

Te Amo, Argentina

February 11, 2015 • 8:00 p.m.

Fisher Auditorium
IUP Performing Arts Center

Antonio Lysy, solo cello

The Attacca Quartet
Amy Schroeder and
Keiko Tokunaga, violins
Luke Fleming, viola
Andrew Yee, cello

**Miriam Larici and
Leonardo Barrionuevo, dancers**

Benjamin Pendergrass, bass

Bryan Pezzone, piano

Leandro Pérez, time-lapse photographer

Gareth Walsh, conceptual artist

Chloe Knudsen-Robbins, visuals producer

Program

1. Alberto Ginastera - *Puneña No.2, Op.45*
2. Lalo Schifrin - *Pampas*
3. Astor Piazzolla/José Bragato - *Milonga del Angel*
4. José Bragato - *Graciela y Buenos Aires*
5. Astor Piazzolla - *Fuga y Misterio*

Intermission

6. Osvaldo Golijov - *Omaramor*
7. Astor Piazzolla - *Four for Tango*
8. Astor Piazzolla/José Bragato - *Estaciones Porteñas (Verano)*
9. Alberto Ginastera - *Quartet no.1 Op. 20, I. Allegro violento ed agitato*
10. Astor Piazzolla/José Bragato - *Oblivion*
11. Astor Piazzolla/José Bragato - *Le Grand Tango*

Program Notes by Antonio Lysy

My father, Alberto Lysy, to whom I would lovingly and respectfully like to dedicate this concert, was born in Argentina and returned there frequently throughout his distinguished career as a concert violinist and pedagogue. On my first journey to Argentina with him as a young performing cellist, I was introduced to the sounds and textures of a fascinating and colorful country. During this trip I was treated to Ginastera's rhythmically contrasting works, the sentimental and passionate Tangos played over the radio, and the rich repertoire of folk songs performed by Eduardo Falú. As I learned more about the music of Argentina, I also delved further into the fabulous and simultaneously tragic history of the many peoples of Argentina. I encountered the gritty history of the Guardia Vieja (the first generation of tango players) and the Porteños (the people from Buenos Aires). 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. I felt a visceral connection to the land when riding horses with friends in the Pampas, the rich Argentine grasslands.

The works comprising "Te Amo, Argentina" illustrate the impact of pre-Hispanic Amerindian traditions, Spanish based Creole influences, and musical developments such as 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 (at the Los Angeles Coun-

ty Museum of Art). Los Angeles label Yarlung Records recorded a majority of this program's repertoire at The Broad Stage for the Broad's first commercial release *Antonio Ly-sy at The Broad: Music from Argentina*. Soon after, and to my great honor, the CD was awarded a Latin Grammy for the newly commissioned piece "Pampas" by Lalo Schifrin. From this musical journey, Te Amo, Argentina evolved into a multi-disciplinary artistic collaboration of music, dance, and design. It is my privilege to be presenting the works in this performance.

1. Alberto Ginastera - *Puneña No. 2, Op.45*

To honor Paul Sacher, the distinguished Swiss conductor and generous patron, Mstislav Rostropovich invited twelve of Sacher's composer friends to collaborate in writing a set of variations based on the name Sacher. Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleux, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Hollinger, Klaus Huber, and Witold Lutoslawski all participated in this 70th birthday tribute. Ginastera describes his composition below.

"The Kecuan word "Puna" refers to the highlands or a plateau of 4,000 meters in the Andes. It also means bare and arid ground, as well as the feeling of anguish one can have at high altitudes. "Puneña" refers therefore to the Puna.

Punena No.2, Homage to Paul Sacher, is a re-creation of the sonorous world of this mysterious heart of South America that was the Inca empire, the influence of which one can still feel in the north of my country, as well as in Bolivia and Peru.

The work consists of two closely related movements. The first one, Harawi, means melancholy love song. It is based on two themes, the first one being SACHER and the second one (the other six notes) the metamorphosis of a pre-Columbian melody of Cuzco. Lyric and ardent but at the same time deep and magical, it evokes a haunting soli-

tude, sounds of kenas, murmurs of the distant forest with imaginary birds singing "Sacher! ... Sacher! ... ", and the glittering of moon and stars."

The second movement, Wayno Karnavalito, is a wild and tumultuous Carnival dance on the principal theme "eSACHERe", full of rhythms of charangos and Indian drums, coloured costumes, ponchos and masks, as well as of Indian corn alcohol.

2. Lalo Schifrin - *Pampas*

I met 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 this project and he wanted me to hear the slow movement of his guitar concerto. He felt this movement, modified and transcribed, would work beautifully for cello and piano. I immediately fell in love with the lyrical theme, which to me, evoked images of the land and the people of Argentina.

"In this composition [Pampas], I tried to convey the vastness of the plains between the South of the Buenos Aires province and the Patagonia which is called the Pampa. The distant horizon puts into perspective the solitude without shadows." - Lalo Schifrin

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 perceptive and imaginative 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.

