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JANUARY 31, 2019

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FROM THE PRESIDENT

For the seventh year, the Arizona Friends of Chamber Music is pleased to participate in the Tucson Desert Song Festival, an endeavor recruiting most of the city's leading performing-arts groups to bring great singers to town during a concentrated period.

Well, honestly, I'm not sure that everybody involved with AFCM has been excited each of those seven years. A lot of people regard vocal music as an acquired taste, perhaps because they've been turned off by all the hootin' and hollerin' of grand opera. The Song Festival is an effort to prove that there is far more to classical vocal music than large women in breastplates and horned helmets, and to help people acquire a taste for it.

Art song is to opera as chamber music is to symphony, a more concentrated, smaller-scale form of expression. So if you're already a chamber-music fan, you shouldn't be too uncomfortable with song; and if you're a song aficionado here mainly for the vocal music, I hope you'll come back for our intimate instrumental-only presentations.

Granted that some among us do not flush with enthusiasm at the thought of a song program, our offering this year has gotten a lot of people excited, even the song-haters. Veterans in our audience should remember cellist Antonio Lysy as an elegant, expressive participant in past Tucson Winter Chamber Music Festivals, and for years we've been looking for a way to present his very personal interdisciplinary and multimedia journey through the music of his homeland, Argentina. This show has everything to disarm the naysayers: Ginastera and Piazzolla appeal even to people who have little enthusiasm for 20th-century music; tangos appeal to people who are cool toward classical music; and the sultry songs of Piazzolla, Gardel, and the underrated Guastavino appeal to people who otherwise care little for vocal music.

Welcome to what could be the most diverse—and most eagerly anticipated—concert of our season!

James Reel

JAMES REEL
President



TE AMO, ARGENTINA

JANUARY 31, 2019



Antonio Lysy presents: Te Amo, Argentina

Antonio Lysy, *cello*

Jessica Rivera, *soprano*

Bryan Pezzone, *piano*

Miriam Larici & Leonardo Barrionuevo,
tango dancers

Umberto Belfiore, *visuals producer*

Leandro Pérez, *time-lapse photographer*
(Cinco canciones populares)

Gareth Walsh, *conceptual artist* (Pampas)

TONIGHT’S PROGRAM

OSVALDO GOLIJOV (b. 1960)

Omaramor

CARLOS GUASTAVINO (1912–2000)

Canciones Argentinas

Encantamiento
Pampamapa
La rosa y el sauce
Bonita rama de sauce

ASTOR PIAZZOLLA (1921–1992)

Milonga del Angel
(arr. José Bragato)

OSVALDO GOLIJOV (b. 1960)

Lúa Descolorida

ASTOR PIAZZOLLA (1921–1992)

Le grand tango

INTERMISSION

This evening’s concert
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ALBERTO GINASTERA (1916–1983)

Cinco canciones populares Argentinas, Op. 10
(Texts and Translations may be found
on pages 10–11.)

ASTOR PIAZZOLLA (1921–1992)

From Estaciones Porteñas: Verano
(arr. Bryan Pezzone)

LALO SCHIFRIN (b. 1932)

Pampas

CARLOS GARDEL (1890–1935)

Por Una Cabeza
(arr. Pablo Hopenhayn)

TE AMO, ARGENTINA

JANUARY 31, 2019

ANTONIO LYSY

Antonio Lysy, an artist of international stature and a dedicated pedagogue, has performed as a soloist in major concert halls worldwide. He has appeared with such orchestras as the Royal Philharmonic and Philharmonia Orchestras of London, Camerata Academica of Salzburg, Zurich Tonhalle, the Zagreb Soloists, Orchestra di Padova e il Veneto, Israel Sinfonietta, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Les Violons du Roi, and most recently the Camerata Strumentale di Prato. He has collaborated with distinguished conductors, including Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, Sándor Végh, and Kees Bakels, and continues to perform regularly both as a soloist and as a chamber music artist. Mr. Lysy enjoys exploring the versatility of the cello's voice, from Baroque to electric, and is committed to projects which enrich his diverse interests in music.

