
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 Beams 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 Heruda 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.



Luis Ascot



Isabel Aretz



Alberto Ginastera