

**The UCLA Herb Alpert School of Music
Department of Music**

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A Ginastera Centennial Celebration

**Alberto Ginastera
(1916-1983)**



**Wednesday, February 17, 2016
8:00 p.m.
Schoenberg Hall**

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Piano Sonata No. 1, Op. 22 (1952)

1. Allegro marcato
2. Presto misterioso
3. Adagio molto appassionato
4. Ruvido ed ostinato

Sanaz Rezai, piano

Pampeana No. 2, Rhapsody for Violoncello and Piano, Op. 21 (1950)

Eunice Heo, cello
Walter Ponce, piano

Cantos del Tucumán, Op. 4 (1938)
poetry by Rafael Jijena Sánchez

1. Yo nací en el valle
2. Solita su alma
3. Vida, vidita, vidala
4. Algarrobo, algarrobal

Juliana Gondek, mezzo-soprano
Sheridon Stokes, flute
Isabella Reyes, violin
Vivian Hsu, harp
Dante Luna, percussion

Three Dances for Piano

Danza del viejo boyero (from Danzas argentinas, Op. 2, 1937)
Danza de la moza donosa (from Danzas argentinas)
Malambo, Op. 7 (1940)

Walter Ponce, piano

- Intermission -

Puneña No. 2, 'Hommage a Paul Sacher,' Op. 45 (1976)

Antonio Lysy, cello

from Cinco Canciones populares argentinas, Op. 10 (1943), arr. P. Fournier

No. 2. Triste

No. 3. Zamba

Antonio Lysy, cello

Mindy Cheng, piano

Guitar Sonata, Op. 47 (1976, rev. 1981)

1. Esordio

2. Scherzo

3. Canto

4. Finale

Peter Yates, guitar

String Quartet No. 1, Op. 20 (1948)

1. Allegro violento ed agitato

2. Vivacissimo

3. Calmo e poetico

4. Allegramente rustico

Xenia Deviatkina Loh, violin

Anna Kouchnerov, violin

Morgan O'Shaughnessy, viola

Anne Suda, cello

PROGRAM NOTES

Probably the most important Argentine composer of the 20th century, Alberto Ginastera's (1916–1983) oeuvre includes many solo, chamber, and orchestral works, six concertos, three operas, and eleven film scores. Born in Buenos Aires, Argentina to a family of Italian and Catalan heritage, his early musical progress was neither exceptional nor precocious, foreshadowing the journey of a composer whose “meticulously crafted works would result from painstaking labor.”

a few of his thoughts on art

“Art is first perceived by our senses, it then affects our sentiments and in the end awakens our intelligence... Without sensibility, the work of art is only a cold, mathematical study, and without intelligence or technique, it is only chaos.”

Ginastera aspired toward a balance between architectural structure and expressive content in each of his works. In 1962, he said, “I don't like to speak of the avant-garde—I speak of music, good music...I believe that, at this moment, young composers are preoccupied too much with technique and experimentalism. Obviously an artist must have technique; he must be able to transcend technique.” While curious to understand the latest compositional techniques, he insisted that his sound masses and extended instrumental techniques should have musical significance and accomplished this by placing them within the framework of classical dramatic dialogue. His use of avant-garde and post-tonal pitch techniques within traditional forms imbues what might be considered “noise” with meaning.

Ginastera's decision to appropriate multiple techniques resulted in works that combine opposing musical languages including serialism, aleatoricism, pentatonism, and atonality. However, it is perhaps this keen understanding of the unique dramatic strengths of each compositional language that resulted in the convincing synthesis of the music of his final years.

about tonight's music

Today's concert features some of his most popular and personally significant chamber music. While Ginastera first gained national attention through his ballet, *Panambí* (1937), it was his piano music that quickly grew in popularity beyond South America; many of these important early works, including *Danza de la moza donosa* (from *Danzas argentinas*, 1937), *Malambo* (1940), and Piano Sonata No. 1 (1952), have become part of recital programs around the world. The latter has a unique connection to UCLA – it was premiered by faculty artist Johana Harris. The sonata is dedicated to Johana and her husband, American composer Roy Harris.