In the summer of 2003 Mr. Lysy accepted the position of Professor of Cello at the University of California, Los Angeles. Prior to moving to the United States, he held a professorship at McGill University in Montreal. Highlights of his recent work include an extraordinary recital, broadcast on live radio, celebrating Bach and the cello through performances on baroque, acoustic, and electric cellos at the Los Angeles County Museum of the Arts. He produced and presented a multimedia concert with pianist and actor Jean Marchand, showcasing the history of his Carlo Tononi cello on its 300th birthday. He has performed in recitals in New York and Los Angeles with pianist Pascal Rogé and enjoys frequent collaborations with distinguished fellow faculty at UCLA's Royce and Schoenberg Hall, and Colburn's Zipper Hall. The touring show, "Te Amo, Argentina," a personal journey through the heart and soul of Argentina's fascinating culture, featuring solo cello and chamber works, dance, film, and spoken word, has met with widespread acclaim.

AFCM has welcomed Antonio Lysy many times to our Tucson Winter Chamber Music Festival, most recently in 2014.

JESSICA RIVERA

Possessing a voice praised by the *San Francisco Chronicle* for its "effortless precision and tonal luster," Grammy Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists before the public today. The intelligence, dimension, and spirituality with which she infuses her performances on great international concert and opera stages has garnered Ms. Rivera unique artistic collaborations with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly, and Paola Prestini, and has brought her together with such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink, and Michael Tilson Thomas.

During the 2018–19 season, Ms. Rivera will make her debut at the Aspen Music Festival in Gabriela Lena Frank's *La Centinela y la Paloma* with the Aspen Philharmonic Orchestra led by Federico Cortese, and at the Grand Teton Music Festival performing Barber's *Knoxville: Summer of 1915*. Orchestral engagements include performances of Mozart's Requiem with the Louisville Orchestra conducted by Teddy Abrams, Handel's *Messiah* with the Nashville Symphony and Giancarlo Guerrero, Richard Strauss's Four Last Songs with the Fort Worth Symphony and Robert Spano, and Beethoven's Ninth Symphony with the Atlanta Symphony Orchestra conducted by Thomas Søndergård. In March, Ms. Rivera will perform the world premiere of a new work by acclaimed composer Nico Muhly with the National Children's Chorus and the American Youth Symphony conducted by Carlos Izcaray at Walt Disney Concert Hall in Los Angeles.

Committed to the art of recital, Ms. Rivera has appeared in concert halls in New York, Los Angeles, Chicago, San Francisco, Cincinnati, Oklahoma City, Las Vegas, and Santa Fe. She was deeply honored to receive a commission from Carnegie Hall for the world premiere of Nico Muhly's song cycle *The Adulteress*, performed as part of her debut recital at Weill Recital Hall.

BRYAN PEZZONE

Bryan Pezzone is the consummate crossover pianist of his generation. He has excelled in classical, contemporary, jazz, and experimental genres, and is known for both his versatility and virtuosity as a performing artist, improviser, and composer. With composers and musicians as diverse as Pierre Boulez, John Williams, and John Adams, he has played on countless film and television soundtracks. Mr. Pezzone has performed with many major symphony orchestras, and is known in the Los Angeles area as one of the primary freelance pianists for film and television soundtrack recording, contemporary music premieres, and chamber music accompanying. In addition, he has been principal pianist in the Hollywood Bowl Orchestra from 1991 to 1999 as well as the founder and former chair of the keyboard department at the California Institute of the Arts from 1987 to 2000. Mr. Pezzone is the pianist in the group Free Flight, a crossover classical/jazz quartet whose concerts feature many of his own compositions.

