

A CONCERT TRIBUTE TO
**ALBERTO
GINASTERA**

TUESDAY 25 MAY 2010, 7.30PM | LLEWELLYN HALL, ANU SCHOOL OF MUSIC



Australian National Centre
for Latin American Studies
and the
School of Music





Adrian Walter | guitar

Professor Adrian Walter AM is currently Head of the School of Music at the Australian National University. He was previously Dean of the Faculty of Law, Business and Arts at Charles Darwin University. He is enjoying developing some exciting new initiatives within the School's degrees and community outreach programs, acknowledging the School's position within one of Australia's most innovative tertiary institutions.

As Artistic Director of the Darwin International Guitar Festival since 1993, Adrian has been successful in developing a wide range of solo and ensemble opportunities for the classical guitar. Leading artists at the Festival have included John Williams, Leo Brower, David Russell, Peter Sculthorpe and Ross Edwards. The Festival is also renowned for its focus on promoting new works by Australian composers and has commissioned over 20 new works for solo guitar, guitar ensembles and guitar concerti.

Adrian completed his doctorate in 19th century performance practice and is recognized as a leading authority on this subject area. He has given recitals and lectures in Australia, UK and Italy on authentic 19th century instruments, and regularly performs with the Academy of Nineteenth Century Music in Italy. He has been Director of the Charles Darwin University Chamber Orchestra and welcomed the opportunity to engage in conducting the ANU School Orchestra in 2009.

Adrian was recently awarded an AM for his services to the classical guitar and music education.

Marcela Fiorillo | piano



Marcela Fiorillo was born in Argentina. A graduate of the National Conservatory of Music in Buenos Aires, she studied piano under Loustanau and Bronstein in Argentina and Montecino and Pressler in USA. She studied Chamber Music with Spiller, Tichauer and Pressler and Composition with Ficher. She also studied with Sancan, Kerer, Wild and Bruno. She was awarded by Fundación Coliseum, Fundación Leonor Hirsch Von Buch, Cameratta Bariloche and Mozarteum Argentino.

Marcela's career involves extensive activity as a performer and professor. She has performed in the most important theatres of Argentina: Teatro Colón, Belgrano Auditorium, Teatro S.Martín, and on radio and television. She has performed in New York, Washington and Bloomington, USA. She toured Italy and France performing at the "Musique sans Frontières" and "Fetes Musicales-Savoie" Festivals. She performed in China with the Shanghai Broadcasting Symphony Orchestra and gave masterclasses at the Shanghai and Beijing Conservatories of Music. In Australia, she has performed at The International Music, Canberra Multicultural, ANU IberoAmerican and Castlemaine Festivals; and in Perth. She received the Canberra Critics Circle Award "The Best Concert of the Year 2007" and the "Canberra Critics Circle Award 2008", for her conducting the Premiere of Piazzolla's Opera "Maria de Buenos Aires".

Marcela's CDs include: *Argentine Music*, *Cyrułnik-Fiorillo*; *Voyage Across South American Music*; *Tango*; *Argentine Composers*; *The Greatness of Liszt and Beethoven* and *Passion-Five Centuries of Spanish Music*.

In Argentina, she taught at the National Conservatory of Music and M. de Falla Superior Conservatory of Buenos Aires, holding the Chair of the Piano Department. Currently, she lives in Canberra teaching privately and at the School of Music and maintaining an active performance schedule.

Minh Le Hoang | guitar



Minh Le Hoang has studied the classical guitar firstly with Carolyn Kidd and continuing with leading Australian guitarist/teacher, Timothy Kain at the ANU School of Music. He subsequently graduated with first class honours, receiving the highest mark ever achieved by a student in a solo recital. Minh then continued to undertake postgraduate studies and completed the course with a Master of Music.