3. Astor Piazzolla/José Bragato - *Milonga del Angel*

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, creativity, and determination, become the man to redefine "tango" as we know it today. In Te Amo, Argentina, we perform some of his most celebrated works, arranged supremely by his long-time friend and musical collaborator, José Bragato.

4. José Bragato - *Graciela y Buenos Aires*

José Bragato, born in Italy in 1915, dedicated his life to both classical and popular music. During his long career Bragato discovered, revived, and published important collections of Argentine and Paraguayan folk music. Despite an increasingly busy career as a cello soloist and chamber musician with the Buenos Aires Quartet, the Pessina Quartet, and many other respected chamber quartets in Argentina, he never stopped composing music. In addition to his career as a classical performer, Bragato always celebrated his love of the tango. He played with some of Argentina's most outstanding tango orchestras, such as those led by Francini Pontiers, Anibal Troilo, and Stampone, the latter two with which he recorded. In 1954, Bragato accepted Astor Piazzolla's challenge to assemble the Octeto Buenos Aires. From that moment on, he and Piazzolla remained close friends. In 1989 Piazzolla convinced Bragato to join Sextango. Bragato's "Graciela y Buenos Aires" has become a classic in the symphonic tango repertoire.

5. Astor Piazzolla - *Fuga y Misterio*

6. Osvaldo Golijov - *Omaramor*

Including "Omaramor" in this musical program provided the fortunate opportunity to get to know and receive valuable advice from the eminent South American composer, Osvaldo Golijov. 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!". Golijov writes in the score:

"Carlos Gardel. the mythical tango singer. was young, handsome, and at the pinnacle of his popularity when the plane that was carrying him to a concert crashed and he died. in 1935. But for all the people who are seated today at the sidewalks in Buenos Aires and listening to Gardel's songs in their radios, that accident is irrelevant because they will tell you, "Today Gardel is singing better than yesterday, and tomorrow he'll sing better than today." In one of his perennial hits. "My Beloved Buenos Aires," Gardel sings:

*The day I'll see you again
My beloved Buenos Aires,
Oblivion will end,
There will be no more pain.*

Omaramor is a fantasy on "My Beloved Buenos Aires": the cello walks, melancholy at times and rough at others, over the harmonic progression of the song, as if the chords were the streets of the city. In the midst of this wandering the melody of the immortal song is unveiled."

7. Astor Piazzolla - *Four for Tango*

"Robert Hurwitz, who produced the records of the Kronos Quartet took Piazzolla to one of its concerts. The quartets meticulous musicianship, and its repertory on the cutting edge of contemporary music were bound to attract him. He went backstage to compliment the musicians. 'I asked him if I could call him in a few days,' David Harrington, founder of the Kronos quartet remembers. 'I did call him in a few days. By then he had finished *Four for Tango* and he said: 'Shall I send it to you?' (The quartet still plays the five minute piece from photocopies of the original score.)"

- *Azzi and Collier*

8. Astor Piazzolla/José Bragato - *Estaciones Porteñas (Verano)*

9. Alberto Ginastera - *Quartet no.1 Op. 20, I. Allegro violento ed agitato*

In this work, Alberto Ginastera, Argentina's most internationally recognized classical composer, vividly depicts the music of his country. Aaron Copland, his mentor in the US, was an important influence in this nationalistic style, based on folk music.

10. Astor Piazzolla/José Bragato - *Oblivion*

11. Astor Piazzolla/José Bragato - *Le Grand Tango*

After Astor Piazzolla's death, in 1995, I asked José Bragato in Buenos Aires, if he would consider arranging "Le Grand Tango" for cello and string ensemble. Bragato was the most respected arranger of Piazzolla's works. Initially reluctant for various personal and professional reasons, he eventually changed his mind and created an exhilarating arrangement of Piazzolla's "Le Grand Tango" for strings and piano obbligato ("to keep the colors and authentic nature of this work alive"). Soon after, I premiered "Le Grand Tango" in Montreal with Camerata Lysy for CBC Radio.

The Company

Antonio Lysy, an artist of international stature and 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, and Les Violions du Roi.

He has collaborated with distinguished conductors including

Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, Sandor Vegh, and Kees Bakels, and continues to perform regularly



both as a solo, and chamber music artist. 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.

The currently 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. Tango dancers Miriam Larici and Leonardo Barrionuevo and the Te Amo, Argentina Ensemble, join Lysy in this inspiring multimedia experience. Te Amo, Argentina is based on Lysy's CD - "Antonio Lysy at the Broad - Music From Argentina", featuring the works of Piazzolla, Golljov, Ginastera, Bragato, and Schifrin. This CD won a Latin Grammy Award 'Best Classical Contemporary Composition' for Pampas, a piece he commissioned from Lalo Schifrin. A

recent review on Musicangle.com declares it “among the most beautiful recordings of cello and piano you are likely ever to hear”, and Absolute Sound recognized it as one of the 40 best recordings of all time.