Concerning two other works on this concert, Ginastera writes, “By one of those strange coincidences which many times occur, I won...[first place in a competition] with my String Quartet no 1, opus 22 (1948) and my wife Aurora won

the first one dedicated to the interpreters in 1949...For the award concert, she asked me...if I could compose a work since the Argentine repertoire was very poor for cello. I thus composed the Pampeana no 2, op 21." This work, composed in ten days, was premiered by Aurora Natola in 1950. Drawing parallels to Messiaen's collaboration with his wife, pianist Yvonne Loriod, the Ginastera-Natola musical partnership resulted in a significant body of works for the cello. One of these works, Puneña No. 2 (premiered by Mstislav Rostropovich), is dedicated to Paul Sacher—the Swiss conductor and patron—and is based on a theme that musically inscribes the letters of Sacher's name (eS-A-C-H-E-Re).

Many of Ginastera's works reference Argentina's *gauchesco* tradition by an ascending arpeggio mimicking the open strings of the Spanish guitar (E-A-D-G-B-E). As might be expected, the Guitar Sonata (1976) opens with these very notes. Variations of this "guitar chord" appear throughout his work and, in his Cello Concerto No. 2 (1981), this opening gesture functions as a microcosm for the entire work foreshadowing the motivic, harmonic, and rhythmic profiles which he later develops.

In addition to Ginastera's fascination with folk rhythms and symmetrical harmonic structures, *Cantos de Tucumán* (1938) is an early example of his life-long interest in the human voice. This strong melodic sensibility eventually led to the creation of several substantial works for voice including *Cantata para America Magica* (1960), *Milena* (1971), *Turbae ad passionem gregorianam* (1974), and three large operas.

on tonight's centennial celebration

When people interact with an artistic work that speaks deeply to them, it is typically discussed in personal terms; we refer to the experience as an "encounter" or a "discovery," and in some case, we even describe musical experiences in spiritual or religious terms. Every composer needs advocates: musicians and music lovers who value a composer's work and resonate with the composer's aesthetic. Twenty-first century audiences might not appreciate J. S. Bach had Felix Mendelssohn not shared his "discovery" of Bach with his peers in the nineteenth century. This concert is a celebration of music that has proven, in its relatively short existence, to move people and to reflect some aspect our shared humanity.

"Ginastera believed that the classical arts were relevant in that they have the potential to reflect the contemporary conflict and search for meaning—that, for the artist, creative expression had the vital and unquestionable importance of a metaphysical truth. Whether it was bitonal, serial, avant-garde, or a synthesis of twentieth century techniques, Ginastera studied and deftly applied the latest techniques to his own style, bringing them to the service of musical expression. Consequently, Ginastera's music bears the imprint of the changing times yet maintains a uniquely personal voice." In gathering to celebrate Ginastera's legacy, we join a host of performers, composers, and music lovers around the world whose lives and art have been deeply shaped by Ginastera's music.

—Josh Rodriguez
February 1, 2016

Josh Rodriguez was born in Cordoba, Argentina and spent his childhood in Guatemala and Mexico before moving to the US. Awarded the prestigious Eugene V. Cota-Robles Fellowship at the University of California, Los Angeles, Rodriguez moved to California to study composition and completed his Ph.D in Composition in 2015. His research at UCLA culminated with his dissertation ("Tiemblo y estalle la fiesta:" Toward Understanding Alberto Ginastera's Musical Language in the Final Decade of his Neo-expressionist Phase Through Analysis of the Cello Concerto No. 2 with a Focus on Symmetrical Structures and Symbolism). Rodriguez' post-doctoral research is focused on Ginastera's late works and relationship with North American orchestras and universities.

Cantos del Tucumán (1938)

Poetry by Rafael Jijena Sánchez

Yo Nací en el Valle

Yo nací en el valle, agua y arena.
Yo nací en el valle, lo dejé por ella.
Caminito andando veinticinco leguas
Arribito abajo, por entre las peñas.
Caríñito tuyo, ¡ay, lo que me cuesta!
¡Ojos de la cara, sangre de mis venas!
¡Dijecito de oro, agua y arena,
Por quererte tuve que olvidar mi tierra.
Yo nací en el valle, agua y arena.
Yo nací en el valle, lo dejé por ella.

I Was Born in the Valley

I was born in the valley, water and sand.
I was born in the valley, I left it for her.
A walk on a small path, up and down
for 25 leagues between the cliffs.
My love for you – oh the cost!
Eyes of my face, blood of my veins!
Trinkets of gold, water and sand,
To love you I had to forget my land.
I was born in the valley, water and sand.
I was born in the valley, I left it for her.