A member of Australia's unique guitar quartet, Guitar Trek, Minh has toured extensively throughout Europe, toured for Musica Viva and appeared at major festivals including the Sydney Festival, Canberra International Chamber Music Festival, Port Fairy Classical Music Festival, Frankston, Darwin, and New Zealand International Guitar Festivals.

As a soloist and recitalist within Australia, he has given master classes and concerts for guitar societies in Sydney, Brisbane, Melbourne, Perth and Canberra. He has also toured extensively in the United States, Vietnam, and Japan. He is currently teaching in the Pre-Tertiary program of Australia's leading guitar department at the ANU School of Music.

Minh has gained first prize in numerous guitar competitions including the Adelaide Spring Guitar Competition and the 50th Tokyo International Guitar Competition.

Gary France | percussionist/conductor

Gary France has championed percussion music in Australia for over twenty years through the conducting of seminal compositions such as *Ionization* by Varese, *Ballet Mecanique* by Antheil, *Concerto for Violin and Orchestra* by Harrison, *18 Musicians and Drumming* by Reich and *Coming Together* and *Hoketus* by Andriessen and in this evening's concert *Cantata Para América Magica* by Ginástera..

Past performances have taken him to India, Africa, Indonesia, Singapore, Taiwan, New Zealand all parts of North America and Brazil. Gary has extensive leadership experience: A former head of the W.A. Conservatorium of Music and the ANU School of Music as well as Convener/Artistic Director of numerous major events such as Heartbeat Multi-Cultural Music Festival (1995), the Australian National Marimba Festivals (2001 & 2008) the Rhythms of Life Percussion Festival (2002) the Australian National Percussion Symposium (2003), the Australian Music Educators National Conference (2005) and The Australian World Rhythms Festival (2008). His most recent projects have included composing the sound design and music for the Australian premiere production of *QED* by Peter Parnell (West Wing), music for the Dawn Ceremony for the Beijing Olympic Torch Relay in Australia (2008) and collaborative composition and performance for the Southeast Asian segment of the Opening Ceremonies, 15th Asian Games DOHA (2006), the film score for *Repercussions in Movement* for the Castlemain State Festival (2007). Gary recently appeared at the New Directions Music Festival (Singapore 2005), the Taiwan- Australia New Media Art Symposium (AUS 2006), KOSA International Percussion Festival (USA 2006), the Auckland Festival (2007) and the Canberra International Music Festival (2008 & 2009). Gary was the first Australian appointed to the International Board of Directors of the Percussive Arts Society International in 2006.



Justine Anderson | soprano

Justine Anderson completed her undergraduate degree at Latrobe University. She went on to complete a Postgraduate Diploma in Music Performance in 2006 and her Masters Degree at the Victorian College of the Arts in 2008.

Justine is passionately interested in the works of modern composers, and has performed in numerous concerts showcasing contemporary Australian and American composers. In 2008 Justine was recorded by the ABC in the Australian premiere of the Ginestera work 'Cantata para America Magica' and has featured as soloist on the recordings of three Australian composers, Andrew Ford, Anthony Pateras and Lachlan Brown. In addition she has premiered new works on 3CR as part of the Women Composers Concert Series, has sung with the new music groups Hutes, and Arcko and was an ensemble member of the contemporary opera *Love, Death, Music and Plants*.

Justine has performed as a soloist at a range of festivals including the Melbourne International Arts Festival, Port Fairy Spring Festival, Moonee Valley Festival, Darebin Music Feast and the Melbourne Fringe Festival. Her roles have included Pamina in Mozart's *The Magic Flute*, Elijah and this year Micaela in *Carmen* with Cut Opera Productions. In 2009 she worked on a short film called *Black Pine Road*, where she played a 'Vera Lynn impersonator'!



