



INTER-AMERICAN MUSIC AND ARTS FESTIVALS FOUNDATION
P.O. BOX 23717
L'ENFANT PLAZA
WASHINGTON, D.C. 20024

A NON-PROFIT - TAX EXEMPT FOUNDATION UNDER THE PROVISIONS OF SECTION 501 (C) (3) I.R.S.

Commissioned by
PER BREVIG

CONCERTO para Trombón y Orquesta

CARLOS CHÁVEZ

Lentissimo $\text{♩} = 40$

corta *poca ritenuto*

Piccolo

Flute I, II

Oboe I, II

English Horn

B♭ Clarinet I, II

B♭ Clarinet III

Bassoon I, II

Contrabassoon

Flute III

B♭ Trumpet I, II

B♭ Trumpet III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I, II, III

Lentissimo *corta* *poca ritenuto*

Trombone Solo

ff e molto tenuto

Violin I

Violin II

Viola

Violoncello

Doublebass

sempre ff

**INTER-AMERICAN
MUSIC FESTIVAL**

WASHINGTON, DC MAY. 3-13, 1978

Copyright © 1978 G. Schirmer, Inc.



TWENTIETH ANNIVERSARY OF THE
INTER-AMERICAN MUSIC FESTIVAL
MAY 3-13, 1978

UNDER THE AUSPICES OF THE INTER-AMERICAN MUSIC FESTIVAL FOUNDATION
IN COOPERATION WITH THE ORGANIZATION OF AMERICAN STATES,
THE EMBASSY OF MEXICO, THE LIBRARY OF CONGRESS,
AND THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Honorary Chairperson
Mrs. Rosalynn Carter

Honorary Vice-Chairpersons
The Secretary General of The Organization of
American States and Mrs. Orfila

IN HONOR OF THE 50TH ANNIVERSARY OF
THE INTER-AMERICAN COMMISSION OF WOMEN

Cover: Colors of Mexico
Cover Design: Michael A. Johnson

THE NINTH INTER-AMERICAN MUSIC FESTIVAL
MARCH 25-27, 1978

THE WHITE HOUSE
WASHINGTON
MARCH 27, 1978

THE NINTH INTER-AMERICAN MUSIC FESTIVAL
MARCH 25-27, 1978

THE WHITE HOUSE
WASHINGTON
MARCH 27, 1978

THE WHITE HOUSE
WASHINGTON
March 27, 1978

The Ninth Inter-American Music Festival marks twenty years of presenting the music and talent of the Americas. It also celebrates the fiftieth anniversary of the Inter-American Commission of Women.

We are especially honored by the participation in the 1978 program of the great Mexican composer and conductor, Carlos Chavez, whose eightieth birthday is this year. And we are indebted to the Mexican Government for sending the Ballet Folklorico de la Jalapa. We are also privileged to have Jorge Mester and the Louisville Orchestra perform contemporary works by Latin American and United States composers.

I am proud that Rosalynn is serving as Honorary Chairperson of this traditional event. We both welcome the opportunity to express our admiration for the artists represented. The Festival is a wonderful way to expand public appreciation for the musical legacy of the Americas. We wish it sustained success.

Jimmy Carter

ORGANIZATION OF AMERICAN STATES
WASHINGTON, D. C.

THE SECRETARY GENERAL

The Ninth Inter-American Music Festival, in continuing the great tradition of bringing diverse musical and artistic personalities of the Americas to Washington, is making an invaluable contribution to the vital cultural life of the hemisphere.

Throughout the years the Inter-American Music Festivals have provided us with outstanding artists and exciting new compositions. We in Washington are fortunate indeed to have the opportunity to witness these events. And, the opportunity these festivals offer to young musicians from all our countries is unique in the exposure and national attention they provide.

Mrs. Orfila and I are proud to be serving as Honorary Vice Chairmen of the Ninth Inter-American Music Festival. We wish it all success.

Alejandro Portes

HONORARY PATRONS

The Ambassador of Argentina to the OAS & Mrs. Carasales
The Ambassador of Barbados to the OAS & Mrs. Marville
The Ambassador of Bolivia to the OAS & Mrs. Sanz
The Ambassador of Brazil to the OAS & Mrs. Vidal
The Ambassador of Chile to the OAS & Mr. Errazuriz
The Ambassador of Colombia to the OAS & Mrs. Gomez-Pradilla
The Ambassador of Costa Rica to the OAS & Mrs. Silva
The Ambassador of Dominican Republic to the OAS & Mrs. Dipp-Gomez
The Ambassador of Ecuador to the OAS & Mrs. Leoro
The Ambassador of El Salvador to the OAS & Mrs. Galindo
The Ambassador of Grenada to the OAS & Mrs. Chaves
The Ambassador of Guatemala to the OAS & Mrs. Arriola
The Ambassador of Haiti to the OAS & Mrs. Salomon
The Ambassador of Honduras to the OAS & Mrs. Lazarus
The Ambassador of Jamaica to the OAS & Mrs. Rattray
The Ambassador of Mexico to the OAS & Mrs. Colina
The Ambassador of Nicaragua to the OAS & Mrs. Sevilla-Sacasa
The Ambassador of Panama to the OAS & Mrs. Valasquez
The Ambassador of Paraguay to the OAS & Mrs. Llanes
The Ambassador of Peru to the OAS & Mrs. Alvarado
The Ambassador of Trinidad & Tobago to the OAS & Mrs. McIntyre
The Ambassador of Uruguay to the OAS & Mrs. Araneo
The Ambassador of Venezuela to the OAS & Mrs. Machin
The Secretary General of the OAS & Mrs. Orfila
The Assistant Secretary General of the OAS & Mrs. Zelaya-Coronado
The Ambassador of Guyana to the OAS & Mrs. Mann
The Ambassador of Canada to the OAS & Mrs. Blanchette
The Ambassador of Spain to the OAS & Mrs. Pedrosa

Embassy of Argentina—Ambassador & Mrs. Espil
Embassy of Barbados—Ambassador & Mrs. Jackman
Embassy of Bolivia—Ambassador & Mrs. Crespo
Embassy of Brazil—Ambassador & Mrs. Pinheiro
Embassy of Chile—Ambassador & Mrs. Cauas
Embassy of Colombia—Ambassador & Mrs. Barco
Embassy of Costa Rica—Ambassador & Mrs. Silva
Embassy of Dominican Republic—Ambassador & Mrs. de Vicioso
Embassy of Ecuador—Ambassador & Mrs. Ycaza
Embassy of El Salvador—Ambassador & Mrs. Galindo
Embassy of Guatemala—Ambassador & Mrs. Maldonado
Embassy of Guyana—Ambassador & Mrs. Mann
Embassy of Haiti—Ambassador & Mrs. Salomon
Embassy of Honduras—Ambassador & Mrs. Lazarus
Embassy of Jamaica—Ambassador & Mrs. Rattray
Embassy of Mexico—Ambassador & Mrs. Margain
Embassy of Nicaragua—Ambassador & Mrs. Sevilla-Sacasa
Embassy of Panama—Ambassador & Mrs. Lewis
Embassy of Paraguay—Ambassador & Mrs. Lobez
Embassy of Peru—Ambassador & Mrs. Garcia-Bedoya
Embassy of Trinidad & Tobago—Ambassador & Mrs. McIntyre
Embassy of Uruguay—Ambassador & Mrs. Perez-Caldas
Embassy of Venezuela—Ambassador & Mrs. Iribarren

INTER-AMERICAN COMMISSION OF WOMEN

President: Licenciada Gabriela Touchard López (Bolivia)
Vice-President: Dr. Amelia Borge de Sotomayor (Nicaragua)
Executive Secretary: Dr. Gabriela Aranibar Fernandez Davila

PRINCIPAL DELEGATES

Argentina: Miss Haydee V. Osuna
Barbados: Miss Marva Alleyne
Bolivia: Licenciada Gabriela Touchard López
Brazil: Ambassador Maria Lourdes Castro e Silva de Vincenzi
Chile: Dr. Alicia Romo Román
Colombia: Dr. Josefina Amézquita de Almeyda
Costa Rica: Licenciada Liliana García de Davis
Dominican Republic: Ambassador Licelotti Marte de Barrios
Ecuador: Mrs. Piedad de Suro
El Salvador: Dr. Yolanda Myers de Vásquez
Guatemala: Mrs. Jeannette Simons Paganini
Haiti: Miss Marie-Carmelle Lafontant
Honduras: Dr. Mariá Luisa Soto de Bertrand
Jamaica: Ms. Hazel Blake-Nelson
Mexico: Licenciada María Lavalle Urbina
Nicaragua: Dr. Amelia Borge de Sotomayor
Panama: Dr. Aura L. de Russo
Paraguay: Ambassador Isabel Arrúa Vallejo
Peru: Mrs. Nita Gamio de Barrenechea
Trinidad and Tobago: Senator Elmina Clarke Allen
United States of America: Mrs. Carmen Delgado Votaw
Uruguay: Dr. Sofía Alvarez Vignoli de Demicheli
Venezuela: Dr. Elia Borges de Tapia

ORGANIZATION OF AMERICAN STATES



INTER-AMERICAN COMMISSION OF WOMEN

CIMI

18 April 1978

The Inter-American Commission of Women jubilantly salutes the Ninth Inter-American Music Festival, created by the Inter-American Music and Arts Festival Foundation, which in its twenty years of fruitful work has reflected the rich abundance of the artistic values of the Americas, as it does on this occasion by presenting composers of the stature of the Mexican Maestro Carlos Chavez.

The Inter-American Commission of Women, a specialized agency of the Organization of American States, completes fifty years of institutional life dedicated to the analysis and solution of the problems that affect women, impeding their full integration into the development of their countries. We feel very honored by the homage today paid us and at this opportunity which exalts the role of women in the arts as conveyers of the spiritual values that are the highest expression of the cultures of the countries. The Commission also thanks Mr. Jimmy Carter, President of the United States of America, for recognizing the Fiftieth Anniversary of the founding of our agency on the occasion of this Festival.

We call upon the women of the hemisphere to confront the challenge of today to attain full integration of feminine talents in the artistic fields as composers, conductors and performers. We firmly believe in the coherent inspiration of women who transmit through the projections of their imaginations, vibrant expressions of their creative capacity as well as experiences of a social life, which should reflect the new image of women within a dimension that faithfully interprets the transcendental values of human beings.

Gabriela Touchard Lopez
 Gabriela Touchard Lopez
 President

1978 - Fiftieth Anniversary of the Inter-American Commission of Women/
 Organization of American States

GENERAL SECRETARIAT OF THE ORGANIZATION OF AMERICAN STATES WASHINGTON, D.C. 20006

HONORARY CHAIRPERSONS

Senator Muriel Humphrey
Ambassador and Mrs. John Jova
Ambassador and Mrs. Sol M. Linowitz
Ambassador and Mrs. Hugo B. Margain
Ambassador and Mrs. Gale McGee
Ambassador and Mrs. John E. Reinhardt
Ambassador and Mrs. Terence Todman
The Honorable Clement J. Zablocki

FESTIVAL COMMITTEE

William I. Bass
Leo Bernstein
Robert Bialek
Martin Bookspan
J. Carter Brown
Gwendolyn D. Cafritz
Daniel J. Callahan, III
Kenneth M. Crosby
Roland H. Del Mar
Martin Feinstein
Abe Fortas
Felix Grant
E. David Harrison
Patrick Hayes
Marcelo Huerco
David Lloyd Kreger
Mark Lewis
George London
Charles A. Meyer
Clarence W. Moore
Antonio Ortiz-Mena
Jose Niestein
Sophocles Papas
Kenneth E. Raine
Roger L. Stevens
W. Clement Stone
James Symington
Walter E. Washington
Geraldine Weintraub

PROGRAM COMMITTEE

Carlos Chavez
Guillermo Espinosa
Karel Husa
Don Leavitt
Jorge Mester
Juan Orrego-Salas
Fred Prausnitz
Hilde Somer
Paul Zukofsky

WOMEN'S COMMITTEE

Barbara W. Gordon
Chairperson

MUSIC DIRECTOR EMERITUS

Guillermo Espinosa

GENERAL COUNSEL

E. David Harrison

GENERAL DIRECTOR

Harold Boxer

PROGRAM ANNOTATOR

Nancy Lang

SPONSORING ORGANIZATIONS

Institute of American Music
Inter-American Association of Music Critics
Music Critics Association, Inc.
National Music Council
Maryland Foundation for the Performing Arts
Library of Congress
John F. Kennedy Center for the Performing Arts

TABLE OF CONTENTS

Statement by the President of the United States	3
Statement by the Secretary of the Organization of American States	4
Honorary Patrons	5
Inter-American Commission of Women	6
Statement from the Inter-American Commission on Women	7
Festival Committee	8
Acknowledgements	9
Patrons	10
Programs and Texts	
Concert of May 3 (Dorian Wind Quintet)	11
Ballet Folklorico de Jalapa (May 3 and 6)	15
Concert of May 8 (Louisville Orchestra)	16
Concert of May 9 (Festival Orchestra)	20
Guitar Lecture and Demonstration (May 10)	23
Concert of May 10 (Festival Orchestra)	24
Concert of May 11 (Macalester Trio)	28
Concert of May 12 (Zukofsky/Oppens)	30
Concert of May 13 (Peabody Symphony)	33
Mexico Today	35

THE FESTIVAL GRATEFULLY ACKNOWLEDGES THE GRANT FROM THE MORRIS AND GWENDOLYN CAFRITZ FOUNDATION.

