on the Mount he said, "I wake up every hundred years, when the people awake".

—Pablo Neruda

\*"Father Liberator."

\*\*"Heroic Venezuela."

\*\*\*"Choral Poem on the Return of Simon Bolívar."

\*\*\*\*"Chant to Bolívar."

Translations by Eduardo Eggers.



A violist of highly regarded accomplishment, Mester was a member of the Beaux Arts Quartet and often lends his musical presence to the chamber music ensembles at the Aspen and Casals Festivals and for guest engagements throughout the U.S.A. A frequent guest commentator on the nationally syndicated "First Hearing" program, Mester has also appeared as guest commentator for National Public radio and as a host for numerous productions for BRAVO, the cable network devoted to the arts. In July of 1982, he was featured prominently in Charles Kuralt's hour-long CBS documentary, "Juilliard and Beyond."

Mr. Mester has been the Inter-American Music Festival's most frequent guest conductor. He conducted the Louisville Orchestra in the 5th Festival (1971), 7th Festival (1976), 8th Festival (1977), and the 9th Festival in 1978. In the 12th Festival (1981) and the 13th Festival 1982, Mester conducted the Festival Symphony Orchestra. This year marks his 7th appearance in the Festival.

### LUIS ASCOT

Luis Ascot was born in Buenos Aires where he studied music from the age of five with Poldi Mildner, then in Rio de Janeiro with Jacques Klein and later with Harry Datyner in Geneva.

Winner of many competitions in Argentina, Uruguay and Brazil, he was awarded a scholarship in 1971 by the Swiss Government and moved to Geneva, where in 1973 he won the Premier Prix de Virtuosit  of the Conservatoire de Musique which opened the door to an international career.

He has given many concerts as soloist with the leading symphony orchestras in Argentina, Uruguay and Brazil and is considered by the critics as one of the best of the present generation of pianists. His performances in the Teatro Col n, Buenos Aires, led to his reengagement to give a series of recitals and concerts in 1978.

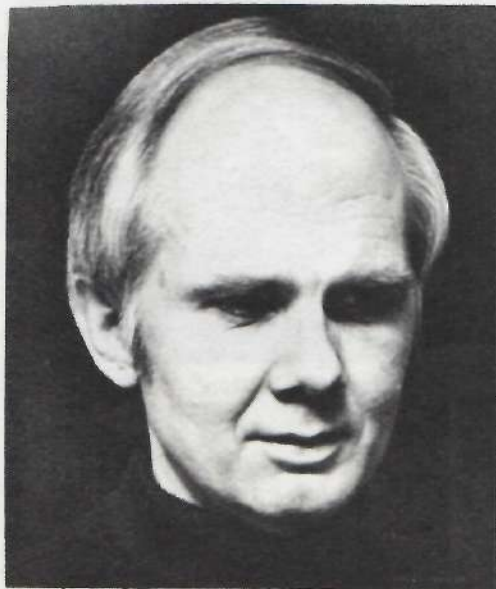
In Europe, Luis Ascot has played in Amsterdam,

Brussels, Padua, Venice, Madrid, Bar Hamburg, Bern, Zurich, Lugano and during the 1976-77 season he gave a series taking him from Switzerland to Italy and Spain. During the year he also grammes on Swiss Radio.

In addition to his career as a pianist, Luis Ascot is at present a Professor at the Geneva Conservatoire de Musique.

### PAUL HILL

Tonight's concert is part of The Paul Hill Chorale's 16th season of concerts at the Kennedy Center, throughout Washington, and throughout the nation. In those 16 years the Chorale has traveled to 25 states, won an Emmy Award for a television special, and made two recordings. Most of the singers in this professional organization are from the greater Washington area, but some come from as far away as Gettysburg, Pennsylvania, Winchester, Virginia and Frederick, Maryland. Paul Hill, founder and conductor of the organization, has lived in Washington for 22 years. He created the Chorale after realizing that many people learn to sing well in high school and college but do not continue it after moving into the working place. He began a small choral ensemble that sang mostly for the pleasure of its members and director, and his leadership of the Chorale has since that time brought the group to the front rank of such ensembles in the nation. Mr. Hill has worked as a conductor, clinician, and teacher of choral conducting in America and Europe, and recently in the graduate department of the Peabody Conservatory of Music. Last season he conducted in the Dorothy Chandler Pavillion at the Los Angeles Music Center. Mr. Hill is Director of Choral Organizations at Georgetown University, and directs The Washington Singers, the new all-professional choral ensemble that appears in the Terrace Theater and other halls.



Paul Hill



Jorge Mester





*Luis Ascot*



*Isabel Aretz*



*Alberto Ginastera*