Acknowledgements

The Ambassador of Argentina, His Excellency Pedro Villagra Delgado, the Head of the ANU School of Music, Professor Adrian Walter AM and the Director of the Australian National Centre for Latin American Studies ANU, Dr John Minns, would like to thank the following people for their contribution to tonight's concert:

Marcela Fiorillo | for her vision in proposing this event

Gary France | Head of Percussion, ANU School of Music

Jorge Bagnini | ACT Multicultural Arts Officer

Belinda Kelly | Concert Coordinator, ANU School of Music

Deanna Riddell | Venue and Events Coordinator, ANU School of Music

Dinah Pollard | Graphic Designer, ANU School of Music

... and those performers, including students from the ANU School of Music, who have so generously contributed both their time and talent.

PROGRAM

Welcome

ANCLAS Director | Mr John Minns

National Day toasts and Address

Deputy Chief of Protocol | Mr. Ross Westcott

Republic of Argentina National Anthem

Ambassador of the Argentine Republic | His Excellency Pedro Villagra Delgado

Australian National Anthem

Concert

Sonata op. 47 for Guitar (1976)

GINASTERA

Exordio

Scherzo

Canto

Finale

Minh Le Hoang, guitar

Criolla op. 6 No. 3, for Piano (1940)

GINASTERA

Marcela Fiorillo, piano

Three Preludes (1957)

MAXIMO DIEGO PUJOL

1. *Preludio rockero*

2. *Preludio triston*

3. *Candombe en mi*

Adrian Walter, guitar

Sonata No. 1 op. 22, for Piano (1952)

GINASTERA

Allegro Marcato

Presto Misterioso

Adagio molto Appassionatto

Ruvido ed Ostinato

Marcela Fiorillo, piano

Interval (30 minutes)

Complimentary Argentine wine will be served at the main foyer

Cantata para América Mágica op. 27 (1960)

GINASTERA

for Soprano, Percussion Ensemble, two Pianos and Celesta

I- *Preludio y Canto a la Aurora* (Prelude and Song of dawn)

II- *Nocturno y Canto de Amor* (Nocturne and Love Song)

III- *Canto para la Partida de los Guerreros* (Song for the Warriors' Departure)

IV- *Interludio Fantástico* (Fantastic Interlude)

V- *Canto de Agonía y Desolación* (Song of Agony and Desolation)

VI- *Canto de la Profesía* (Song of the Prophecy)

Gary France, Conductor

Justine Anderson, Soprano

Marcela Fiorillo, Piano | James Huntingford, Piano | Adam Cook, Celesta

ANU Percussion Ensemble: Antony Ratzer, Cary Finlay, Charles Martin, Chi-Hsia Lai,

Christina Hopgood, Izac Sadler, Jacinta Dunlop, Jeremy Gallant, Lucas Edmonds

William Jackson

PROGRAM NOTES

Alberto Ginastera is the most representative composer of Argentina.

He transformed folk reference into a structural element, tracing the evolution found in the works of composers who relied on folk sources such as Bartok or Kodaly. In his music strong rhythms, folk-like thematic material, and the influence of nature are incorporated into a strong architectural design.

THREE PRELUDES

These Preludes – *Preludio rockero*, *Preludio triston* and *Candombe en mi*, reflect the rich musical heritage of Buenos Aires, providing a mecca for composers throughout the 20th Century. They express the melancholic sensibility of this city through the universal voice of the guitar.

SONATA FOR GUITAR

Three categories of folk elements are present in Ginastera's *Sonata for Guitar, op. 47*. Characteristics of the criollo folk guitar tradition and of the guitar itself play important roles in the construction of the piece. Elements of the andino cantos like the baguala and the vidala, as well as the use of the caja, are used in the development of important thematic material. Finally, the malambo and other criollo folk dances are used to generate the rhythms of the energetic closing movement.

CRIOLLA

The Criolla is the third piece from the series Pieces op. 6. It has been composed in Ginastera is typical toccata writing, putting into academic means the folk elements taken from the malambo dance. In the middle section, he made the quotation: "They say the rivers grow after the rain, that is the way my love grows when you're away", ending in a strong, vigorous finale of glissandi.