THE PERFORMANCE OF THE BALLET FOLKLORICO DE JALAPA IS UNDER THE AUSPICES OF THE GOVERNMENT OF MEXICO.

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 ACT OF CONGRESS IN 1965.

THE FESTIVAL GRATEFULLY ACKNOWLEDGES THE COOPERATION OF THE AMERICAN FEDERATION OF MUSICIANS, LOCAL 161-710, WASHINGTON.

PATRONS

The Committee of the Ninth 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.

AMERICAN SECURITY AND TRUST COMPANY
J. CARTER BROWN
THE CHESAPEAKE AND POTOMAC TELEPHONE COMPANY
COUDERT BROTHERS
MAJOR GENERAL ROLAND HADDAWAY DEL MAR
DRUG FAIR
THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION IN THE LIBRARY OF CONGRESS
FEDERAL NATIONAL MORTGAGE ASSOCIATION
FIRESTONE TIRE AND RUBBER COMPANY
GENERAL ELECTRIC COMPANY
THE GOVERNMENT OF MEXICO
E. DAVID HARRISON
JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
MR. AND MRS. DAVID LLOYD KREEGER
LEONOR EVANS LAIS
THE LEO A. DALY COMPANY
THE MARSHALL B. COYNE CORPORATION
THE MARTIN MARIETTA CORPORATION
THE HONORABLE CHARLES A. MEYER
THE MORRIS AND GWENDOLYN CAFRITZ FOUNDATION
THE NATIONAL BANK OF WASHINGTON
NATIONAL SAVINGS AND TRUST
ORGANIZATION OF AMERICAN STATES
POTOMAC ELECTRIC POWER COMPANY
RIGGS NATIONAL BANK OF WASHINGTON
THE HONORABLE NATHANIEL SAMUELS
SEARS, ROEBUCK, AND COMPANY
UNION FIRST NATIONAL BANK
UNIVERSAL TRAVEL SERVICE, INC.
THE WASHINGTON POST COMPANY
THE WASHINGTON STAR
WOODWARD AND LOTHROP, INC.
YOUNG & SIMON, INC.

ORGANIZATION OF AMERICAN STATES

HALL OF THE AMERICAS

WEDNESDAY, MAY 3, 1978 - 8:30 P.M.

DORIAN WIND QUINTET

Karl Kraber, *Flute*
Charles Kuskin, *Oboe*

Jerry Kirkbride, *Clarinet*

Jane Taylor, *Bassoon*
Joseph Anderer, *French Horn*

HILDE SOMER, *Piano*

Heitor Villa-Lobos (Brazil)
(1887-1959)

Quinteto en Forma de Choros (1928)

Yannis Ioannidis (Venezuela)
(1930-)

Actinia (1969)*

Heitor Villa-Lobos (Brazil)
(1887-1959)

Fantasia Concertante for Piano, Clarinet and Bassoon
(1953)
Allegro non troppo
Lento
Allegro Impetuoso

INTERMISSION

Carlos Alsina (Argentina)

A Letter for Wind Quintet (1976)*

Henry Brant (US)
(1913-)

Secret Strings and Prevailing Winds, for Piano and Wind Quintet*

*Washington, D.C. premiere performance

Quinteto em Forma de Choros (1928)

Heitor Villa-Lobos
Born: March 5, 1887, in Rio de Janeiro, Brazil
Died: November 17, 1959, in Rio de Janeiro, Brazil

Villa-Lobos once wrote, "I create music out of a biologic necessity. I cannot help it." During his lifetime, hundreds of works poured forth, in every conceivable form, from symphonic scores, to operas, ballets, suites, choral works and various chamber music offerings.

At the end of the 19th century, Brazil had few music schools. What rudiments of music the young Heitor learned came from his father, an amateur musician. As a youth, Villa-Lobos would slip away from his home and join informal groups of street musicians, and through these experiences learned to play guitar, piano and other native instruments.

At the age of eighteen, he began his lifetime pursuit of a wandering musician, and began traveling into the vast interior of Brazil to discover a native world of Brazilian music, neglected by academic musicians. The folk music that he discovered, with its Indian, African, and Creole ties, had a profound influence on his music.

Despite his sporadic attempts at formal musical studies, he profited most by his own studies of Wagner and Puccini opera scores, and Vincent d'Indy's textbook on composition. From 1908 on, Villa-Lobos was able to have compositions published and performed in Brazil. But despite his talent as a composer, he still had to support himself by playing in a theatre orchestra.

Gradually he began to meet various outstanding associates: Darius Milhaud the composer, and Arthur Rubinstein, the pianist, began to champion his music. By 1923, Villa-Lobos was ready for Paris. Here he heard and met Stravinsky, Ravel, and the French modernists. Then, seven years later, he returned to Brazil, to Sao Paulo, and later to Rio.

Though Villa-Lobos was living in Paris at the time that he composed his 1928 *Quinteto*, the score reflects a native Brazilian feeling. In using the term "choros" to describe his score, Villa-Lobos was trying to create the kind of music that street bands would play. In the process of creating, Villa-Lobos composed music that synthesized different modalities of native folk elements rhythmically, melodically, and harmonically. A one movement work, the score opens with a tranquil episode, and gradually

builds, as jungle cries and tropical bird calls and native drums become a part of the musical texture. The frenetic mood subsides to a quiet moment, only to be aroused again as it moves into a rousing climax.



Actina

Yannis Ioannidis
Born: January 9, 1930, in Athens, Greece

Yannis Ioannidis was born in Greece, educated in Austria and now resides in Venezuela where he teaches and composes. Many of his works have been performed throughout the world. His career also includes conducting and performances as an organist. In Vienna, he studied organ with Karl Walter; harpsichord with Eta Harrich-Schneider; conducting with Hans Swarowsky and composition with Otto Siegl. For the past several years he has served as conductor of the

Chamber Orchestra of the National Institute of Culture and Fine Arts. He has also directed the choir and other musical activities at the Metropolitan University in Caracas, and taught composition at the Inter-Musical Institute also in Caracas.

As a composer, he has received various commissions and awards. In 1969, he won the "Teresa Carreno" National Music Prize for his score, *Figuras*. The following year, he was awarded the "Caro de Boes" National Music Prize for his wind quintet, *Actina*. In 1971, he was another winner in the Louis Moreau Gottschalk Competition held in New Orleans.

According to the composer, *Actina* is a "sound piece"—implying that it deals with sound textures in various ways. The title also is descriptive. According to Webster, "*Actina*" refers to a kind of sea anemone, which in form has colorful clusters of tentacles near its mouth, resembling the anemone flower. Thus, by its title, Ioannidis suggests a certain bright, vivid instrumentation. In performance, each instrument grapples with various degrees of dynamics, pitch and duration—creating a work of many shaded colors and varied hues.

Fantasia Concertante for Piano, Clarinet, and Bassoon

Heitor Villa-Lobos
Born: March 5, 1887, in Rio de Janeiro
Died: November 17, 1959, in Rio de Janeiro

By the time that Villa-Lobos made his first trip to Europe in 1923, his music had gained considerable prominence in Brazil, and he had already created four operas. At this point, at age thirty-five, Villa-Lobos was cocky and self-assured. When he arrived in Paris, he was eager to talk about his music, and was outspoken about his opinions. Fortunately for him, his warm personality made it hard not to like this short, rotund, humorous young man.

Villa-Lobos remained in Paris six years. During this time, he met Stravinsky and Ravel. These experiences and his other associations with contemporary French modernists, helped to further his career.

The composer returned to Brazil in 1930 to assist his government devise a program of music education for youth. During this period, and throughout the rest of his lifetime, Villa-Lobos continued to compose a prodigious quantity of new works, each deeply ingrained with native folk melodies

and Brazilian rhythms. He also authored several books on music. Trips abroad also occurred at various intervals. His first trip to the United States took place in 1944. On subsequent visits, he returned to receive honorary awards, to conduct and make recordings of his own works.

The *Fantasia Concertante* was composed while Villa-Lobos was in Paris during 1953. The work is one of the composer's most brilliant and powerful chamber music scores. The *Allegro non troppo* movement begins with counterpoint between the two wind instruments, followed by the piano. The pianist is given virtuoso, passages, rhythmic patterns, chromatic scales and sweeping figurations. The clarinet then introduces a Brazilian motif, which is imitated by the bassoon in parallel thirds. The piano then joins this sequence and then states a new theme. Various ideas unfold until the piano reintroduces the original opening section, and the movement concludes with a graceful theme which is balanced in counterpoint by the winds. The slow, *Lento* movement begins with the "crying of the two wind instruments." It is in A-B-A form. Its melodic line grows as the clarinet seems to converse with the piano.

The third movement, *Allegro Impetuoso*, begins with agitated feelings as the piano repeats octaves while the wind instruments provide a counter movement. Here, much of the piano virtuosity is reminiscent of the first movement.

A Letter for Wind Quintet (1976)

Carlos Alsina
Born: February 19, 1941, Buenos Aires, Argentina

Carlos Alsina began his career as a pianist, and then went on to conduct and compose. A graduate of Barolome Mestre College, Alsina also studied at the Estudio de Fonología Musical of the National University in Buenos Aires. His piano teachers were Francisco Krotell and Benjamin Olason. He also worked with Theodore Fuchs in theory and composition. Alsina, a proponent of contemporary music, participated in the Agrupacion Nueva Musica from 1959 to 1964. During this same period, he also served as an assistant conductor at the Teatro Colon. In 1964, he went to Berlin to continue his career and two years later became an assistant conductor at the Deutsche Opera House in Berlin. That same year he came to the United States and for the next two years served as a Creative Associate under

Lukas Foss at the Center for the Creative and Performing Arts in Buffalo, New York.

While in Buffalo, Alsina met the clarinetist Jerry Kirkbride of the Dorian Quintet. Out of this acquaintanceship came Alsina's commission to write a work for the Dorian Quintet. *Letters* was completed in April 1976. The composition is unique in its novel affects. It directs the horn player to breathe—not blow—into the instrument for a new sound effect. The clarinetist is directed to speak, while playing, in an attempt to produce two sounds simultaneously. He is also directed to use the bottom part of the clarinet, as if it were a brass instrument, playing it without a mouthpiece. The horn player also is told to sing while playing. Everyone is also requested to tap their feet and whistle. Alsina intended to create a humorous score. He suggests that if there had been a text, the "unintelligible" prose would have been the very letter that Jerry Kirkbride wrote to him, in which he stated the terms of the commission.



Secret Strings and Prevailing Winds For Piano and Wind Quintet

Henry Brant
Born: September 15, 1913, Montreal, Canada

Henry Brant has written over eighty performed scores. His musical training began with lessons from his father, a violinist. When his family moved to New York in 1929, Henry Brant began to study twentieth-century compositional techniques with Wallingford Riegger, Rubin Goldmark and George Antheil. Prior to, and following World War II, Brant wrote music for films, radio, ballet and theatre, in addition to several symphonies and concertos.

In 1950, he began examining new concepts in multi-directional sound. He was becoming concerned with music assaulting both the mind and body, and began focusing on such terms as "space" and "instant" music to describe his work.

His 1976 score, *Secret Strings and Prevailing Winds* is an outgrowth of an earlier work, *Prevailing Winds* which Brant composed for the Dorian Quintet in 1974. The composer tells us that the work "may suggest air soliloquies in a rain forest. Many hidden threads may likewise abound, and diverse creatures identifiable musically if not otherwise also appear." This newer effort was devised with the idea of collaborating with pianist Hilde Somer.

Henry Brant also has taught composition at the Juilliard School and Columbia University in New York City and at the Peabody Conservatory in Baltimore. For the last twenty years, he has served on the faculty at Bennington College in Vermont. Brant is an accomplished pianist, flutist and percussionist. He collects and performs unusual wind instruments and has also designed new acoustical instruments which he includes in his music.

THE DORIAN WIND QUINTET—

Eight years ago, when the Dorian Wind Quintet performed at a special concert in London, the *Times* critic wrote: "The Dorian's performance demonstrated marvelous teamwork, breathtaking fluency, beautifully controlled dynamics, and a lively enjoyment of whatever they played. They gave us the fruits of maturity too. Their's is a suave, throwaway brilliance."

The Dorian Wind Quintet has been acclaimed by music critics as one of the foremost wind quintets in the world. During its seventeen year history, and some 1300 concerts, the Quintet has continually championed contemporary music.

Many compositions have been written especially for the Dorian Quintet by such composers as Lukas Foss, Henry Brant, Luciano Berio, Lee Holby, Ramiro Cortes, George Perle,



Morton Subotnick, Mario Davidovsky, Harold Farberman, Jacob Druckman, Michael Colgrass, Robert Starer and many others. The Dorian Quintet has also distinguished itself with its performances of classic and romantic repertoire in works by Mozart, Beethoven, Vivaldi, Danzi and Rossini. Their performances can be heard on the Vox, Serenus and C.R.I. record labels.