MIRIAM LARICI & LEONARDO BARRIONUEVO

Miriam Larici & Leonardo Barrionuevo are considered one of the preeminent tango couples in the world. Together they enjoy an international career as dancers and choreographers of Argentine Tango and delight in sharing their mastery, passion, and magic as both performers and instructors. Both from Argentina, they trained in ballet, jazz, and stage as well as social tango. Ms. Larici is the celebrated and iconic image of the Broadway-London hit *Forever Tango*. In addition, she has performed in several Broadway musicals, including *42nd Street*, *Me and My Girl*, and *Mambo Kings*. Mr. Barrionuevo was also featured in *Forever Tango* and has taken part in the most prestigious tango shows in Buenos Aires, both as performer and choreographer. Their own productions include “Los Angeles de Tango Festival” and “Los Angeles de Tango Cruise,” and they are the tango choreographers for Fox and the BBC’s “So You Think You Can Dance.”



PRESENTED AS PART OF THE
TUCSON DESERT SONG FESTIVAL

PROGRAM NOTES

My father, Alberto Lysy, to whom I lovingly and respectfully dedicate this concert, was born in Buenos Aires and returned frequently throughout his distinguished career as a concert violinist and pedagogue. On my journeys to Argentina with him as a young performing cellist, I was introduced to the sounds and textures of a fascinating and colorful country. As I learned more about traditional music, I also delved further into the history of the many peoples of Argentina. On each successive visit I discovered more about the wonders of the land itself, from the icebergs beyond Tierra del Fuego in the south, to the jungle and waterfalls of Iguazú in the north, and I felt a visceral connection to the land when riding horses in the Pampas.

The works comprising “Te Amo, Argentina” illustrate the impact of pre-Hispanic Amerindian traditions, Spanish-based Creole influences, and musical developments such as the tango on Argentine composers. These treasured musical traditions helped effect many contributions to the cello repertoire, increasing the instrument’s popularity and the sheer technical demands on performers.

“Te Amo, Argentina” developed out of performances at The Broad Stage and The Ed Edelman Stage in Los Angeles. The CD label Yarlung Records recorded a majority of this program’s repertoire at The Broad Stage for the Broad’s first commercial release *Antonio Lysy at The Broad: Music from Argentina*. Soon after, and to my great honor, the CD was awarded a Latin Grammy for the piece I commissioned called *Pampas* by Lalo Schifrin. From this musical journey, “Te Amo, Argentina” evolved into a multi-disciplinary artistic collaboration of music, dance, and design.

I met Argentinian-born **LALO SCHIFRIN** at his Beverly Hills studio in early 2009. The walls were filled with framed photographs and impressive documents of musical connections past and present, and the mantelpiece was brimming with trophies. I had asked him whether he might contribute a piece to my concert project. Honored that he did, I immediately fell in love with the lyrical theme, which to me imaginatively evoked images of the land and the people of Argentina.

Pairing two artistic mediums such as music and photographic images is a delicate and exciting creative process, and one I felt would lend itself well to *Pampas*. My personal vision of the work unfolded as a blend of elements I had lived with in my imagination and the cultural background the work portrays. I shared these thoughts with the talented conceptual artist, **GARETH WALSH**, who took these ideas beyond my own boundaries and created an interpretation through the lens of his aural appreciation of the music. This artistic exchange produced the projected images that you will see on the screen.

ASTOR PIAZZOLLA’S music has moved and enthused millions around the world. For me, his works are kaleidoscopic images of Buenos Aires, the bright colors of La Boca, the nightlife, the unique and haunting tones of the bandoneon (which Piazzolla played so eloquently), and the origin and evolution of tango. Piazzolla was a probing and thoughtful musician who had high ambitions. In his youth he often struggled to find his compositional identity. Yet he would eventually, through his performances, virtuosity, and creativity, become the man to redefine “tango” as we know it today. In “Te Amo, Argentina,” we perform some of his most celebrated works, one of which is arranged supremely by his long-time friend and musical collaborator, José Bragato.