Solita su Alma

Solita su alma la chinitilla
¿Qué pensará que a cada rato mira al
camino del Tucumán?
El que se ha ido ¡penca de su alma! ¿si
volverá?
¿De su chinita florcitá el aire se acordará?
¡Ay, Catamarca donde ahí nació para mi
mall!
La chinitilla pena, penando, se echa a
llorar.
La Mama Virgen, Virgen del Valle la ahí
consolar.

Her soul, how lonely

How lonely is the little girl's soul.
What is she thinking when at every turn she
looks toward the road to Tucuman?
The one who has gone, torment of her soul!
Will he return?
Will he remember his darling?
Oh Catamarca, where to my misfortune she
was born,
The little girl grieves, grieving she starts to
weep.
The Virgin Mother, Virgin of the Valley, will
console her.

Vida, Vidita, Vidala

Vida, vidita, vidala, vidalita.
Andando me hais de querer si es que no
me queris ya.
Vida, vidita, vidala, vidalita.
¡Un pañuelito de seda y un amor por
estrenar!
Vida, vidita, vidala, vidalita.
Quereme con un cariño que no se pueda
acabar.
Desde la tierra a los cielos desde los
cielos al mar.
Vida, vidita, vidala, vidalita.

Algarrobo, Algarrobal

Algarrobo algarrobal, para quererte que
lindo.
Echaditos a la sombra y a las orillas del
rio,
Decime si me querés, decime pa no
morir.
Chinitilla y Santa Cruz, bonitilla y vivara-
cha.
Ya se nos acerca el tiempo de la aloja y de
la añapa.
Decime si me querés, decime pa no
morir.
Los coyuyos, los coyuyos ¡cómo cantan el
amor!
Un coyuyo que no canta en el pecho
tengo yo.
Algarrobo, algarrobal, que ganitas de
besar.
Decime si me querés, aunque me
muera, decí.

Vida, Vidita, Vidala

(named after the refrain of an Argentine love
song meaning, "My life, my song")
"Vida, vidita, vidala, vidalita."
You will love me, if you do not already.
"Vida, vidita, vidala, vidalita."
A silk kerchief and a love still waiting!
"Vida, vidita, vidala, vidalita."
Love me with a tenderness that can never
end.
From the earth to the sky, from the sky to
the sea,
"Vida, vidita, vidala, vidalita."

Carob Tree, Carob grove

Carob tree, Carob grove, how sweet to love
you,
Stretched out in the shade and on the river
bank.
Tell me if you love me, tell me so I do not
die.
The young girl of Santa Cruz, pretty and
lively.
The time of sweet refreshments is drawing
close.
Tell me if you love me, tell me so I do not
die.
The cicadas, the cicadas, how they sing of
love!
There's a cicada in my heart that does not
sing.
Carob tree, Carob grove how I long to kiss.
Tell me if you love me, although I die, tell
me.

Translation by Josh Rodriguez, based on the work of Pawlina Bednaczyk
February 1, 2016

PROFILES

Mindy Cheng is currently in her second year of Undergraduate Studies in Piano Performance at UCLA under the instruction of Professor Inna Faliks. She made her Carnegie Hall debut at age eleven as a winner of the American Fine Arts Festival and performed there for a second time at age sixteen. Also at age sixteen, Mindy made her concerto debut playing Grieg's Piano Concerto in a minor with the El Camino Youth Symphony. Mindy won First Prizes in the Kathryn Gawartin Chopin Competition, Sylvia M. Ghiglieri Piano Competition, Thera Rabinowitch Competition, and the CMTANC International Youth Music Competition. She was also a winner of the 2015-2016 UCLA All-Star Competition and will be performing with the UCLA Philharmonia this spring. Mindy is a recipient of the Peter Falk Lt. Columbo Memorial Scholarship.

Xenia Deviatkina-Loh has performed with the many orchestras around Australia and New Zealand and has been a recitalist in various venues across Australia and the United Kingdom, including at Horncastle Arena, Sydney Opera House, Wigmore Hall, and St. John's Smith Square. She has been frequently aired live on 3MBSFM, ABC radio, and Radio New Zealand. In 2009, she was the winner of the Gisborne International Music Competition. Xenia has had masterclasses and worked intensively with numerous international artists, including Oleh Krysa, Charles Castleman, Boris Kuschnir, and Maxim Vengerov. She studied in Sydney with Alice Waten and recently completed her MA degree at the Royal Academy of Music, London, under the tutelage of György Pauk. She is currently in the MM program at UCLA, studying under Professors Movses Pogossian and Guillaume Sutre. Xenia was supported by the Tait Memorial Trust, the Thornton Foundation, the Leverhulme Trust, Woolf Mernick, and Margot MacGibbon during her studies in London. She is supported by the Ian Potter Cultural Trust Fund, Friends of Strings Award, and Greenschlpoon for her current studies in UCLA.

