

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 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 study in ethnomusicology with

Isabel Aretz composed music of Latin American expressive character, thoroughly known for its temporary technical

This composer, whose output based on material from the Indians ("Puncñas") "I sought to create colorful turns and comb color." It was that marked the beginning of pressing an American

Through the years added which demonstrated combining original colors of modern following works are "Birimbao" (magical "Simiente" (cantata) an percussive resonance (with a theme based by the city of San Francisco National Music Prize choir); "Kwaltaya" ethnodrama based on songs of the continent

With respect to "Padre Libertador" (Caracas), Aretz includes three movements (based on texts of "Ficil" (text by Alberto con el pueblo" (text

In this work Aretz roots of musical elements which were the stage and these elements depth to the symphonic

The literary theme symphonic work "Padre of Bolivarian extension XIX century to our day

Eduardo Blanco (1897) feat of the Venezuelan their independence and of Simón Bolívar, in "ica"**, a work of romanticogical substance is today.

Cuban poet Alberto the present times a "de Simón Bolívar" approach to the hero's own scene".

In his "Canto para Heruda searches deep in undertaking, to find a fertile germ: Bolívar's ples. Consequently, his comment on the most