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. A recent program with Les Violons du Roi in their new and fabulous hall in the heart of Quebec city, led “Le Soleil” to remark: “Antonio Lysy shone and enchanted his audience in an arrangement for cello and strings of Schubert’s Arpeggione”. He presented a multimedia concert with pianist and comedian Jean Marchand, showcasing the history of his Carlo Tononi cello on its the 300th birthday. He has performed in recitals in New York and Los Angeles with pianist Rascal Rogé, and enjoys frequent collaborations with distinguished fellow faculty at UCLA’s Royce and Schoenberg Hall, and Colburn’s Zipper Hall.

Other recent performances include a solo Bach recital at the Uffizi Library in Florence, Italy; two programs with Vladimir Ashkenazy and his sons, Vovka and Dimitri, in Lugano, Switzerland; a concerto performance with the American Youth Symphony Orchestra in Los Angeles; and touring the States, Canada, Italy, and Argentina with the show ‘Te Amo, Argentina’.

His love and commitment to chamber music is demonstrated by his musical directorship and founding in 1989, of the annual Incontri in Terra di Siena Chamber Music Festival in Tuscany, Italy (www.itslafoce.org). Distinguished artists from around the globe take part in this idyllic summer retreat, which is crowned by performances in medieval fortresses, palazzi, and churches in the Southern Tuscan region.

Lysy has recorded extensively for CBC Radio, BBC Radio, Classic FM, and other European radio networks. His live recording of

solo cello repertoire by Bach, Berio, Henze, and Walton, released on the Pelléas label, is “...some of the most beautiful Bach ever heard” (– La Presse, Montréal). In addition, he has recorded for the Claves, Dinemec Classics, and Fonè labels. In January 2012, he recorded and premiered the reworked Eric Zeisl cello concerto with the UCLA Philharmonia directed by Neal Stulberg. This cd is available on the Yarlung Records label.

In the summer of 2003 Lysy accepted the position of Professor of Cello at University of California, Los Angeles. Prior to moving to the United States, he held a professorship at McGill University in Montréal. He was also, for a number of years, visiting professor at the International Menuhin Music Academy in Switzerland. He now resides with his family in Los Angeles.

Larici and Barrionuevo



Fox’s “So you Think You Can Dance” tango choreographers **Miriam Larici and Leonardo Barrionuevo**, are considered one of the top tango couples in the world. Miriam is the iconic image of The Broadway-London hit “Forever Tango”. Leonardo was a member of the cast of “ Forever Tango”, and danced at the most famous tango shows in Buenos Aires. Miriam & Leonardo have an interna-

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tional reputation as instructors, performers and choreographers of Argentine tango. In 2009 they won the Gold Medal representing Argentina in the International Dance Competition. They received first place as the tango duo on NBC's "Superstars of Dance."

Attacca Quartet



First Prize winners of the 7th Osaka International Chamber Music Competition in 2011, top prizewinners and Listeners' Choice Award recipients in the 2011 Melbourne International Chamber Music Competition, and winners of the Alice Coleman Grand Prize at the 60th annual Coleman Chamber Ensemble Competition in 2006, the internationally acclaimed Attacca Quartet has become one of America's premier young performing ensembles. The Attacca Quartet is now in its twelfth season, having been formed at the Juilliard School in 2003, where they were also the Graduate Resident String Quartet from 2011 – 2013. For the 2014 – 2015 season, they were named the Quartet in Residence for the Metropolitan Museum of Art in New York.

The Attacca Quartet made their professional debut in 2007 as part of the Artists International Winners Series in Carnegie Hall's Weill Recital Hall. They recently recorded the complete string quartet works of John Ad-

ams for Azica Records, which was released to great acclaim in March 2013. 2014-2015 marks the fifth season in New York and the second season in Ontario of "The 68," an ambitious project in which the Attacca Quartet will perform all sixty-eight Haydn string quartets on a special series they have created and self-produce. They have been honored with the 2013 National Federation of Music Clubs Centennial Chamber Music Award, the Arthur Foote Award from the Harvard Musical Association, and the Lotos Prize in the Arts. The Attacca Quartet is represented by Baker Artists, LLC.

Bryan Pezzone has been a freelance performing and recording artist in the Los Angeles area since 1987. He is known as a versatile performer who is comfortable in classical, contemporary and improvisational styles. He performs with composers and musicians as diverse as Pierre Boulez, John Williams, and John Adams, and records on countless film and television soundtracks. He is the pianist in the group Free Flight, a crossover classical/jazz quartet. In addition Bryan has initiated a performing series that he calls "FREEDOM SERIES", which involves improvisations and verbal musings on life.

Ben Pendergrass, a native of Southern California, received both his Bachelors and Masters degrees from UCLA, studying with Chris Hanulik. Ben currently plays regularly around Los Angeles with groups such as the Pacific Opera Project, and has subbed with the Los Angeles Philharmonic on multiple occasions, both at Disney Hall and at the Hollywood Bowl.

In Residence

During their short stay in Indiana, Miriam Larici and Leonardo Barrionuevo led a Milonga for students and community members Tuesday evening, February 10. This Argentinian tradition is a tango dance celebration. During the day on Wednesday, February 11, cellist Antonio Lysy and pianist Brian Pezzone visited students and faculty at Indiana Area High School.