JOSEPH ANDERER—Joseph Anderer is a graduate of the Juilliard School and studied the French horn there with Ranier De Intinis. During his career he has performed in various New York ensembles such as the Clarion Concerts, Musica Aeterna Series and the Contemporary Chamber Ensemble. Since 1972, he has also been a frequent performer with the New York Chamber Players and several other community orchestras. And like the other members of the Dorian Quintet, he too, often appears with recording orchestras and other professional ensembles.

JERRY KIRKBRIDE—A graduate of the University of Southern California, Jerry Kirkbride studied clarinet there with Mitchell Lurie. As a Fulbright Grantee, Kirkbride spent two years in Rome at the Santa Cecilia Conservatory and at the Accademia Internazionale de Musica where he worked with Nadia Boulanger, Alberto Lysy, Efrem Kurtz and Franco Ferrara. During this period, he performed in solo recitals and with the Virtuosi di Roma, under Renata Fasano. When he returned to the USA, he became first clarinetist with the Metropolitan Opera National Touring Company. Before joining the Dorian Quintet, he was a Creative Associate at the Center of the Creative Performing Arts in Buffalo, New York.

KARL F. KRABER—A native of New York, Mr. Kraber is a graduate of Harvard University. He studied flute in the United States with James Politis and James Pappoutakis, and spent two years in Italy on a Fulbright Scholarship, studying there with Severino Gazzelloni. While in Europe, he also attended master classes given by flutists Jean-Pierre Rampal and Marcel Moyse. Later, he began concertizing through Europe and also became a member of the Trio Guarino. In addition to his recitals and chamber music appearances, Karl Kraber has also appeared as a soloist with various major orchestras both here in the United States and in Europe. Several years ago, he served as a Creative Associate at the State University of New York in Buffalo.

CHARLES KUSKIN—Charles Kuskini studied oboe with New York Philharmonic's Harold Gombert, and attended the Juilliard School as a scholarship student. As his career grew, Mr. Kuskini performed with various New York orchestras. These included the Symphony of the Air, the American Symphony Orchestra and the New York City Opera. He is also extremely active as a free lance musician performing in recording sessions and for a wide variety of concert engagements.

JANE TAYLOR—Bassoonist Jane Taylor is a Phi Beta Kappa graduate from Queens College in New York City. Currently she teaches at the Mannes College of Music in Manhattan. In addition to her teaching and chamber music performances, she has also performed in numerous orchestras. These include the Symphony of the Air, the American Symphony, the Little Orchestra Society and the New York City Opera Orchestra. She also has participated at the Marlboro Festival in Vermont.



HILDE SOMER—The renowned Viennese-born pianist, Hilde Somer, began her career as soloist with the Vienna Symphony when she was ten. Two years later, she came to the United States to make her debut with the New York Philharmonic. Shortly thereafter, she won a scholarship to study with Rudolf Serkin at the Curtis Institute of Music in Philadelphia. Subsequently she studied with Moritz Rosenthal, Wanda Landowska, Claudio Arrau and Rafael de Silva.

Today, Miss Somer is recognized as one of the most innovative pianists of our age, having many "firsts" to her credit. In addition to her unique

Scriabin light show and laser-beam concerts, she has made recordings of several new works, and has given premiere performances of compositions by Prokofiev, Corigliano, Ginastera, Chavez and Brant. Outstanding among the works that she has premiered is Alberto Ginastera's *Second Piano Concerto* which was dedicated to her by the composer and commissioned for her by the Indianapolis Symphony. Miss Somer is a constant proponent of twentieth century music. In her pursuit, her career has taken her all over the world where she has appeared as soloist with almost every major orchestra. As she introduces new music to the uninitiated audience, she finds new fans for contemporary music.

INTER-AMERICAN MUSIC FESTIVAL



The Inter-American Music Festival has become an annual tradition. The opportunity to present the finest artist and composers of the Americas to the public free of charge is made possible by contributions and grants from governments, the business community, foundations and individuals.

Your contribution can ensure the continuity and continued success of these Festivals. You can become a listed patron and receive advance notice of future events in addition to guaranteed free tickets to all the concerts. Discount prices will be available to paid events. Contributions are tax-deductible. Checks payable to Inter-American Music Festival, P.O. Box 23717, L'Enfant Plaza, Washington, D.C. 20024.



LISNER AUDITORIUM G.W.U.

FRIDAY, MAY 5, 1978—8:30 p.m.
SATURDAY, MAY 6, 1978—3:00 p.m.
SATURDAY, MAY 6, 1978—8:30 p.m.

(ADMISSION CHARGED)

The Ballet Folklórico de Jalapa

Mexico's Foremost Dance Company

Performing Native Dances From the States of Jalisco, México, Tabasco, Oaxaca, Veracruz, Aguascalientes

The Ballet Folklórico de Jalapa, formerly known as the Ballet Folklórico Veracruz, was founded and directed by Miguel Velez Arceo, and made its first public presentation on the 15th of September, 1964.

The ensemble, until 1972 considered amateurs, then became an integral part of the Instituto de Investigaciones Estéticas y Creación Artística de la Universidad Veracruzana. Presently, the ensemble continues to learn new techniques for developing folkloric dance and theater.

In 1975, the ensemble turned professional, selecting the best elements of the Ballet de Reconstrucciones Etnográficas. From that time until today, the ensemble has performed in different states of the Mexican Republic and in Mexico City, and in 1976, was declared the best group in the Republic by the Unión Mexicana de Cronistas de Teatro y Música (Mexican Association of Theater and Music Critics) due to its high level of "Authenticity and Artistic Quality."

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

CONCERT HALL

MONDAY, MAY 8, 1978 - 8:30 P.M.

LOUISVILLE ORCHESTRA

JORGE MESTER, *Music Director*

PAULA SEIBEL, *Soprano*

Roy Harris (US)
(1898-)

Ivana Marburger Themmen
(1938-) (US)

An American Overture

"Shelter This Candle From The Wind" **
(Based on Poems by Edna St. Vincent Millay)
I Oh, Sleep Forever in the Latman Cave
II In Wraith
III Wild Swans
IV To the Wife of a Sick Friend
V On Hearing a Symphony of Beethoven

Paula Seibel, *Soloist*

INTERMISSION

John Jacob Weinzwieg (Canada)
(1913-)

Roque Cordero (Panama)
(1917-)

Symphonic Ode

Symphony #2 in One Movement

**World premiere - Recipient of a Grant from the Martha Baird Rockefeller Fund for Music and the New York State Council on the Arts

An American Overture
"When Johnny Comes Marching Home"

Roy Harris
Born: February 12, 1898, in Lincoln County, Oklahoma

Roy Harris acknowledges much of his success to Serge Koussevitzky who was a guiding influence early in his career. In the mid 1930's Koussevitzky said about the young composer: "I think that nobody has captured in music the essence of American life—its vitality, its greatness, its strength, so well as Roy Harris. I feel the genius of his art because it is so colorful and portrays the life of our people." Koussevitzky and the Boston Symphony were to premiere many of Harris's symphonic works.

Harris grew up in the western prairie state of Oklahoma. His parents were hard-working pioneers. As a youth, he played clarinet and piano, but it was not until after college that he began to compose. He attended the University of California, taking a liberal arts course, and majored in Philosophy.



His first composition was an *Andante for Orchestra*, which he completed in 1925. It was performed the following year in Rochester, and later that same summer at the Lewisohn Stadium in New York City. That fall, 1926, Harris went to Paris to study composition with Nadia Boulanger. Three years later, he returned to the United States, and for the next several years created several major works, including two string quartets and several symphonic works, including the *Overture* we hear today.

His *American Overture*, composed in 1934, is in the form of variations based on the famous Civil War tune,

"When Johnny Comes Marching Home." Its premiere was given on January 13, 1935, by the Minneapolis Symphony Orchestra, under Eugene Ormandy's direction. It was based on an earlier musical composition titled, *Overture from the Gayety and Sadness of the American Scene*, which had been given its first hearing on December 29, 1932 by the Los Angeles Philharmonic with Nicolas Slonimsky conducting.

Harris is best known for his *Third Symphony*, composed in 1938, which won the Pulitzer Prize. He is noted for being an outstanding teacher of composition. From 1934 to 1943 he served on the faculties at Princeton and Cornell Universities. He has also received many commissions, awards, and honors. In 1958, he became the first American to conduct his own music in the Soviet Union.

Shelter This Candle From The Wind

Ivana Marburger Themmen
Born: April 7, 1938, in New York, N.Y.

As a youngster, growing up in New York City, Ivana Marburger Themmen was actively involved in painting, in ballet and music. To this day, she continues to pursue these artistic interests.

Lessons on the piano began when she was seven. At the New England Conservatory, from which she graduated, she was a Naumberg Scholarship student. While in Boston, she also studied and coached with members of the Boston Symphony. Later she attended the Eastman School of Music in Rochester, New York, and worked with Lukas Foss during the summer months at the Berkshire Music Center in Tanglewood, Massachusetts. For three years, in the mid-1960's, she lived in Europe. During this period, Miss Themmen concertized in England, Scotland, Ireland and the Scandinavian countries, and also spent time in Vienna studying chamber music with Otto Schullhof. In recent years, most of her time is spent composing. Nicholas Flagello has been one of her more influential teachers in this phase of her career.

Miss Themmen's musical works represent a variety of vocal, orchestral and chamber music scores. Many of these works have been performed both here and abroad. Miss Themmen has also been the recipient of several commissions and awards. In 1976, the New Jersey Arts Council provided funds to enable her to complete her opera, *Lucian*. Its premiere last year received warm acclaim.

Among other recent efforts, her *Requiem for Four Solo Voices, Chorus*

and *Orchestra* was premiered last year in Annandale, Virginia. Another composition, *The Mystic Trumpeter*, based on a Walt Whitman text, recently received its premiere at Lincoln Center in New York City. This June, a work for soprano and orchestra, *Ode to Akhmatova*, will be debuted at New York's Carnegie Recital Hall.

In addition to composing, Miss Themmen also finds time to teach piano, perform with various professional groups, paint, write poetry and raise a family. Her 18 year-old son has become an actor, and then there are twins, age ten, who help to occupy her time.



Of *Shelter This Candle From the Wind*, Miss Themmen writes: "In choosing the poetry for this work, I spent a great deal of time searching for a poet whose work was meaningful to me... at once lyrical, dramatic, and emotionally powerful. I didn't have to look far. A musician herself, Edna St. Vincent Millay fulfilled all of my wishes, and more. She was a human being of great depth, who always seemed to speak to us from the heart. Her poetry consistently displays superb artistry, and a flawless technique. How could one fail to be inspired by such an artist?"

The first poem, 'Oh sleep forever in the Latman cave' is a passionate love story between mortal and immortal.

In 'Wraith', an old woman sees her exact likeness before her death, which is represented by the rain beating on her door.

'Wild Swans' tells of a person who sees nothing in her heart to match the flight of wild birds flying.

I chose the title of this work from the first line of the next poem, 'To the

wife of a Sick Friend'. This poem describes two people in a cave, sheltering their candle from the wind. It eventually blows out, leaving them alone in utter darkness.

The last poem, 'On Hearing a Symphony of Beethoven', is both formally and personally, an exaltation of music."

I. Oh, Sleep Forever in the Latman Cave

Oh, sleep forever in the Latman cave,
Mortal Endymion, darling of the Moon!
Her silver garments by the senseless wave
Shouldered and dropped and on the shingle strewn,
Her fluttering hand against her forehead pressed,
Her scattered looks that trouble all the sky,
Her rapid footsteps running down the west—
Of all her altered state, oblivious lie!
Whom earthen you, by deathless lips adored,
Wild-eyed and stammering to the grapes thrust,
And deep into her crystal body poured
The hot and sorrowful sweetness of the dust:
Whereof she wanders mad, being all unfit
For mortal love, that might not die of it.

II. Wrath

"Thin Rain, whom are you haunting,
That you haunt my door?"
Surely it is not I she's wanting...
Someone living here before!
"Nobody's in the house but me:
You may come in if you like and see."
Thin as thread, with exquisite fingers,
Ever seen her, any of you?—
Grey shawl, and leaning on the wind,
And the garden showing through?
Glimmering eyes, and silent, mostly,
Sort of a whisper, sort of a purr,
Asking something, asking it over,
If you get a sound from her—
Ever see her, any of you?—
Strangest thing I've ever known,
Every night since I moved in,
And I came to be alone.
"Thin Rain, hush with your knocking!
You may not come in!
This is I that you hear rocking:
Nobody's with me, nor has been!"
Curious, how she tried the window,—
Odd, the way she tries the door,—
Wonder just what sort of people
Could have had this house before...

III. Wild Swans

I looked in my heart while the wild swans went over.
And what did I see I had not seen before?
Only a question less or a question more;
Nothing to match the flight of wild birds flying.
Tiresome heart, forever living and dying,
House without air, I leave you and lock your door.
Wild swans, come over the town, come over
The town again, trailing your legs and crying!