Including OSVALDO GOLIJOV'S *Omaramor* in this musical program provided the fortunate opportunity to get to know this eminent South American composer. After our initial meeting he invited me to send him a live recording of my first performance of the work. This process was revealing and extremely helpful, as it allowed me to probe deeper into his thoughts and desires about his music, especially for a work he wrote quite early in his career. I eventually sent him the final CD version, to which he kindly responded, "I like it a lot. It's definitely dirty enough, especially as it gets into the tough tango section. It's a beautiful interpretation. I'm grateful that you include it in the CD along with music from composers I admire so much!"

ALBERTO GINASTERA, arguably Argentina's most internationally recognized classical composer, vividly depicts the music of his country in this set of five songs. Aaron Copland, his mentor in the US, was an important influence in his adopting a nationalistic style. In this set, written in 1943, comprising both entirely new compositions as well as new settings of existing melodies, Ginastera draws from the Argentine *cancionero popular*, which catalogues the traditional songs and dances of each province and is used, in turn, to teach school children. Dramatically synchronized time-lapse photography, taken by LEANDRO PÉREZ in the North of Argentina, accompanies the five songs.

The voice of CARLOS GUASTAVINO was perhaps the most quietly distinctive in 20th-century Argentinian music. Vigorously rejecting the stylistic radicalism of Alberto Ginastera and his younger compatriot Mauricio Kagel, he followed in the footsteps of 19th-century nationalists such as Julián Aguirre and Alberto Williams. Yet Guastavino was a no less influential figure for the younger generation of composers—particularly in popular music—growing up in Argentina in the 1960s and 70s. Atonality and musique concrète he dismissed as "nastiness" and "falsification," believing that music should be based on melody and harmony. "I love melody," he once said. "I love to sing. I refuse to compose music only intended to be discovered and understood by future generations."

The works comprising "Te Amo, Argentina" illustrate the impact of pre-Hispanic Amerindian traditions, Spanish-based Creole influences, and musical developments such as the tango on Argentine composers.

Guastavino was born in Santa Fé, in northern Argentina, the son of a painter and decorator. Originally marked out by his father for a career in science, the boy's precocious talent for music, particularly the piano, eventually proved decisive. He studied the instrument locally with Esperanza Lothringer and Dominga Laffei, and later, in Buenos Aires, with Germán de Elizalde, while going to Achos Palma for composition. During the late 1940s, he travelled to Britain on a British Council scholarship and broadcast several times for the BBC. In 1956, he toured Russia and China in programs featuring his songs.

Guastavino has written some 300 works, more than half of them delightful songs, often winsome or tinged with sadness, on which his reputation rests. (Obituary in *The Guardian* by Guy Rickards)

Notes by Antonio Lysy

TEXTS AND TRANSLATIONS

Alberto Ginastera, *Cinco canciones populares Argentinas*, Op. 10

CHACARERA (Anonymous)

| | |
|--|---|
| A mí me gustan las ñatas Y una ñata me ha tocado Ñato será el casamiento Y más ñato el resultado. | I love girls with little snub noses and a snub-nose girl is what I've got. Ours will be a snub-nose wedding and snub-nosed children will be our lot. |
| Quando canto chacareras Me dan ganas de llorar Porque se me representa Catamarca y Tuoumán. | Whenever I sing a chacarera it makes me want to cry, because it takes me back to Catamarca and Tuoumán. |

TRISTE (Anonymous)

Ah!
Debajo de un limón verde
Donde el agua no corría
Entregué mi corazón
A quien no lo merecía.

Ah!
Triste es el día sin sol
Triste es la noche sin luna
Pero más triste es querer
Sin esperanza ninguna.
Ah!

SAD

Ah!
Beneath a lime tree
where no water flowed
I gave up my heart
to one who did not deserve it.

Ah!
Sad is the sunless day.
Sad is the moonless night.
But sadder still is to love
with no hope at all.
Ah!

ZAMBA (Anonymous)

| | |
|--|---|
| Hasta las piedras del cerro Y las arenas del mar Me dicen que no te quiera Y no te puedo olvidar. | Even the stones on the hillside and the sand in the sea tell me not to love you. But I cannot forget you. |
| Si el corazón me has robado El tuyo me lo has de dar El que lleva cosa ajena Con lo suyo ha de pagar Ay! | If you have stolen my heart then you must give me yours. He who takes what is not his must return it in kind. Ay! |

ARRORRÓ (Anonymous)

Arrorró mi nene,
Arrorró mi sol,
Arrorró pedazo
De mi corazón.

