

stagebill



Kennedy Center
for the Performing Arts / April 1982

Poster for the Kennedy Center, 1982

1982 / 1983

John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS, *Chairman*
MARTA ISTOMIN, *Artistic Director*

CONCERT HALL

Festival Symphony Orchestra

Friday Evening, April 29, 1983, at 8:30

JORGE MESTER (United States), *Conductor*

PAUL HILL (United States), *Conductor*

LUIS ASCOT (Argentina), *Piano*

PAUL HILL CHORALE

BERGSMA Serenade to Await the Moon
(United States)

GINASTERA *Concerto No. 1 for Piano and
(Argentina) Orchestra

Cadenza e varianti

Scherzo allucinante

Adagissimo

Toccata concertata

Luis Ascot, Piano

Intermission

ARETZ ***"Padre Libertador" for Chorus
(Venezuela) 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

Sarah Bloxham, Mezzo-soprano

John Rhodes, Tenor

Louis Reichwein, Bass

José Sanz, Narrator

MENNIN Symphony No. 9 ("Sinfonia
(United States) capricciosa")

Lento non troppo

Adagio arioso

Presto tumultoso

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

**World Premiere

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

The taking of photographs and the use of recording equipment are not allowed in this auditorium.
Baldwin is the official piano and electronic organ of the Kennedy Center.

Notes on the Program

Serenade to Await the Moon

WILLIAM BERGSMA

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.

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.

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, cello, as well as a heavily burdened percussionist who almost never plays twice on the same instrument.

After an introduction, an even quieter 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 with bass clarinet, horns, and finally full orchestra (a cadenza per tutti)—comes just before a brief coda of unexpected intensity.

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.

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.

Concerto No. 1 for Piano and Orchestra

ALBERTO GINASTERA

Alberto Ginastera has 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 53 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 "Turbæ 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 Washington, D.C. (eight of the total 20, not counting the widely publicized January 1978 premiere of the revised version of the Cello Concerto No. 1 at the 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 artistic self-identity. These include the String Quartet No. 2 (Coolidge), premiered at the Library of Congress in 1958; the Piano Concerto No. 1

Continued on page 53A.