IV. To the Wife of a Sick Friend

Shelter this candle from the wind.
Hold it steady, in its light
The cave wherein we wander lost
Glitters with frosty stalactite,
Blossoms with mineral rose and lotus,
Sparkles with crystal moon and star,
Till a man would rather be lost than found:
We have forgotten where we are.
Shelter this candle, shrewdly blowing
Down the cave from a secret door
Enters our only foe, the wind.
Hold it steady. Lest we stand,
Each in a sudden, separate dark,
The hot wax spattered upon your hand,
The smoking wick in my nostrils strong,
The inner eyelid red and green
For a moment yet with moons and roses,
Then the unmitigated dark.
Alone, alone, in a terrible place,
In utter dark without a face,
With only the dripping of the water on the stone,
And the sound of your tears, and the taste of my own.

V. On Hearing a Symphony of Beethoven

Sweet sounds, oh, beautiful music, do not cease!
Reject me not into the world again.
With you alone is excellence and peace,
Mankind made plausible, his purpose plain.
Enchanted in your air benign and shrewd,
With limbs a-sprawl and empty faces pale,
The spiteful and the stingy and the rude
Sleep like the scullions in the fairy-tale.

This moment is the best the world can give:
The tranquil blossom on the tortured stem.
Reject me not, sweet sounds! oh, let me live,
Till Doom espy my towers and scatter them,
A city spell-bound under the aging sun,
Music my rampart, and my only one.



Symphonic Ode

John Jacob Weinzwieg
Born: March 11, 1913, in Toronto, Canada

John Weinzwieg is one of Canada's outstanding composers and teachers. Educated at the University of Toronto under Healey Willan, Leo Smith and Sir Ernest MacMillan, he went on to study at the Eastman School of Music with Bernard Rogers and received his Master's degree from there in 1938. Following World War II, he became a member of the Music Faculty at the University of Toronto. In 1951, he helped to found the Canadian League of Composers and eventually became its president.

Mr. Weinzwieg's style of composition varies from twelve-tone technique to the more conventional school. In general, his compositions are rhythmic and dramatic. Among his works are a number of orchestral scores such as a *Violin Concerto*, several quartets and songs. He also has created music for radio and films.

His *Symphonic Ode*, a short, instrumental piece for strings and percussion was given its premiere in 1959 by the Saskatoon Symphony Orchestra with the composer conducting. Basically, its structure appears as a dialogue of short motives over a passacaglia bass, that suddenly erupts into full tutti exclamation. In form, it is a rondo with variations. According to the composer, the Ode is "an extended movement of compressed symphonic proportions." Its complex themes and variety of temperaments are conveyed by "canon, fugue and concerto techniques."



Symphony #2 in One Movement

Roque Cordero
Born: August 16, 1917, in Panama

Roque Cordero's career in music began in his native land. By 1938, he had become the first director of Panama's National Symphony. He came to the United States in 1943, on a government grant, in order to study the school system in the city of Minneapolis. Here he was able to study composition with Ernst Krenek and conducting with Dimitri Mitropoulos. During the next several years, he attended the summer Berkshire Music Center in Tanglewood, participating in the Contemporary Music Festival, and was a recipient of commissions from the Minneapolis Civic Symphony, the University of Alabama and Catholic University of Chile. He also received grants from the Guggenheim, Elizabeth Sprague Coolidge, and Koussevitzky Foundations.

Mr. Cordero returned to Panama in the 1950's and became Director of the Instituto Nacional de Musica, and conductor of the Orquesta Nacional de Panama. In 1966, he returned to the United States and for the next several years served as Associate Director of the Latin American Music Center at Indiana University, and Professor of Composition at its School of Music. Then, in 1972, he became a member of the faculty at the University of Illinois, where he currently teaches composition.

Like many Latin American composers, Cordero began as a musical nationalist. From Krenek, he began to adapt to the serial techniques, which to-date he uses quite freely. In describing his music, he tells us: "My music is not nationalist in the sense of being a conscious exploitation of the folklore of my country, but this music, if I am to be sincere in my creations, must be the expression of something that belongs to my people,

which will not permit my music to sound like French, Italian, or German music. That 'something' is expressed through melodic motives akin to our folksong, and through exploitation of the rhythmic vitality of our dances."

Included in his output are several symphonies, a violin concerto and several chamber works. His *Symphony #2* was composed during the summer of 1956, for a competition sponsored by a Latin American Music Festival. Cordero received Second Prize for his score and its premiere was given in Caracas, on April 6, 1957 by the Orquesta Sinfonica Venezolana under the direction of Carlos Chavez. Its USA premiere occurred the following year, on April 18, 1958, at the opening concert of the First Inter-American Music Festival. It was performed by the National Symphony with Howard Mitchell conducting.

The dramatic intensity of the work is established from the initial outburst of trumpets and trombones. Its unique musical structure is basically in a sonata form, with two expositions, two developments and two recapitulations. At this final point, a completely new theme is introduced—something like a coda, which leads to the closing statements.



JORGE MESTER and the LOUISVILLE ORCHESTRA—When Jorgé Mester assumed the directorship of the Louisville Orchestra in 1968, he was inheriting the mantle of the Louisville's first director, Robert Whitney. It was Whitney who helped organize the orchestra in 1937, and, eleven years later, in 1948, launched a project that was to promote the cause of contemporary music like no other orchestral endeavor. Through special funds, Whitney offered annual commissions to young composers which also included a recording of those works, performed by the Louisville Symphony.

The tradition of fostering twentieth-century music has survived under Mester. Both he and the Orchestra continue to perform new composi-

tions. In recent years, they have also participated in this Inter-American Music Festival, helping to encourage performance of current-day music of the Americas.

Besides his duties with the Louisville Orchestra, Jorgé Mester also serves as music director at the Aspen Music Festival. Here, for the past nine years, he has been assisting young artists to broaden their musical experiences at this high level summer retreat. His schedule also includes guest conducting appearances with the Boston, San Francisco, Buffalo, Milwaukee Orchestras and many other orchestras. He has also conducted at the New York City Opera on several occasions. Born in Mexico, Mester grew up in Hollywood and came east to study at the Juilliard School in New York City. His career began as a violinist in the Beaux Arts String Quartet. Later, he branched out into conducting and also into arts administration.



PAULA SEIBEL

Paula Seibel, a native of New York, is a rising star of opera, concert, and recordings. She has already appeared with orchestra and opera companies in Baltimore, Denver, Duluth, St. Paul, Calgary, Rochester, Louisville, Kansas City, Miami, and Chicago. Abroad, she has appeared at the Festival of Two Worlds in Spoleto. She has sung the role of Zerbinetta in Strauss' "Adriane auf Naxos" with the American Opera Centre, the title role in "Baby Doe" with the Central City Opera, and the title role of "Naughty Marietta" in a recent tour with the Little Orchestra Society. In 1976, she was the featured soloist with the St. Paul Chamber Orchestra on its State Department sponsored tour of Russia. Last year, Miss Seibel starred in the Rochester Philharmonic's production of Mozart's "The Impresario", the same role with which she made her debut with the New York City Opera. Last August, Miss Seibel made her Philadelphia debut at Robin Hood Dell in "Carmine Burana".

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

CONCERT HALL

TUESDAY, MAY 9, 1978 — 8:30 P.M.

THE FESTIVAL ORCHESTRA

CARLOS CHAVEZ, *Conductor*

PER BREVIG, *Trombonist*

Samuel Barber (US)
(1910—)

Aaron Copland (US)
(1900—)

Julian Orbon (Cuba)
(1925—)

Carlos Chavez (Mexico)
(1889—)

Second Essay for Orchestra, Opus 17

Statements
Militant
Cryptic
Dogmatic
Subjective
Jingo
Prophetic

INTERMISSION

Partita No. 3

Concerto for Trombone*

Second Essay for Orchestra, Opus 17

Samuel Barber
Born: March 9, 1910, in West Chester,
Pennsylvania
Now living in New York City

In recent years, Samuel Barber has become identified as a composer of vocal music because of his successful operas. Many of his larger vocal scores are now considered to be standard works. In 1959, his first opera, *Vanessa*, was awarded the coveted Pulitzer Prize. His second opera, *Antony and Cleopatra* served as the inaugural work, which, in 1966, opened the new Metropolitan Opera House at Lincoln Center in New York City. His other scores, *Prayers of Kierkegaard*, *Knoxville: Summer of 1915*, and *Abravanel's Farewell* continually resurface in concert halls throughout the world.

Prior to the creation of these works, Barber had already gained national recognition for a series of shorter orchestral works. His first effort, *Overture To School For Scandal*, was written while still a student at the Curtis Institute and was premiered in 1933 by the Philadelphia Orchestra. Next came his *First Symphony* and his *First Quartet*. In the mid-1930's, Arturo Toscanini became impressed with Barber's music and asked the young composer to transcribe the *Adagio* movement from the *Quartet* for orchestra.

On a 1937 broadcast, Toscanini and the NBC Symphony performed the re-worked *Adagio* and the simple movement went on to become one of the most frequently performed contemporary works in the orchestral repertoire. On that same NBC broadcast, Toscanini also included another Barber premiere—his *Essay for Orchestra*. Shortly thereafter, the Philadelphia Orchestra recorded this new *Essay for Orchestra*, which rapidly gained acceptance by conductors and concert goers.

With the success of *Essay for Orchestra*, Barber decided to create another similar score. On April 16, 1942, Bruno Walter and the New York Philharmonic premiered Barber's *Second Essay*. Like its predecessor, the *Second Essay* was also intense, dramatic and lyrical. The score has three themes which are developed fugally and resolve into a short chorale-like coda. The opening theme is stated by solo flute. The second is by the violas, and the brass announce the third theme. During the last few years, this *Second Essay* has become one of Barber's most frequently performed scores.

Statements

Aaron Copland
Born: November 14, 1900

For almost a half century, Aaron Copland has been a dominant figure in American musical circles as composer, teacher, performer, and conductor. Not surprisingly, he has been labeled "the Dean of American Composers". During the early stages of his career, his musical views were considered radical and he received little recognition. In the mid-1930's, with the introduction of his *El Salon Mexico* (1936), Copland's composing career took a new turn. For the next several years he began to write music steeped in American folk idioms—*Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1945). These works helped to change the face of American music, and brought him national exposure.

Copland's orchestral suite, *Statements* is a creation from his earlier formative stage. More abstract perhaps than *El Salon Mexico*, it still reflects Copland's individual orchestral style. It was composed during the summer of 1934, and completed in June, 1935. Dimitri Mitropoulos and the New York Philharmonic gave it its first complete performance on January 7, 1942.

According to Copland, the word "statement" was chosen "to indicate a short terse orchestral movement of well-defined character, lasting about three minutes each." The titles that he gave each movement were, as he writes: "to aid in the understanding of what I had in mind when writing these pieces. The statement called 'Militant' is based on a single theme, announced in unison at the beginning by three flutes, two oboes, bassoon and strings. The 'Cryptic' statement is scored for brass and flute, with an occasional use of bass clarinet and bassoon. The 'Dogmatic' statement is in tri-partite form; the middle section quotes the theme of my 'Piano Variations'. The 'Subjective' statement is orchestrated for strings alone, without double basses. 'Jingo' utilizes the full orchestra. It is built in rondo form on a chromatic melody, with episodic bows to a well-known tune. The final section, a 'Prophetic' statement, is rhapsodic in form and centers around a chorale-like melody sung by the solo trumpet."

The work is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

Partita #3

Julian Orbon
Born: In 1925, in Aviles, Spain

Spanish-born, to Cuban parents, Julian's rudimentary music lessons began with his father, a pianist. He then progressed to more advanced training at the National Conservatory of Oriedo, in Spain. At the age of fourteen, the family moved to Havana, Cuba, and here the young musician continued his musical education. From 1942 to 1949, he became associated with the Grupo Renovacion Musical. A prolific composer, in 1945, at age twenty-one, he won a scholarship to study composition at the Berkshire Music Center at Tanglewood, with Aaron Copland.

In 1954, he was awarded the Juan Landacta prize at the First Latin American Music Festival in Caracas. The following year, he attended the premiere of a chamber work he had written, performed by members of the Boston Symphony at the Berkshire Music Festival. It had been commissioned by the Fromm Music Foundation. That same year, he participated in Columbia University's Sixth Composers' Forum in New York City. In 1958, Orbon received other important grants, one from the Guggenheim Foundation, the other from the Koussevitzky Foundation, commissioning him to write a symphony.

Between 1960 and 1962, Julian Orbon served as Associate Professor at Mexico's National Conservatory, assisting Carlos Chavez. In 1964 and 1965, he served on the faculty at Washington University in St. Louis. In 1967, an award from the American Academy of Arts and Letters, made possible a recording of his *Second Partita*. During the last decade or so, Mr. Orbon has made New York City his home.

The *Partita No. 3* for Orchestra was commissioned by the Third Latin American Music Festival in Caracas, in 1965 and premiered at that time. The work has been revised since then. According to the composer, "It's title 'partita' is used in the same fashion as it was used by Frescobaldi during the 17th century, to denote a set of variations. It consists of fourteen 'motivic' variations and a coda." Mr. Orbon states that his overriding concern was to express the "spirit of the variation, as employed by the Spanish masters of the 16th century and others up to Webern's Opus 30, as distinct from the more academic variations of the classical schools."

* World premiere

Mr. Orbon's works have been performed by leading orchestras throughout the world. Several of his compositions have also appeared on earlier programs of the Inter-American Music Festival—namely a string quartet, and his *Second Partita*.