SONATA No. 1 op. 22 FOR PIANO

After 1945 Ginastera reached his maturity and, although his music was still imbued with folk elements, these were now considerably more subtle and more integrated into the composer's thinking in a way comparable to Bartók's so-called 'imaginary folklore'. This is the case for his three piano sonatas (1952, 1981 and 1983).

The Piano Sonata No.1 Op.22 is amongst Ginastera's masterpieces. Commissioned by Carnegie Institute and Pennsylvania College for Women, it is the composer's only piano piece related to Subjective Nationalism. In a symbolic musical language, folk and regional traits are melted in a highly universal language.

The sonata is traced in four movements, the first one, *Allegro Marcato* is written in the classical Sonata form. Its opening theme, very primitive, is followed by the second theme, more pastoral like. The typical features are still polytonal elements and complex rhythms. The second movement, *Presto Misterioso* is a fleeting, vaporous three part scherzo where Ginastera uses a twelve-tone series for the first part and the second one conveys the folk reminiscences of a malambo. The third movement, *Adagio Molto Appassionato* is a three part lied reflecting the spirit of the landscape of North Argentina, with Ginastera's entirely personal accent. And the fourth movement, *Ruvido ed ostinato* in rondo form with five sections, is an example of Ginastera's typical toccata writing.

CANTATA FOR THE MAGIC AMERICA

Alberto Ginastera's *Cantata para America Mágica* (1960) is a great work inspired by ancient pre-Columbian texts, travels in six scenes from the world's creation to its destruction, an idea again explored in Popol Vuh. It evokes the Mesoamerican world in three ways: quotations of Mayan and Aztec texts; sonic references to indigenous music, and most impressively, the use of serialist techniques to symbolise the symmetrical, cyclical nature of the Mayan world view.

The layout of the six movements represents a cycle, with the first and sixth movements illustrating creation (quoting Popol Vuh) and destruction (Chilam Balam), and are symmetric, with the second and fifth movements being soliloquies using similar rows. More symbolically, the combinatorial D-hexachord represents destruction: it is the sonority of the climax of the work, when the prophecy of destruction is proclaimed. This chord is also the progenitor of all eight rows used in the Cantata through transposition, inversion, rotation, and repartition. Hence, the D-hexachord represents both creation and destruction, making it symbolic of the Mesoamerican concept of a cyclical universe, where one world was destroyed so that another may arise.

Sonic references to indigenous music are made by a percussion ensemble including the Aztec ceremonial drums teponaxtle and huehuetl, the latter evoked by timpani; shifting, odd-numbered metric groupings reminiscent of indigenous drum syllables; and ornamental vocalisations.



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THE AUSTRALIAN NATIONAL UNIVERSITY
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VIRGINIA TAYLOR + TIMOTHY KAIN
SUNDAY 8 AUGUST, 3:00PM

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THURSDAY 16 SEPTEMBER, 7:30PM

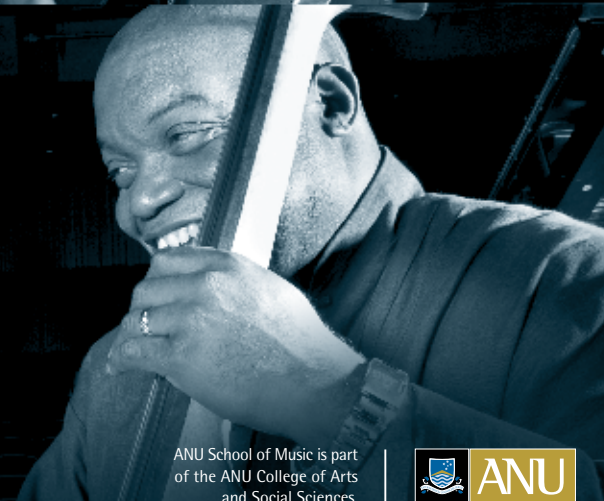
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