Juliana Gondek, in her 19th year as UCLA Professor of Voice & Opera, has sung on the world's most celebrated stages with close to 150 major opera companies, symphony orchestras, and music festivals throughout a 40-year career, including performances at Carnegie Hall, the Metropolitan Opera, Lincoln Center, Kennedy Center, Disney Hall, Salzburg Festival, Edinburgh Festival, Aldeburgh Festival, Milan's La Scala, the New York and LA Philharmonic Orchestras, l'Orchestre de la Suisse Romande, and the opera companies of San Francisco, Houston, Netherlands, Seattle, New York City Opera, Miami, and Scottish Opera. She has sung with Leonard Bernstein, Aaron Copland, Herbert von Karajan, Yehudi Menuhin, and James Levine. Professor Gondek's numerous recordings have won international "Grammy" awards. Professor Gondek is in great demand as Resident Artist/Master Teacher at music schools and conservatories worldwide and has served as Founder-Director of NAPA Music Festival, Director of Astoria Music Festival's Apprentice Artists, and Co-Artistic Director of Hawaii Performing Arts Festival.

Born in Korea in 1991, **Eunice Heo** began her musical studies at the age of eight with the highly respected cellist Seymon Fridman. From a young age she won numerous leading positions, prizes, and scholarships from orchestras, concours, and institutes from New York, New Jersey, and California. Eunice has recently returned from her studies and musical activities in Europe, where she was a student of the International Menuhin Music Academy, under the directions of the world-renowned violinist Maxim Vengerov. She was a member of the Menuhin Soloists, touring with Maxim Vengerov around Europe and Israel in many prestigious festivals such as Gstaad Festival, Luna Classics, and Vengerov Festival. She has toured as a soloist and a chamber musician in Germany, Italy, England, America, and Israel. She has also participated in numerous masterclasses, including with Janos Starker, Lynn Harrell, Gregor Horsch, Ralph Kirshbaum, and Matt Haimovitz.

Vivian Hsu started playing the harp at age eight, studying with Linda Wood Rollo. A member of the San Francisco Symphony Youth Orchestra for four years, Vivian participated in their 2012 European tour and was principal harpist in their concert at the Berliner Philharmonie. Vivian won first prize in the Yvonne La Mothe Schwager Harp Competition four times and was a prizewinner two times in the American Harp Society National Competition. She has performed in the Aspen Music Festival for the past two summers. In 2014 she made her solo debut with the UCLA Symphony. Currently Vivian is a fourth year undergraduate at UCLA, double majoring in psychology and harp performance, studying with Lou Anne Neill.

Anna Kouchnerov is a third-year BA student, actively pursuing a degree in violin performance at UCLA. She is currently studying with Guillaume Sutre and Movses Pogossian, in addition to developing projects and side interests in baroque, jazz, and world/ethnic music. In the past, she has performed as a scholarship recipient in summer festivals held in Europe as well as a finalist for concerto competitions held in New York and Los Angeles.

Born in Atlanta and raised in Los Angeles, **Dante Luna** is a percussionist, pianist, composer, and teacher. He began taking piano lessons when he was 5 years old, and continued piano and composition lessons at age 11 after he moved to Los Angeles. In middle school he picked up percussion and vibraphone in the school wind ensemble and jazz ensemble, where he became inspired to be a professional musician. After middle school, Dante attended two summers at the Interlochen Arts Camp where he was recommended to start studying privately with Raynor Carroll, Principal Percussionist of the LA Philharmonic. Throughout his time at the LA County High School of the Arts, Dante studied with Carroll and began freelancing as a percussionist, vibraphonist, composer, and teacher. Dante now attends UCLA, and studies percussion with Raynor Carroll and Theresa Dimond, Principal Percussionist of the LA Opera.