Concerto for Trombone

Carlos Chavez
Born: June 13, 1899, in Mexico City, Mexico

"Carlos Chavez," wrote Aaron Copland, "has faced in his music almost all the major problems of modern music: the overthrow of German ideals, the 'objectification' of sentiment, the use of folk material in its relation to nationalism, the intricate rhythms, the linear as opposed to vertical writing, the specifically 'modern' sound images. It is music that belongs entirely to our own age. It propounds no problems, no metaphysics. Chavez's music is extraordinarily healthy. It is music created not as a substitute for living but as a manifestation of life. It is clear and clean-sounding, without the shadow of softness. Here is contemporary music if there ever was any."

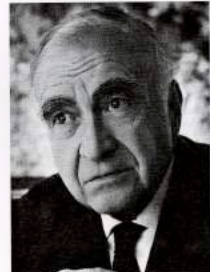
Chavez grew up in an outlying area of Mexico City, and was readily exposed to classical music. As a youngster, he studied piano with Manuel Ponce and Pedro Luis Orgaz, but these experiences were somewhat insignificant. Most of his music was self-taught, through books and scores and observing various performances.

His earliest compositions were premiered at a concert in Mexico City in 1921. The following year, Chavez went to Paris to learn more about the new trends in modern music. New York came next in 1926. Chavez returned to Mexico two years after that, to become director of the National Conservatory of Music in

Mexico City. Soon he was involved in organizing the Orquesta Sinfonica de Mexico. He served as its conductor for the next two decades.

Chavez's compositions began appearing on concert programs throughout the world, and he was soon in demand for lecture and conducting engagements. In 1959, he was appointed to be the special Charles Eliot Norton Professor at Harvard University. The lectures from this prestigious series provided the basis for a 1960 book, *Musical Thought*. The honorary professorship is just one of many achievements and decorations that Chavez has received, which also include the Legion of Honor, Order of the Crown of Belgium, and numerous other awards. Today, Carlos Chavez ranks as one of Mexico's most illustrious figures.

His musical output includes ballets, choral works, six symphonies, several concerti and an opera, *The Visitants*. In style his music is eclectic, and follows no specific school. Chavez, basically, developed from an early full-fledged romanticist to a highly individualistic composer. According to critic Herbert Weinstock, "All of Chavez's music reflects basically optimistic attitudes and unwavering convictions that music must be expressive and communicative, must never be thinned out to a mere arithmetical game."



The *Trombone Concerto* is his fourth work to have been performed at these Inter-American Music Festivals. His score, *Solo No. 2* was premiered in Washington in 1961. Ten years later, at the Fifth Festival his *Horsepower Suite* was introduced, and at the 1974 Festival his composition *Quatro Soles* was performed by the Boston Philharmonia Orchestra with the composer conducting.

The new *Trombone Concerto* is in one movement, and was completed in

the spring of 1976. In describing the work, Carlos Chavez expresses these thoughts about it in this fashion: "The trombone is an instrument of extreme attractive possibilities: rich vibrant tones; beautiful sounding colors; full of life; with wide range and total response to *fortes*, *pianos*, *placidissimo* and *fortissimo*; uncommonly apt to singing *expressivos*; as well as engaging in masculine tirades.

"When Per Brevig asked me to write a concerto for him, I was happy to try my luck with the trombone. That is to say, whether I would be able to give it all that it is capable of taking. Naturally, nobody can. But I did what I could. And I enjoyed myself to no end, fancying possible musical possibilities that tonight we will listen to from Per Brevig. Otherwise, I think it is a Concerto at least in the sense that the Solo and Orchestra are in some ways adequately 'concerted'."



PER BREVIG—Twenty-one years ago, Per Brevig's career began in his native Norway, as trombonist in the Bergen Symphony Orchestra. In 1965, Mr. Brevig moved to the United States to perform as principal trombonist in Leopold Stokowski's American Symphony Orchestra. The following year, he was appointed to the faculty of the Juilliard School. Four years later, he had gained his doctorate degree and became the head of the chamber music department at Juilliard. That same year, 1970, he became a member of the faculty at the summer Aspen Music Festival, and annually since then he returns to Aspen to teach and perform there. Currently, Mr. Brevig performs as principal trombonist of the Metropolitan Opera Orchestra. As in the past, he continues to concertize. His solo performances have taken him to Japan, Europe and throughout the United States. He is also the recipient of numerous awards. Author of several books on avant-garde techniques and problems concerning notation and execution, Per Brevig has apparently done much to promote the trombone—its playing and its literature.

THE KENNEDY CENTER FOR THE PERFORMING ARTS

AMERICAN FILM INSTITUTE THEATRE

WEDNESDAY, MAY 10, 1978 — Noon

"A GUITAR HOLIDAY"

ILLUSTRATIONS AND DISCUSSIONS

CARLOS BARBOSA-LIMA

By now, Carlos Barbosa-Lima is one of the most well-known guitarists on the international music scene, familiar to audiences all over the Americas and Europe. During the next two years, in addition to his regular tours of North and South America, and Europe, he will be playing in the Far East for the first time. He made his New York debut in 1971 at Alice Tully Hall, and since then, his annual recitals there, always highly acclaimed, have become a regular feature of that city's concert life. His London debut also occurred in 1971, at the Queen Elizabeth Hall and he has toured the British Isles frequently. His Paris debut was at the Theatre de la Ville in 1974 during the International Week of Guitar.

Though still young, Carlos Barbosa-Lima is a veteran performer. He began studying guitar when he was nine and at twelve he made his debut in both São Paulo, his native city, and in Rio de Janeiro. Soon after that, he went on tour and also began recording. His teachers have included Isaias Savio, who recognized him as "an artist of tomorrow" and Andres Segovia, who called him "gifted by the goddess of music." He made his first appearance with orchestra when he was fifteen. In recent years, he has performed with many leading orchestras in this country. Last summer he made his debut with the Philadelphia Orchestra at Robin Hood Dell and at the Caramoor Festival in New York.

Many composers have created music for him. Among them have been Francisco Mignone, Alberto Ginastera, Leonardo Balada, Guido Santorsola, John Duarte, and Albert Harris. His transcriptions of works by Scarlatti, Handel, Bach, Haydn and other composers are well-known among guitarists. Among his recordings, an all-Scarlatti album was selected by the *Saturday Review* as one of the best classical recordings of 1971. For the past three years, Carlos Barbosa-Lima has been artist-in-residence at Carnegie-Mellon University in Pitts-

burgh, where he also heads the guitar department.

DANIEL BAQUERO JIMENEZ

Daniel Baquero, the noted twelve-year-old Colombian guitarist, was born in Bogota on December 25, 1965. At an early age, he began to study guitar under the guidance of his father, a professor of guitar and violin and a member of the Symphony Orchestra of Colombia. At age seven, young Daniel made his first public appearance. Then at eight, he won the first prize at the National Competition for Guitarists, organized by the national television network of Colombia. In August 1974, he performed as soloist for the Colombian National Symphony Orchestra in a memorable concert under the direction of the Guatemalan maestro, Ricardo del Carmen. He has performed throughout Latin America and in several European countries. Following a performance in Spain, maestro Andres Segovia referred to him in this way: "... the young Colombian guitarist



Daniel Baquero has impressed me profoundly with his natural abilities in music and on the guitar. Sincerely, this is an exceptional artist."

LARRY SNITZLER

In seven years of professional concertizing, Larry Snitzler had given more than three hundred performances in North and Central America, Western Europe and Africa. He began studying the guitar with Sophocles Papas in Washington, D.C. Three years later he was accepted as a performance student by Andres Segovia at a masterclass given at the Accademia Chigiana in Siena, Italy. Mr. Snitzler continued to study with Maestro Segovia during a period of five years in both Spain and the United States. He has also received instrumental instruction from the French guitar-duo Presti-Lagoya and the Italian guitarist, Oscar Ghiglia.

In January, 1967, Larry Snitzler took up residence in Paris, France where he was to remain for eight years. During that time he studied harmony, interpretation and musical analysis with Nadia Boulanger. He later studied composition with French composer Jean Catoire. He returned to the United States in 1974, and has made his home in Washington, D.C.

Larry Snitzler is gifted not only as an interpreter, but also in his ability to communicate and share fully with others the artistic experience. He has written a number of articles which will appear in *Guitar Player Magazine* during 1978 and 1979, and the National Endowment for the Arts recently offered him a \$4,000 grant for "Programming in the Arts." This will be used to finance a thirteen-week radio series entitled "Guitar Notebook" which he will write and host. This series began in April, 1978, and will be available for broadcast throughout the United States via National Public Radio (NPR).

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

CONCERT HALL

WEDNESDAY, MAY 10, 1978 — 8:30 P.M.

THE FESTIVAL ORCHESTRA

KAREL HUSA, *Conductor*
CARL GERBRANDT — *Baritone*

MORGAN STATE UNIVERSITY CHOIR

NATHAN CARTER — *Choir Director*

PEABODY CONSERVATORY CHOIR

THEODORE MORRISON — *Choir Director*

Aurelia de la Vega (Cuba)
(1925-)

Alberto Ginastera (Argentina)
(1916-)

Karel Husa (US)
(1921-)

Elegy for Orchestra

Concerto For Strings

Variations per i solisti
Scherzo Fantastico
Adagio angustioso
Finale furioso

Soloists: Nancy Ellsworth, *First Violin*
Eugene Dreyer, *Second Violin*
Leon Feldman, *Viola*
Robert Newkirk, *Cello*
John Ricketts, *Bass*

INTERMISSION

An American Te Deum**
for Mixed Chorus, Baritone Solo and
Orchestra.

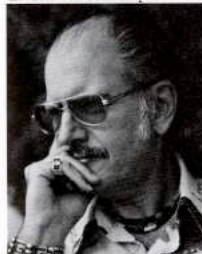
Carl Gerbrandt, *Soloist*

**First Washington performance.

Elegy

Aurelio De La Vega
Born: November 28, 1925, in Havana,
Cuba

Born in Havana, Cuba, in 1925, Aurelio de la Vega has been living in Los Angeles, California, for almost twenty years. He held positions in his native land as dean of the School of Music of the University of Oriente, advisor of the National Institute of Culture, and president of the Cuban Section of ISCM, before visiting the United States on several lecture tours and settling permanently in California. In 1947-1948 he was a student of Ernst Toch. He has been president of the Los Angeles Chapter of the National Association for American Composers and Conductors, and is a member of the Board of Directors of the ISCM West Coast Chapter.



Dr. De la Vega is a prolific writer on musical subjects. His works, for all media except opera, have been heard in the United States, Europe, Latin America and the Orient. Recent compositions include "Exospheres" (1966), for oboe and piano; "Antinomies" (1967) for piano; "Labdanum" (1970), for flute, viola and vibraphone; "Intrata" (1972), for orchestra; "Tangents" (1973), for violin and tape, and "Para-Tangents" (1973), for trumpet and tape. His *First Quartet* was premiered at the First Inter-American Music Festival in 1958. At the Second Festival in 1961, another de la Vega score, his *Symphony in Four Parts* was given its first performance, and "Intrata" was performed at the 1972 Festival. Nationalistic elements appeared briefly in his early music. After an initial highly chromatic style that evolved into free atonality, he employed twelve-tone techniques in an unorthodox manner. Since 1967, the composer's style has been marked by

aleatoric procedures, open forms, electronic elements, graphic notation and abandonment of dodecaphonism, and characterized by an angular dramatic treatment of the voices, lyrical and passionate arch forms, vigorous rhythmic cells and an intense preoccupation with instrumental color.

The *Elegy*, for string orchestra, written in the summer of 1954, was premiered in London by the Royal Philharmonic Orchestra on November 16 of that year, under Alberto Bolet. It is one of the last freely pan-tonal works of the composer, before he adopted the serial techniques. Highly expressive and lyrical, the work has a middle section that subtly employs Cuban rhythms as a background for a densely chromatic contrapuntal texture. Basically an A-B-A form, the *Elegy* has become one of the most performed works of the composer, having been heard innumerable times in Europe, the United States, Latin America, Japan, Puerto Rico, Canada, Australia and South Africa.

Concerto for Strings, Opus 33

Alberto Ginastera
Born: April 11, 1916, in Buenos Aires,
Argentina

Ginastera is probably Argentina's best known composer. Washington audiences have come to know him for his rather "modern sounding" two operas, *Bonifacio* and *Beatriz Cenci*. His atonal scoring, with its "chance" and "tone cluster" styles, evolved in his later career. Ginastera's early compositions were nationalistic, and folk oriented. His later musical output now reflects the new concepts in serial and aleatoric technique.

Difficult as Ginastera's music might seem, the composer asserts that he is expressing the deeper feelings of his age. He has said: "a work that speaks only to the intelligence of a man will never reach his heart. I think that a work of art produces a feeling of comprehension, a flow of attraction between public and artist, independent of its structural implications. If this perceptible feeling of understanding and sympathy is not established, then no explanation will help the average public to fathom the inner meaning of the work."

