INTER-AMERICAN MUSIC FESTIVAL

WASHINGTON, D.C.  MAY 8–14, 1981
Inter-American Music Festival®
Organization of American States
Hall of the Americas
Saturday, May 9, 1981, 8:00 P.M.

Larry Snitzler, Guitar — Ruth Vinciguerra, Flute

Program

Glen Smith (U.S.) ........................................ Dreamscapes (1980) For Guitar & Flute
[b.1946] Nocturne
                    Rhythmmanic
                    Intermezzo
                    Tournament

Angel Barrios (Spain) ........................................ Guajira
(1882-1964) [Solo Guitar]

Larry Snitzler (U.S.) ........................................ Homenaje a Ignacio Fleta
[Solo Guitar]

Leonardo Balada (Spain) ........................................ Tesis for Guitar, Flute & Cello
(b.1933) Espirales
                    Interrupciones
                    Rebotes

Guido Santórsola (Uruguay) ........................................ Sonoridades 75
[b.1904] Sonata A Duo #4 For Flute & Guitar

Intermission

Carlos Barbosa-Lima

Leonardo Balada (Spain) ........................................ Suite For Solo Guitar
[b.1933]

Alberto Ginastera (Argentina) ........................................ Sonata for Guitar, Opus 47
[b.1916] [Dedicated to Carlos Barbosa-Lima]
                    Esordio
                    Scherzo
                    Canto
                    Finale

Guido Santórsola (Uruguay) ........................................ Concerto a Cinque
[b.1904] Sereno-Meditativo
                    Scherzo
                    Allegro pomposo
                    Finale (fugato)

Carlos Barbosa-Lima and the Festival String Quartet
Inter-American Music Festival®
John F. Kennedy Center for the Performing Arts
Concert Hall
Sunday, May 10, 1980, 8:30 P.M.

Festival Orchestra
Guillermo Scarabino [Argentina], conductor
Astor Piazzolla, Bandoneon Soloist

Program

1. Alfonso Letelier [Chile] ................................................. Preludios Vegetales
2. Astor Piazzolla [Argentina] .............................. Concerto for Bandoneon, Strings and Percussion

Intermission

†Lester Trimble (U.S.) ......................................................... Symphony #2
†Heitor Villa-Lobos (Brazil) ........................................ Discovery of Brazil, Suite #2

*First performance in the United States
†First performance in Washington

The Festival gratefully acknowledges the support of the Inter-American Music Council to make this concert possible.
The Festival gratefully acknowledges the support and cooperation of the Embassy of Argentina.
Concerto for Bandoneon, Strings and Percussion
Astor Piazzolla

Astor Piazzolla was born in Mar del Plata, Argentina, in 1921 and resided in the United States throughout 1924-1937 and 1958-1960. At an early age, nine years old, Piazzolla, an outstanding student of bandoneon, was invited by Carlos Gardel to record several themes for the movie “El día que me quieras” (The Day You Love Me) in which the famous popular Argentinian singer was principal star. Constantly investigating the capabilities of his instrument, Piazzolla chose to follow rigorous academic musical studies with Bela Wilda, a student of the Russian composer Serge Rachmaninoff.

Returning to Argentina, in 1937, in his late teens, he joined the orchestra of Aníbal Troilo, as bandoneonist and arranger. In 1940, he started studies with the Argentinian composer Alberto Ginastera and in 1946, he formed his own instrumental group. In the meantime, he composed chamber music and orchestral works.

Piazzolla has been the recipient of many awards. In 1952, he received second prize in composition from the Empire Tractor Co., of the United States, awarded for his “Rapsodia Porteña” (Porteña Rhapsody). In 1953, his symphony “Buenos Aires” merited the Fabien Sevitzky prize and in 1954 he received high critical acclaim for his “Sinfonietta”.

Next, he studied orchestral conducting with Hermann Scherchen and obtained a scholarship to pursue advanced studies with the renowned French teacher Nadia Boulanger. Upon his return to Argentina, his involvement in new perspectives with the tango genre, was decisive. He continued to be recognized in his own country as well as abroad. In 1963, he was awarded the Hirsch Prize.

At this same time, Piazzolla composed “Miolonga in D” for the Italian violinist, Salvatore Accardo; “Tango 6” for the Melos Ensemble, and “Tangazo” for the Buenos Aires Musical Ensemble. He also wrote a short opera, “Maria” with librettist Horacio Ferrer.

Subsequently, he toured the United States and Europe, performing his own Quintet. He gained additional recognition for his “Balada para un loco” (Ballad for a Crazy Man) at the First Song Festival in Buenos Aires. As a composer, he has also worked on more than fifty films. As a performer, he has participated in more than forty discs, including one with saxophonist Gerry Mulligan. During recent years, he has been residing in Italy and France.

Piazzolla composed his “Concerto for Bandoneon, String Orchestra and Percussion” in the fall of 1979. The score points toward a new development for the composer. Musical echoes of Buenos Aires pervades the three-movement piece because of the rhythmic accents and use of the Bandoneón, Argentina’s own ethnic instrument. The “Concerto” is composed in absolute free form, in the manner of a long improvisation.

BANDONEON

The Bandoneon has thousands of interpreters in Argentina who play their folkloric songs and the works of popular composers. But, contrary to what is commonly believed, it was not invented in Argentina. Heinrich Band, a German instrument maker, invented it in 1840. The bandoneon was taken to Argentina by German immigrants near the end of the nineteenth century. Although it is related to the accordion, it has certain characteristics which distinguish it and make it much more complete. Its range covers five octaves and its two key boards are really equal to four because they make one sound if the bellows are open and another if they are closed. This mechanical peculiarity makes it very difficult to play. Interestingly enough, because of the arrangement of the keyboards, complicated chords can be played, which otherwise would be impossible on the piano or the organ. Its varied sound and extensive gamut of matrixes are truly outstanding. As Pablo Casals stated “everything can be played on the bandoneon”.

Piazzolla is a master of the bandoneon; his repertoire includes works written for the instrument as well as transcribed pieces originally composed for harpsichord, piano and the organ.

Symphony #2
Lester Trimble

Lester Trimble was born in Wisconsin, on August 29, 1923. He began his career as a violinist. His first compositions were written when he was 14 years old. After receiving encouragement from Arnold Schoenberg in 1943, while serving in the Army Air Force, he turned his energies entirely toward composition. He studied with the Russian composer, Nikolai Lopatnikoff, at Carnegie-Mellon University, in Pittsburgh, and with Darius Milhaud, Arthur Honegger and Nadia Boulanger in Paris.

In 1967, for one year, Leonard Bernstein appointed him Composer-in-Residence with the