Este nene lindo
Se quiere dormir
Y el pícaro sueño
No quiere venir.

LULLABY

Lullaby my baby;
lullaby my sunshine;
lullaby part
of my heart.

This pretty baby
wants to sleep,
and that fickle sleep
won't come.

GATO (Anonymous)

El gato de mi casa
Es muy gauchito
Pero cuando lo bailan
Zapateadito.

Guitarrita de pino
Cuerdas de alambre.
Tanto quiero a las chicas,
Digo, como a las grandes.
Esa moza que baila
Mucho la quiero
Pero no para hermana
Que hermana tengo.
Que hermana tengo
Si, pónte al frente
Aunque no sea tu dueño,
Digo, me gusta verte.

CAT

The cat of the house
is most mischievous,
but when they dance,
they stamp their feet.

With pine guitars
and wire strings.
I like the small girls
as much as the big ones.
That girl dancing
is the one for me.
Not as a sister,
I have one already.
I have a sister.
Yes, come to the front.
I may not be your master,
but I like to see you.

English translation
by Jacqueline Cockburn



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Brujo, tell me the tragic
tall tales of the tango
according to your accordion.

Its fast and slow
jackrabbit crossbow—
deadweight glide.

Time isn't timid, you say,
so why should we be?

Sometimes I smell blood
in your cathedral.

Dismantled clock hands
move sensuously
up one another's
downhill slide.

Defiant.

Evasive.

You turn yourself in—

can't resist looking
wombward back.

A keyhole Orpheus.
A maudlin shape-shifting coat.

O how peculiar is
the perpendicularity of your song.

To know you is to be instantly elevated
to new depths.

Go on and lead then.
I'll follow your blizzard.

Sway on stiletto heels
through the winter's white heat.



THE UNIVERSITY OF ARIZONA

POETRY CENTER

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Selected for tonight's concert by Sarah Kortemeier, Instruction and Outreach Librarian, and Julie Swarstad Johnson, Library Specialist, at the University of Arizona Poetry Center.

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Highlights include Australian saxophonist Amy Dickson's Tucson debut with the US premiere of Ross Edwards's new quintet. Also in his Tucson debut, pianist James Giles will perform the monumental Taneyev Piano Quartet.

A first at the Festival will be Chris Rogerson's new work written for the Escher Quartet. Look for violist Ettore Causa in an impressive selection of Brahms's Lieder, and cellist Edward Aron performing "Air" from the Pulitzer Prize winning composer Kevin Puts.

Violinist Axel Strauss and pianist Bernadette Harvey will perform 20th-century composer Grażyna Bacewicz's *Partita for Violin and Piano*. Also returning is violinist and Yale School of Music professor Ani Kavafian, who appeared in our first Festival in 1994.

This year's Festival also has a slight Russian theme, so the Taneyev Quartet will be augmented by the Shostakovich Quintet, Schnittke Quintet, and the rarely performed Arensky Quartet for two cellos.

CONCERT 1

Sunday, March 3, 2019
3:00 pm, Leo Rich Theater

Mozart – *String Quintet in C Major, K. 515*
Prokofiev – *Sonata for Two Violins in C Major, Op. 56*
Philip Glass – *Violin Sonata (arranged for Saxophone)*
Shostakovich – *Piano Quintet, Op. 57*

CONCERT 2

Tuesday, March 5, 2019
7:30 pm, Leo Rich Theater

Mozart – *Piano Quartet in G Minor, K. 478*
Bartók – *String Quartet No. 5*
Ludwig van Beethoven – *Piano Trio in B-Flat Major*
("Archduke"), Op. 97