Ginastera's training began at the Conservatorio Williams. Later, he studied at the National Conservatory in Buenos Aires under Athos Palma and Jose Andre. While still a student there, he composed a five-movement work, *Panambi* which was premiered

in 1937. Three years later, Margarita Walldmann choreographed the score, and it was presented at the Teatro Colon as a ballet, *Panambi* with its Stravinsky and Villa-Lobos influences, brought him international recognition. In 1941, Lincoln Kirsten, impresario of the New York City Ballet, became aware of his music and commissioned the young Argentinian composer to write a similar folkloric ballet score. The result was *Estancia*.

That same year, 1941, Ginastera became a member of the faculty of the Conservatory and Liceo Militar. Then, in 1946 and 1947, he came to the United States on a Guggenheim Fellowship. Upon his return to Argentina, he organized the Conservatory of Music and Drama, and became its director.

His intense musical curiosity led him to absorb all kinds of trends and methods of expression. As he explains it: "I am not so much interested in finding an intrinsic Argentine language... because I know that if I achieve a personal musical idiom, this will also be the inevitable expression of my surroundings. So I am no longer searching for a national style, but a personal one."

"Today too much is written and spoken on the subject of modern art, and that is possibly because a great part of this art fails to impress the feelings of the public since some informalist fashions—works which do not have a severe formal organization, have disturbed the real sense of art... Of course the feelings of a man—of the twentieth-century, are not expressed the same way as the feelings of a man of the romantic era, because neither art nor life are the same as they were. But we must not forget people's sentiments, which are as eternal as mankind itself."



Ginastera's *Concerto for Strings* was commissioned by the Instituto Nacional de Cultura y Bellas Artes de Venezuela. It was given its premiere by the Philadelphia Orchestra, under Eugene Ormandy's direction at the Third Inter-American Music Festival in Caracas on May 14, 1966. The *Concerto* is actually an adaptation of the score of Ginastera's earlier 1958, *String Quartet No. 2*. Various movements in the *Concerto* have been rearranged, and one movement has been omitted. A few extra measures have been added; occasional sections have been thickened, harmonically; and several chords have been redistributed. The first movement consists of a theme and four short variations performed by the five soloists. Here, and throughout the score, these soloists perform dissonant quarter-tones. The solo violin plays a melancholy theme, against an ensemble of hushed chords. The theme ends in a series of arpeggios.

The First Variation is introduced by the cello. The second violin, in a scurrying bravura of sixteenth-notes, excels in the vigorous Second Variation. The Third Variation is a slow recitative-like section, featuring the viola. In the Fourth Variation, the double-bass states the original theme, and is then joined by the ensemble, performing double-stop-glissandos, harmonic arpeggios, and various bowed effects.

The Second Movement offers a compendium of string-sound-effects, from trills, pizzicatos, tremolos, and *ul ponticello* to bowed *col legno*. The *Scherzo* theme here is fragmented between the violins. At the end of the first trio, a "microtonal" cluster appears, played by the upper strings. The second trio adds an element of "grotesque" with shrieking violins, with glissando effects and harmonic tremolos.

In the *Adagio*, the theme begins with the viola, and then is imitated contrapuntally by the ensemble. Three of its four phrases are built on chords, giving a tonal effect. The movement develops into a highly dissonant atonal climax, and concludes with the original theme performed by viola, and then copied by the violins, ending with a short fading epilogue.

The *Finale* appears as a perpetual motion piece. There is a constant interplay between 3/4 and 6/8 meter. The rhythmic opening theme, stated by the first violinists, and revolving around one note, shows folk-like elements. Tone clusters, and unrelenting rhythmic drive, brings the work to a frenzied end.

An American Te Deum for Mixed chorus, Baritone Solo and Orchestra

Karel Husa
Born: August 7, 1921, in Prague, Czechoslovakia

According to Husa's parents, young Karel was to become an engineer. To round out his education, they gave their son violin lessons when he was eight, and five years later included piano lessons, solely for his pleasure. In the early 1940's, Nazi occupational forces closed all engineering schools in Czechoslovakia. Karel Husa thereupon decided to devote himself to music. His musical studies began at the Prague Conservatory of Music in 1941. Here Husa demonstrated unusual talent. In 1944, his master's thesis, an *Overture for Large Orchestra*, was premiered by the Prague Symphony, with Husa himself as conductor. Then, between 1945 and 1947, Husa attended Prague's Academy of Musical Arts and completed his work toward his doctorate with a work, *Sinfonietta for Orchestra* which the Prague Symphony also performed.



In 1947, Karel Husa moved to France to study at the Paris Conservatory and to work with Arthur Honegger and Nadia Boulanger. He also perfected his conducting skills with André Chytrý. In a short time, he was conducting various orchestras, making recordings, studying new scores, and also composing. His busy schedule included a great deal of traveling and guest conducting.

In 1954, an opportunity for change occurred when he was offered a three-year teaching position at Cornell University. It would provide time for him to compose—and as he observed: "prevent me from getting senile". Three years later, he became the Director of the University Orchestra,

a position he still maintains. Two years after that, in 1959, Karel Husa became a U.S. citizen.

Karel Husa has conducted all over the world. In this country he has conducted major orchestras in Buffalo, Rochester, Cincinnati, Syracuse, Baltimore, New York, and Boston. One of today's outstanding composers, he has also been winner of various awards and commissions. His 1969 Pulitzer Prize for his *String Quartet No. 3* is perhaps the most significant honor that he has received.

His best known score is *Music for Prague, 1968* which has been given over 4,000 performances. His *Apotheosis of This Earth* has been performed several times in Washington, D.C. and is among several of his recorded works which appear on the Golden Crest, CRI and Everest Record labels.

An *American Te Deum* was composed as the result of a commission that Karel Husa received from Louis J. Ella and Joanne Pochobradsky, to commemorate the one-hundred and twenty-fifth anniversary of Coe College in Cedar Rapids, Iowa. Husa created the vocal score during the summer and fall of 1976, at his home in Ithaca, New York. The initial performance of *Te Deum* was given at Coe College on December 5, 1976, but the first performance featured only a wind ensemble. Husa now has rewritten the work using a full orchestra scoring.

In the program notes about it, Mr. Husa writes: "I have tried to 'praise' nature and men together with God at the time that this country celebrates its bicentennial."

For his source material Husa has taken his texts from an old Latin *Te Deum*; from a poem by Paul Engle; excerpts from Ole E. Rolvaag's novel *Giants in the Earth*; verses from the Amana Songbook; also a Moravian folk song; a Swedish immigrant ballad; Henry David Thoreau prose; and a poem by Czech author, Otakar Brezina.

It opens with a drumming section reminiscent of an Afro-American and Indian Dance. In tribute to Dvorak, a brief motif from his *E Flat Major Quintet* appears at the end of the second part . . . (a motif which Dvorak took from an Indian song). Various other Dvorak inflections appear throughout the work.

PART ONE

1. Drum Ceremony
2. We praise Thee, O God: we acknowledge Thee to be the Lord
All the earth doth worship Thee, the Father everlasting.

3. When the Slovak set off to roam
One fine day,
High on the hill we heard him cry,
On his way:
"Father of mine, Mother so dear,
"Hear me call!"
"Sister I love and brother, too, —
"Good-bye all!"

- "Tell me truly, when I return,
"Dear old Hill,
"Shall I find you, steadfast and true,
"Waiting still?"
"When I come home,
"Where will my dear
"Mother be?"
"When I return will my beloved still
love me?"

(Moravian folk song, translated by Ruth Martin, and by permission of Associated Music Publishers, Inc.)

4. We sold our home and then we started
On our journey far,
Like birds that fly away
Under summer's waning star.
Oh, they'll come flying back
When the spring is in the air,
But we shall never see again
Our native land so fair.

(Swedish immigrant ballad from 1850's)

5. We praise Thee, O God: we acknowledge Thee to be the Lord
All the earth doth worship Thee, the Father everlasting.

PART TWO

6. At night the great prairie stretched herself voluptuously. Giantlike and full of cunning, she laughed softly into the reddish moon. Now we will see what human might may avail against us. Now we will see.

7. He was never at rest, except when fatigue had overcome him and sleep had taken him away from toil and fear. But this was seldom, however. He found his tasks too interesting to be a burden. Nothing tired him out here. Evermore beautiful grew the tale. And evermore dazzlingly shown the sunlight over the fairy castle.

(Two excerpts from "Giants in the Earth" by Ole E. Rolvaag, used by permission of Harper & Row, Publishers, Inc.)

8. Child, remember the moment of our birth
Is the same instant that begins our dying,
And for as long as we endure the earth
All of our future is a troubled trying
To learn—do we die at midnight, or next day,
Suddenly from infection's sky erosion,
Or will the time-bomb of the heart delay
For three score years and ten its dull explosion?

Yet in that time we do not wholly die,
The memory of us outlasts our breath,
For we are scattered among all who cry
Our name, or knew our hands and face
giving

Year after year, darkening year, our death
An uttered life longer than our living.
(Paul Engle, from the "American Child", 1956; reprinted by permission of Random House, New York)

9. Have mercy on us, O Lord, Have mercy upon us.

(Excerpt from the "Te Deum")

PART THREE

10. Holy, Holy, Holy Lord God of Hosts.
Heaven and earth are full of the majesty of Thy glory.

(Excerpt from the "Te Deum")

Apollo spacecraft one hundred miles high
sees the thousand mile long Midwest
as a woman's body lying on the earth:
her head at cool Iosua to the north,
her feet in the Gulf of Mexico to the south.
Ohio and Missouri Rivers her long arms,
fingers fondling Rockies and Appalachians,
her neck in Minnesota, her backbone
named for the long-gone Indian tribes,
Wisconsin, Iowa, Illinois,
Missouri, Kentucky, Tennessee,
Arkansas, Mississippi, Louisiana,
boud tied to toes by their hard muscle.
Out of that beautiful body I was born.

(Excerpt from "Heartland" by Paul Engle, used by permission of the author)

11. There are from time to time mornings, both in summer and in winter, when especially the world seems to begin anew, beyond which memory need not go, for not behind them is yesterday and our past life; when, as in the morning of a hour frost, there are visible effects as of a certain creative energy. . . . The world has visibly been recreated in the night. Mornings of creation, I call them. In the midst of these marks of a creative energy recently active, while the sun is rising with more than usual splendor, I look back . . . for the era of this creation, not into the night, but to a dawn for which no man ever rose early enough. A morning which carries us back beyond the Mosaic creation, where crystallizations are fresh and unmeted. It is the poet's hour. Mornings when men are new-born, men who have the seeds of life in them.

(Henry David Thoreau, January 26, 1851)

12. Behind a world is another world,
star follows star when midnight darkness,
and among them is one, circling around the white sun,
and its flight thunders with mysteriously radiant music,
and souls of those, who suffered the most,
and enter within its sphere.

Hundreds of brethren have said: We know its secrecy.

the deceased awake there from their dream,
the living are passing away into sleep;
lovers have said: Its excessive radiance blinds us;
and time, like fragrances of unknown flowers, will destroy everyone;
and those who knew the vision of seeing through ages,
are smilingly asking: Is it Earth?

(Otokar Brezina [1868-1929], "Is it Earth?", freely translated by Karel Husa)

13. Why so many tears 'neath the moon so mellow?
Why such tender longings silently expressed?
Come now, dear brothers!
Is this your spirit?
Cast out all your sorrow;
All will be well!

Awaken now from your fitful slumber!
Life and its sorrow endure only for a night;
this night too will flee,
and a new day will dawn,
in the twinkling of an eye —
All will be well!

(J.U.P. Schmitt, "Abendfrieden", Amana Songbook, No. 124; translated by Eve Noe)

Holy, Holy, Holy, Lord God of Hosts,
Heaven and earth are full of the majesty of Thy glory.



CARL GERBRANDT, Baritone. During a recent coast-to-coast tour, a critic remarked: "Mr. Gerbrandt has that ability to command the audience's total attention throughout because of the intensity of his feeling, the sincerity of his stage presence, and the lyrical depth of his singing." His performances have taken him to Puerto Rico, Bahamas, Canada and throughout the United States.

Mr. Gerbrandt received his early training in California, later in Kansas and at the Peabody Conservatory in Baltimore, where he currently serves as a member of its voice faculty. In addition to his concert tours, he has also appeared here with the National Symphony, and with the Washington Civic Opera Company.

LIBRARY OF CONGRESS

COOLIDGE AUDITORIUM

THURSDAY, MAY 11, 1978 — 8:30 P.M.

THE MACALESTER TRIO

DONALD BETTS, Piano
JOSEPH ROCHE, Violin
CAMILLA HELLER, Cello

Amy Beach (US)
(1867-1944)

Heitor Villa-Lobos (Brazil)
(1887-1959)

Arthur Foote (US)
(1853-1937)

Trio, Opus 150**

Allegro
Lento espressivo-presto
Allegro con brio

Trio No. 1 in C minor (1911)

Allegro non troppo
Andante sostenuto
Vivace - Scherzo
Allegro troppo e Final

Trio in C minor, Opus 5**

Allegro con brio
Allegro vivace - Un poco meno allegro
Adagio molto - Animato
Allegro comodo

INTERMISSION

**Recordings available by the Macalester Trio

Trio, Opus 150

Amy Beach
Born: September 5, 1867, in Henniker,
New Hampshire
Died: December 27, 1944, in New York
City

Amy Marcy Cheney was oddly content to surrender her maiden and professional name to become famous as Mrs. H. H. A. Beach, a type of name that hardly inspires confidence in a twentieth century audience. It is equally unfortunate that she is primarily remembered for "Ah Love, But a Day" and "The Year's at the Spring," because she actually was a serious and very skilled composer. Demonstrating talent from infancy, she made her initial mark as a pianist, and performed with the Boston Symphony when she was seventeen. For several years until she married Dr. Beach, she gave recitals and performed with leading orchestras. Thereafter, she appeared infrequently and devoted her time to composing.