Antonio Lysy is an internationally renowned cellist, delighted to be teaching here at UCLA since 2003. For more details about his career, visit www.antonioLysy.com on your mobile device. Ideally not during the performance.

Violist **Morgan O'Shaughnessey** recently performed live on RAI Radio 3 for the President of the Italian Republic at Palazzo Quirinale. He has also presented three recitals at Teatro la Fenice in Venice and recorded the complete chamber music of Gino Gorini for the Tactus label. This season he has performed with Camerata Pacifica and the UCLA string faculty at the Dorothy Chandler Pavilion. His teachers include Richard O'Neill, Jodi Levitz, and the Kronos Quartet. Morgan performs on a viola by V. Cavani and a bow made for him by Darrell Hanks of Portland, OR. For more information, please visit moshalto.com

Distinguished Professor and Internationally acclaimed pianist **Walter Ponce** has performed around the world as soloist with symphony orchestras, in solo recitals and in collaboration with many renowned artists. For more information, please visit <http://www.music.ucla.edu/ponce-walter>

Isabella Reyes earned her bachelors degree at the Longy School of Music in Cambridge, MA, where she was a recipient of the Presidential Scholarship. She began violin studies at the age of 4, and has worked with teachers such as Michael Tseitlin, Daniel Shindarov, Linda Rose, Mark Lakirovich, and (currently) Movses Pogossian. She has also studied and performed at music festivals in Canada, Portugal, and Italy. In addition to the regular classical studies in solo, orchestral, and chamber music styles; Isabella has also cultivated an interest in recording for various other genres, with particular focus on film and video game scoring. She is currently a member of UCLA's resident string quartet, the *VEM* Quartet, and is a scholarship student currently pursuing an MM in violin performance.

Born in Tehran, Iran, **Sanaz Rezaei** began her piano studies in Vienna. By the age of 10, she began competing at the international level where she received numerous prizes. Among others, she was awarded second prize in the International Bösendorfer Piano Competition. After immigrating to the United States, Ms. Rezaei received her BM in piano performance, graduating cum laude with honors at Cal State, Fullerton, where she studied with Eduardo Delgado. She was awarded the undergraduate pianist award, won the Grossmont Community Concert Association Competition, and received the Fenstermaker Scholarship through the Musical Merits Foundation of Greater San Diego. Ms. Rezaei has taken part in many music festivals, offered solo recitals and performed as a soloist with orchestras and wind ensembles. She completed both her MM and DMA at UCLA in piano performance, studying with Walter Ponce. Ms. Rezaei has had the privilege of studying with Jane Bastien, Gloria Cheng, George Katz, Vitaly Margulis, and Ingrid Pachner.

An accomplished soloist and chamber musician, cellist **Anne Suda** has performed as soloist with several orchestras, most recently with the Venice Symphony in

Florida, One Found Sound Chamber Orchestra in San Francisco, and the Sonoma County Philharmonic. With her contemporary chamber group Nonsemble 6, Anne performs an acclaimed staged and memorized production of Schoenberg's *Pierrot lunaire*. Anne's piano trio, Aleron Trio, served as resident ensemble for the Old First Series in San Francisco and won the Berkeley Piano Club Competition. Anne's performances have brought her to venues including the Kennedy Center, the Banff Centre, Aldeburgh Music in the UK, and the American Cathedral in Paris. Anne is currently working towards her DMA at UCLA as a student of Antonio Lysy, previously studying at the SF Conservatory and at Vanderbilt University, where she double majored in music and English. Anne began cello at age four with her mother, Carolyn Suda. www.annesuda.com.

Sheridon Stokes is a world-renowned flutist and UCLA Faculty Artist. For more detailed information, please visit sheridonestokes.com.

Peter Yates' work as a guitarist includes sixteen European tours with the Elgart/Yates Guitar Duo and continues with GuitAria and ensembleFRET. These groups have premiered over a hundred works, including many of his own. Performances have been hosted by the *Gaudeamus* Festival in Amsterdam, the American Academy in Rome, the Hindemith Institute in Switzerland, the Paris Swiss Helvetica Center, the Holywell Room in Oxford, Bruno Walter Auditorium at Lincoln Center, the LA County Museum of Art and the New York Guitar Festival. *Radio Rodia*, his chamber opera about the Watts Towers, has been performed at the festivals across the country. He has also composed and produced a DVD ghost-town opera, *The Mother Lode*, in which period photographs of hardrock miners come to life and sing.



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