CONCERT 3

Wednesday, March 6, 2019
7:30 pm, Leo Rich Theater

Shostakovich – *Two Pieces for String Octet, Op. 11*
Edwards – *Quintet for Saxophone and Strings,*
"Bright Birds and Sorrows"
Bacewicz – *Partita for Violin and Piano*
Arensky – *String Quartet No. 2 in A Minor, Op. 35*

CONCERT 4

Friday, March 8, 2019
7:30 pm, Leo Rich Theater

Jenő Takács – *Two Fantastics*
Alfred Schnittke – *Piano Quintet*
Kevin Puts – *Air for Cello and Piano*
Taneyev – *Piano Quartet in E Major, Op. 20*

CONCERT 5

Sunday, March 10, 2019
3:00 pm, Leo Rich Theater

Kevin Puts – *Oboe Concerto (arranged for Saxophone)*
Brahms – *Lieder (arranged for Viola and Piano)*
Chris Rogerson – *String Quartet*
Mendelssohn – *Sextet in D Major, Op. 110*



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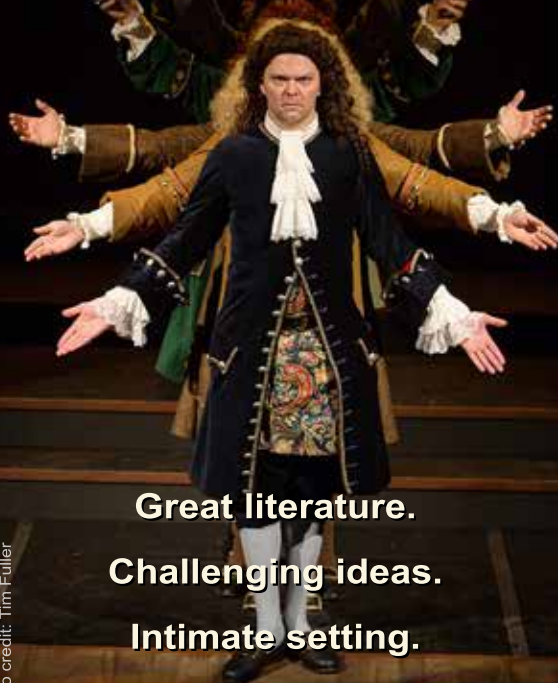
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November 17 & 18, 2018 – Bernstein's *Candide* Overture, Arutiunian's challenging Trumpet Concerto, Jobim's chart-topping *Girl from Ipanema* and Borodin's Symphony No. 2.

February 2 & 3, 2019 – Brahms' Double Concerto for Violin and Cello plus two works by Mendelssohn – The Hebrides (inspired by a visit to a sea cave in Scotland) and Symphony No. 5, *The Reformation*.

March 2 & 3, 2019 – Offenbach's *Orpheus in the Underworld*, inspired by Greek mythology, plus the premiere of White's Concertino, Dukas' spritely *The Sorcerer's Apprentice* and Rimsky-Korsakov's Capriccio Espagnol.

April 6 & 7, 2019 – Suppé's *The Beautiful Galathea* Overture and classics by Mozart – his final Violin Concerto, known as *The Turkish*, and his *Coronation Mass*, with SASO Chorus.

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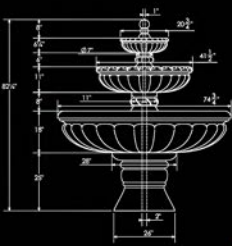
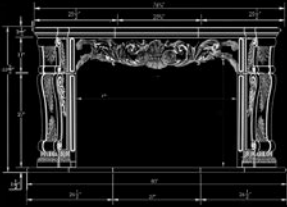
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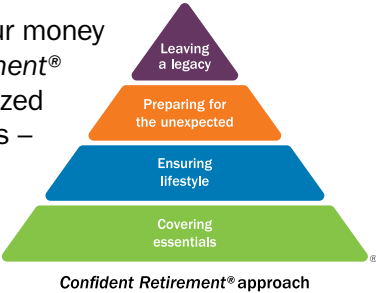
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