She was the first American woman to write a major symphonic work. She had studied harmony in Boston with Junius Hill, but had taught herself counterpoint and orchestration. She wrote numerous songs, a tremendous quantity of church and chamber works, a symphony, a piano concerto, but this trio, dating from 1938, was her single attempt in this genre.

Trio No. 1 in C minor (1911)

Heitor Villa-Lobos
Born: March 5, 1887, in Rio de Janeiro,
Brazil
Died: November 17, 1959, in Rio de
Janeiro, Brazil

When Heitor Villa-Lobos was six years old, his father altered a viola for him to play in the manner of a cello. From then on, he was fascinated by the instrument. His father, his first and most influential teacher, died when Heitor was eleven. And with very little formal schooling, the youngster was then forced to make a living the best way he could. Often, he supported himself by playing cello in restaurants and theatre orchestras.

For a brief period, in 1907, Villa-Lobos attended the National Institute of Music in Rio de Janeiro. However, because of his distaste for academic rules and classroom restrictions, he preferred to develop his own knowledge of music through his own efforts. From then on, what he learned was self-taught.

In 1908, his first composition, *Salon Waltz*, a piece for piano was published. The following year came a suite for small orchestra, *Canções Sertanejas*. By the time that he wrote

his *First Trio*, he had already begun to study the music of Bach. In the final *Allegro* movement of the trio, one senses the blending of Bach's style with Brazilian folk elements, in some ways portending what would eventually find its fullest manifestation in the *Bachianas Brasileiras* suites that Villa-Lobos was to write some thirty years later. This *C minor Trio* was the first of three such works scored for violin, cello and piano.

Trio in C minor, Opus 5

Arthur Foote
Born: March 5, 1853, in Salem, Mass.
Died: April 8, 1937, in Boston, Mass.

Arthur Foote's life spanned both the nineteenth and twentieth centuries. His orientation, however, lay completely in the earlier century. Unlike most outstanding composers and performers of his day, he did not pursue his musical education in Europe. Instead, he acquired his baccalaureate degree from Harvard in 1874, studying composition under John Knowles Paine, and the following year received his Master's degree, the first ever given at Harvard for work in music.

For thirty-two years he was organist at Boston's First Unitarian Church. He also taught music, gave recitals and performed chamber music. He was one of the founders of the American Guild of Organists, and served as its president from 1909 to 1912.

As a composer, he was a member of the highly respected group known as the "Boston Classicists," which included such men as George W. Chadwick and Horatio Parker. His first works were three pieces for cello and piano, which were published in 1882. By 1900, his scores appeared regularly on the Boston Symphony concerts. Most of his music, like that of his contemporaries, tended to copy the music of Central European composers.

The *Opus 5, Trio* dates from 1884, and is the first of his two trios. The work is clearly modelled after the *Trio, Opus 45* by Felix Mendelssohn, also in the key of C minor. Foote learned his lessons well, producing a work with four beautifully balanced movements, each containing attractive themes. The work opens with a waltz-like theme, followed by a second subject which suggests Brahms. The second movement seems sentimentally nostalgic, in a sweet and lyrical fashion. The emotional heart of the work appears in the *Adagio*, which begins with a dignified theme, and then is followed by a more dramatic episode. It concludes with muted strings, while the piano joins in with a

pulsating figure. The *Finale* is perhaps the most individualistic movement of the entire score. Foote begins to imitate Mendelssohn's chorale theme—as structured in the *Opus 45 Trio*. But instead of a Lutheran chorale, Foote inserts something in the nature of an American Protestant hymn, glorifying the rich sentimentality common to nineteenth century American church music. The first statement of this hymn is followed by a fugal section, that ends in a grandiose way. Arthur Foote's organ training is reflected in the development of the brilliant musical conclusion that unfolds.

THE MACALESTER TRIO — Formed in 1968, the Macalester Trio was organized to serve as the Artists-in-residence trio on the campus of Macalester College in St. Paul, Minnesota. Since then, the Trio has given regular concerts both on the school campus as well as at other colleges and universities. Performances throughout Minnesota have been underwritten from funds made possible through a series of grants by the Minnesota Arts Council. The Trio has also served as the "in-residence-artists" at the Minneapolis Institute of Art since 1972. During its ten-year existence, the Macalester artists have made various recordings for Vox, CRJ, Ampria, and Golden Crest records.

DONALD BETTS, Pianist. Mr. Betts currently heads the piano department at Macalester College. After graduating from the School of Music at Indiana University, Donald Betts moved to the Twin Cities in 1959 to teach and perform in various groups. Since then he has appeared as soloist with the Minneapolis and St. Paul Orchestras, and has given three New York-Carnegie Recital Hall concerts.

CAMILLA HELLER, Cellist. Born in Appleton, Wisconsin, Miss Heller began her studies at the Conservatory of Music at Lawrence University. She then attended the University of Michigan and upon her graduation in 1955 was awarded the University's highest honor, the Stanley Medal. For several years she performed as a member of the Iowa String Quartet. In 1961, she helped to organize the Concert Arts Chamber Players, which continues currently to perform at Bowdoin College in Maine.

JOSEPH ROCHE, Violinist. The Macalester's violinist, Joseph Roche, was born in Madras, India, and came to the United States in 1953 to study at the New England Conservatory of Music. Following his graduation from the Conservatory, in 1959, he joined the string section of the Minneapolis Symphony. Since then, he has also performed in various other ensembles

LIBRARY OF CONGRESS

COOLIDGE AUDITORIUM

FRIDAY, MAY 12, 1978 - 8:30 P.M.

PAUL ZUKOFSKY, *Violin*
URSULA OPPENS, *Piano*

Carlos Rausch (Argentina)
(1925)

Morton Feldman (US)
(1926)

Silvestre Revueltas (Mexico)
(1899-1940)

Artur Schnabel (US)
(1882-1940)

Sonata for Violin and Piano

Presto
Nocturne
Molto Intenso - alla cadenza

The Spring of Chosroes (1977)*

Three Pieces (1932)

Allegro
Lentamento
Allegro

Sonata for Violin and Piano (1935)

Allegro ma non troppo (quasi moderato e sempre
semplice)
Allegretto poco vivace
Adagio
Vivace

INTERMISSION

Sonata for Violin and Piano

Carlos Rausch
Born: 1925, in Buenos Aires, Argentina

Educated in Argentina, Carlos Rausch was a student in composition of Juan Carlos Paz. Rausch first came to the United States twenty years ago. His music was first heard here in 1959 at a Composer's Forum Concert in New York City. During the last several years, he has been working in electronic music, at the Columbia Princeton Electronic Music Center.

Rausch's *Sonata for Violin and Piano* was composed in 1967, and is dedicated to Paul Zukofsky. The first movement has two subjects. The first is of an ostinato-like character. The second subject has the qualities of a chorale. The second movement is entirely different in both texture and sonority, and moves without a sense of pulse. A short cadenza appears in the lyrical concluding movement, and ends with a chorale-like statement similar to that of the first movement.

The Spring of Chosroes

Morton Feldman
Born: 1926, in New York City

Morton Feldman began to study the piano when he was twelve with Madame Maurina-Press. Three years later, he was learning counterpoint and composition with Wallingford Riegger. Later, he also worked with Stefan Wolpe. In 1950, he met John Cage. That meeting had a great influence on his future works. Since then, his compositions have found their way into various avant garde chamber music concerts and on recordings by Columbia, CRI, Vox and Mainstream Records.

In 1971, he was invited by the Deutscher Akademischer Austauschdienst to be resident composer in Berlin. The following year, when he returned to the United States, he became a member of the faculty at The State University of New York in Buffalo.

His music is often quiet and restrained, and loosely constructed. His new work, *The Spring of Chosroes*, which is receiving its first performance at this Festival, was commissioned by the McKim Fund of the Library of Congress and was written for Mr. Zukofsky. Its title is named for a sumptuous carpet, reputed to have been made for the Sassanian King Chosroes I, who lived from 531 to 579 A.D. The carpet was made of silk, gold, silver and precious jewels, and was supposed to depict a garden akin to paradise.

Three Pieces (1932)

Silvestre Revueltas
Born: December 31, 1899, in Santiago, Papagayo, Durango, Mexico
Died: October 5, 1940, in Durango, Mexico

Silvestre Revueltas began his musical training as a violinist at the Institute of Juarez de Durango, and later was a pupil of Vasilav Kochansky and Sevcik. He studied composition with Tello in Mexico City. Between 1924 and 1926, he presented a series of modern music recitals with Carlos Chavez. Later he assisted Chavez as conductor of the Symphony Orchestra of Mexico. But it was not until 1929 that Revueltas began to compose. Thus, in the remaining eleven years of his life, he crowded into that brief time span a great treasure of compositions ranging from chamber music, to orchestral works for radio and films.

The *Three Pieces* are typical of his work; brief, acerbic and highly evocative of his Mexican origins.

Sonata for Violin and Piano

Artur Schnabel
Born: April 17, 1882, in Lipnik, Austrian-Poland
Died: August, 1951, in Switzerland

Artur Schnabel's parents recognized their young son's talent, and took the young boy to Vienna to study with Hans Schmitt. Then, from 1891 to 1897, he worked with Theodor Leschetizky, the great piano teacher of his day. A successful concert career followed for Schnabel with tours through Europe. He also shared recitals with the violinist Carl Flesch. His American debut took place on Christmas Day, 1921 at Carnegie Hall.

In the early 1930s, his unusual offering of all Beethoven Piano Sonatas on his concert tours, brought him to the attention of concert goers throughout the world. For several years, he repeated this feat in the major cities of the world. With the advent of the Nazis, Schnabel left Germany, where he had made his home since 1927, and settled in London. In 1939, he came to the United States to live.

Because he was a remarkable piano virtuoso, his composing talents were often overlooked. Schnabel was a remarkable inventive composer, who created quartets, sonatas, and a piano concerto. His *Sonata for Violin and Piano*, that is featured here, is one of his two major works for violin. (The other is an unaccompanied Suite in five movements.) The four movement *Violin Sonata* is extremely complex, both rhythmically and contrapuntally.

PAUL ZUKOFSKY, *Violinist*. Thirty-one years ago, when four-year-old Paul Zukofsky began the violin, there was some question about his future career. But it was obvious that his Brooklyn Heights, New York family was culturally minded. Paul's father, a poet, was greatly concerned for his son's education. The following year, when Paul was five, he took his son to the famous violin teacher, Ivan Galamian, and from then on, under Galamian's guidance, Paul Zukofsky's career was determined.

For a brief time, the youngster attended first grade. His parents felt, however, that they could give him a better education through private tutoring, and proceeded to do it themselves. At thirteen, the young teenager passed the New York City high school proficiency exam, and was able to enroll as a college student at the Juilliard School of Performing Arts. During this period, he gave three New York Carnegie Hall recitals. In 1963, at age twenty, Zukofsky received his Master's degree. His doctorate came next, with a thesis on contemporary violin technique. Today, Paul Zukofsky is recognized as one of the chief exponents of contemporary violin playing.

Composers have written works expressly for him. He has premiered concerti by Penderecki, Sessions, Earle Brown, Iain Hamilton, Charles Wuorinen and Bruno Maderna. In addition to the new works, Mr. Zukofsky has also presented neglected scores by such twentieth-century composers as Charles Ives and Ferruccio Busoni.

In addition to concert performances, Paul Zukofsky also finds time to teach, and present workshops on modern-day violin approaches and methods. He



* World premiere

lectures at various college campuses and also writes extensively on the subject. For the average listener, he imparts these thoughts: "Just sit in your chair, open your mind, and try to concentrate on what you are hearing. If you have heard it once and you absolutely can't stand it, try and hear it a second time. If your attitude changes to boredom the second time, then forget about it."

Those interested in the modern-day violin repertoire, might wish to study some of the music that he has recorded on the CRI, Nonesuch and Crest record labels. His discography totals more than two dozen albums.



URSULA OPPENS, Pianist. Last year, Ursula Oppens was the winner of the coveted Avery Fisher Prize—an award that is given to a young performer, for outstanding achievement in classical music. Just a few years ago, she helped to organize the Speculum Musicae, a distinguished group of New York musicians, who perform and champion contemporary music. Elliott Carter's 1976 Pulitzer Prize score, *A Mirror on Which to Dwell*, was written especially for the Speculum Musicae.

Ursula Oppens was born thirty-four years ago, in New York City. Her mother, a pianist and pupil of Anton Webern, began teaching her piano. Ursula's music career began after college. A graduate of Radcliffe College in Boston, Miss Oppens received her Master's degree at the Juilliard School where she studied with Rosina Lhevinne. During 1970, she studied abroad under a Martha Baird Rockefeller Grant. The previous year, she had won first prize in the Busoni International Piano Competition in Bolzano, Italy.

In recent years, her concert career has taken her through Europe, and South America. Currently, she is in great demand as an accompanist and as an ensemble player. Her reputation has also expanded as a result of her CRI and Vox recordings.

Dichotomy

Wallingford Riegger
Born: April 29, 1895, in Albany, Georgia
Died: April 2, 1961, in New York City

Born in the post-Civil War period, in the deep South, Wallingford Riegger began his musical education at the turn-of-the-century in New York, at the Institute of Musical Art (later to become the Juilliard School). He was a member of its first graduating class in 1907. That same year, he left for Germany to study composition with Max Bruch. His early compositions reflect this German influence. Three years later, he was back in the United States playing cello in the St. Paul Symphony. Then, in 1913, he returned to Germany where he conducted several orchestras. When he returned to the United States in 1917, he became head of the Theory and Cello department at Drake University in Des Moines, Iowa.

By the early 1920s, composing became his main interest. Gradually he was gaining recognition as a promising artist. His first published score, *Piano Trio in B minor*, brought him the 1922 Paderewski Prize. His *American Polonaise, Opus 3* also achieved a warm reception in 1923. Then, in 1924, he won the Elizabeth Sprague Coolidge Award for his score, *La Belle Dame Sans Merci, Opus 4*.

Most composers at this point were looking toward the French impressionistic school of music—Ravel and Debussy, Milhaud and the like. Riegger instead, associated with Edgar Varese, Charles Ives, Charles Ruggles and Henry Cowell, and together they formed the Pan American Society of Composers. By 1925, Riegger was experimenting in an atonal style, and was one of the first in America to use the twelve-tone system. Riegger, however, never fitted any specific school or label. His music could be brusque and discordant, terse and forceful, as well as lyrical and romantic.

In 1928, Riegger moved to New York, and eventually began teaching in the City at the Juilliard School and at Columbia University. During the 1930s, he was involved in writing ballet music for Martha Graham, Doris Humphrey and Charles Weidman. Recognition finally came in 1948, when his *Third Symphony* was awarded the New York Critic's Circle Award.

Dichotomy was completed in 1931, and became one of Riegger's most important works. His use of the twelve-tone system in this score, shocked and surprised audiences. In structure it is linear, expressive, and rhythmic. Musical ideas are explored and exploited without the thought of resolution. The work features two tone rows. The first appears in the violin pizzicato. The

second comes nine bars later. Interspersed throughout the serial music are diatonic and chromatic scale fragments. Divergent elements are used one against the other, in combinations that seemed radical at the time.

Double Concerto for Harpsichord and Piano With Two Chamber Orchestras

Elliott Carter
Born on December 11, 1908 in New York City

From the attention that Elliott Carter has received as the result of winning two coveted Pulitzer Prizes for his *Quartet No. 2* in 1960 and for his *Quartet No. 3* in 1973, one would think that this is the sole media for which he writes, or for which he is famous. This would be a misconception. His *Concerto for Orchestra*, his *Piano Concerto* and the *Double Concerto* are certainly equally significant.

Carter is one of the most important composers of our day. His music is complex, intellectually demanding, and challenging to perform. Yet, his music communicates. Copland describes Carter as a "figure completely in command of what he wants to do. You can hear any new work of his with confidence."

Of slight build, with grey hair, bushy eye-brows, and a cherubic face, the sixty-nine-year-old composer conveys his intellectuality with a sense of humor. Early in his career, he was one of the few musicians who came to know and be associated with composer Charles Ives. It was Ives who encouraged him to attend Harvard University. Here he worked with Walter Piston, and then also received his Master's degree from there, in 1932. Next, he went to Paris for three years to work with Nadia Boulanger.

His first works were performed while still a student. Since then, Mr. Carter has compiled a long list of outstanding compositions that have been performed all over the world. In addition to composing, Mr. Carter has also been on the faculties of St. John's College in Annapolis, the Peabody Institute in Baltimore, Columbia University and Queens College in New York City, Yale University in New Haven, and the Massachusetts Institute of Technology in Boston. He also has served as composer-in-residence at the American Academy in Rome, in Berlin and at the Berkshire Music Center as well as at the Aspen Summer Music Festival. Since 1966, Mr. Carter has been a faculty member at the Juilliard School in New York.

His *Double Concerto* was completed in 1961 and was dedicated to Paul Fromm, sponsor of contemporary composers through his Fromm Foundation. Antiphonal in structure, the

DEPARTMENT OF STATE

DEAN ACHESON AUDITORIUM
SATURDAY, MAY 13, 1978 — 8:30 P.M.

PEABODY SYMPHONY ORCHESTRA

FREDERICK PRAUSNITZ, *Conductor*

Wallingford Riegger (US)
(1885-1961)

Elliott Carter (US)
(1908-)

Louis Jorge Gonzales (Argentina)
(1936-)

Charles Ives (US)
(1874-1954)

* *First Washington performance*

Dichotomy

Double Concerto for Harpsichord and Piano, with Two Chamber Orchestras

Introduction
Allegro scherzando
Adagio
Presto

Soloists: Jack Ergo, *Harpsichord*
Paul Hoffman, *Piano*

INTERMISSION

Tamaras *

Second Orchestral Set

work is in seven interconnected sections. The orchestra is divided into two groups. The harpsichord is grouped with an ensemble of flute, horn, trumpet, trombone, viola and contra-bass. The piano, on the other hand, is joined by an ensemble of oboe, clarinet, bassoon, horn, violin, cello and percussion. Carter tells us that the groups "are partially separated musically by the fact that each emphasizes its own repertoire of melodic and harmonic intervals. Each is also represented by a certain metronomic speed. The harpsichord group plays polyrhythms of four against seven; while the piano ensemble uses five against three."

In providing recognizable patterns, Carter feels that the score is a "confrontation of diverse action-patterns, and mutual interactions, conflicts and resolutions with growth over decay during a specific time sequence."

In the Introduction, each group's material becomes progressively more difficult. A Harpsichord Cadenza follows. Then an *Allegro scherzando* section features the piano. An *Adagio* for winds, of both groups, comes next. The harpsichord then proceeds with a *Presto*. A second Cadenza then leads to a presto stated by all the instruments. After a brief pause, the work concludes with an extended *Coda*.

Tamaras

Luis Jorge Gonzalez
Born: January 22, 1936. In San Juan, Argentina

A native of Argentina, Luis Jorge Gonzalez began his musical training at the University of Cu Yo, in his native country, and worked privately with Erwin Leuchter. Luis Jorge Gonzalez is also a product of an American musical education, having received both his Master's and Doctorate degrees from the Peabody Conservatory of Music in Baltimore. His teachers there were Earle Brown and Robert Hall Lewis.

Mr. Gonzalez writes for orchestra, chamber ensembles and solo instruments. He has received various awards from the Percussive Arts Society, the National Endowment for the Arts, the Henryk Wieniawski International Competition and from the Peabody Conservatory.

The title for his composition, *Tamaras*, is taken from the Spanish word for a bunch of dates (fruit in a palm tree). In describing the music he tells us: "The image of clusters of sound, differ in shape, colors and texture 'hanging' in space. This is the generative idea of the composition. Different approaches for constructing the clusters have been applied in each section of the piece. Contrasting orchestra dimen-

sions are complemented by the development of features previously hinted at; each section grows from the other, maintaining a sense of organic unity. The clusters have varied internal structure, sometimes they are solid, at other times have holes in them; but always the overall sonority is most important. Complex chords (seven, eight or more tones) are revealed sometimes as 'tone clusters.' Other sounds are spaced out in various kinds of inversion. In the last section, the superimposition of short melodic fragments produces the effect of a tone cluster in motion, colored by the gradual intervention of all the other instruments.

Second Orchestral Set

Charles Ives
Born: October 20, 1874, in Danbury, Connecticut
Died: May 19, 1954, in New York City

Charles Ives, son of a Connecticut bandmaster, learned the rudiments of music from his father early in life. Ives received his formal musical education at Yale University, under Horatio Parker's supervision. But Parker's teaching was too conservative and the restraints too extreme. Ives felt challenged to explore new spheres of sound. He created music far in advance of its time. Some fifty years later, composers began to write the radical polyrhythmic and multi-harmonic tonal music that he devised at the beginning of the century. Ives chose composing as an avocation while pursuing a very successful career in the insurance business.

He was extremely shy and reticent. With modest pride, he recognized the large gap between the music he wrote and the music that the general public enjoyed. Recognition came late in his life, and much of his music, he never lived to hear performed. Aloof, and able to remain separate from his peers, he nevertheless was greatly attuned to the day-to-day nuances of living, which found expression in the music he created.

His *Second Orchestral Set* consists of three separate pieces, written in 1913, 1911, and 1915, respectively. The first two reflect the composer's involvement with American folk melodies. The third has personal connotations. The first piece is based on a tune, *An Elegy to Our Forefathers* and memorializes Stephen Foster whose "Old Black Joe" and "Massa's In the Cold Ground" are used in polytonal permutations. The second section is taken from one of Charles Ives' own Ragtime set of piano pieces, his 1904 revival hymn, "Bringing in the Sheaves," plus the chorus of "I Hear Thy Welcome Voice." The third piece refers to an event that occurred to Ives on May 7,

FREDERIK PRAUSNITZ, Conductor. Born in Cologne, Germany, educated in the United States. Frederik Prausnitz began his career as a conductor at the age of twenty-three, when he appeared as the winner of a conductor's competition. For his first prize he was given an opportunity to conduct a concert with the Detroit Symphony. The following year, in 1946, he received his graduate degree from the Juilliard School in New York. For the next several years, he remained at Juilliard, as teacher, conductor, and administrator. During the late 1950s he began 1915. As he describes the strange personal episode: "I was standing on the platform at Hanover Square Station on the Third Avenue Elevated train line in New York, at the close of business. At rush hour, six o'clock, the place was packed. Suddenly newsboys appeared, crying out that the Lusitania had been sunk by a German U-boat. American entry into the war was inevitable now. From the street below, a hurdy-gurdy sounded the tune of 'In the Sweet Bye and Bye'. Spontaneously the entire rush hour crowd began singing even after the train arrived and they all crowded in."



conducting orchestras in Vienna, Hamburg, and Cologne. In 1961, he moved to Boston and became director of the New England Conservatory Orchestra. He received the American Bruckner Society's Gustav Mahler Medal in 1974 and its inscribed quotation by the composer, "My time will yet come", describes much about Mr. Prausnitz himself.

Last year, Mr. Prausnitz arrived to head the Peabody Symphony Orchestra, bringing his twenty-year professional teaching and conducting skills to this new assignment. In commenting recently about this new position, Mr. Prausnitz remarked: "A conductor is the interpreter for a composer who cannot leave the same kind of tangible legacy as a painter. The musical artist has to maintain youthful flexibility and liveliness in order to serve the music."

MEXICO TODAY

Symposium on Contemporary Mexico

September 29-November 16

Organized in cooperation with the Mexican Government

Under the sponsorship of the National Endowment for the Humanities, and the National Endowment for the Arts, Meridian House International, the Smithsonian Resident Associate Program and the Center for Inter-American Relations.

Panel discussions—Art exhibits—Films—Craft demonstrations—Performances

TOPICS TO BE DISCUSSED:

- October 3: The People of Mexico: Images and Realities
- October 9: Creativity: Contemporary Thought and the Arts in Mexico
- October 16: The Mexican Political System: The State, the Society and the Individual
- October 23: Economic and Social Development in Mexico
- October 30: Mexico and the World
- November 6: Key Issues in Mexican-U. S. Relations: The Border that Divides Us and Unites Us

PARTICIPATING ORGANIZATIONS:

- Corcoran Gallery of Art: Retrospective Exhibition of Photographic Works of Manuel Alvarez Bravo (Sept. 29-Nov. 16)
- George Washington University Gallery: Slide Show of works by architect, Luis Barragan (October)
- Library of Congress: Mexican Book Experts (Oct. 10); Poets (Oct. 31); Music (Nov. 10)
- Meridian House: Speakers and Contemporary Photography Exhibition (Sept. 29-Nov. 10)
- Museum of Modern Art: Contemporary Mexican Paintings (Sept. 29-Oct. 29)
- National Collection of Latin America: Colloquium of Mexican-U. S. art historians on: "The Common Situation—Colonialism to Independence" (Second week in November)
- National Geographic: Celebration of Life: Art of the People (Oct. 5-Feb. 5)
- Phillips Collection: Exhibit of Rufino Tamayo Works (Oct. 6-Nov. 6)
- Renswick Gallery: Mexican Ceramics and Masks (Sept. 29-Feb. 19)
- Smithsonian Folk Life: Demonstrations by Mexican Artisans (Sept. 30-Oct. 7)
- Smithsonian Associates: Mall Festival featuring folk musicians and dancers from Mexico (Oct. 4-Oct. 10)
- Smithsonian Associates: Films, Courses, Workshops (Six week series)

Mark Lewis, Coordinator and Director
Meridian House International
1630 Crescent Place, N.W.
Washington, D. C. 20009 (Phone: 332-1025)