

**LATIN AMERICAN MUSIC FOR CELLO AND  
PIANO**

Thursday, October 5th, 2023  
Recital Hall  
7:00 p.m

**JOSÉ OTTONELLO, CELLO**  
**MARIANA AIRAUDO, PIANO**

**PROGRAM**

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|---|---|
| Sonata for Solo Cello, Op.28, 1924<br>Lento and sempre sostenuto<br>Poco allegretto e grazioso<br>Adagio<br>Allegro Tempo fermo                           | Eugène Ysaÿe<br>(1858-1931)   |
| Sonata for Violin and Piano 1947<br>Recitativo (quasi adagio)<br>Allegro ma non troppo, con spirit<br>Tempo I (quasi adagio)<br>Allegro subito<br>Andante | Héctor Jose Tosar Herrecart<br>(1923-2002)<br>Ottonello transcription for cello |
| Pampeana 2, Op.21, 1950<br>Lento e rubatto<br>Allegro<br>Adagio<br>Allegro vivace   | Alberto Ginastera<br>(1916-1983)  |
| Sonata for Cello and Piano, 1922<br>Allegro selvaggio<br>Allegro alla maniera d'uno studio<br>Arietta. Andantino affetuoso<br>Allegro burlesco            | Manuel Ponce<br>(1882-1948)   |
| El Emigrante  | Beatriz Lockhart<br>(1944-2015)   |
| Le Grand Tango 1982<br>Tempo di Tango<br>Meno mosso<br>Più mosso  | Astor Piazzolla<br>(1921-1992)  |

*\*8th Program of the 2023 - 2024 season\**

## PROGRAM NOTES

For the cello **Ysaÿe** came up with a series of works for cello and piano, cello and orchestra, and this sonata for solo cello. It is not always possible to put a year to Ysaÿe's compositions, even though the opus numbers provide a clue. The six sonatas for solo violin bear opus number 27 and were composed in 1924, so there are grounds for reasoning that the cello sonata was composed a short time after that. Here, too, Ysaÿe makes full use of the instrument's technical possibilities, in a late-romantic idiom. The first movement, solemn and majestic, is actually clearly inspired by the baroque idiom, but quite advanced harmonically. The second movement is heralded by two pizzicato chords which put in further appearances throughout the movement. The character is that of a scherzo, the time switches between 2/4 and 3/4. The adagio that follows barely merits being called a separate movement: very brief, separated from the scherzo only by a fermata, it is more a solo cadenza. The finale, despite its key of C minor, is humorous and sparkling in its virtuosity. The sonata was dedicated to the cellist Maurice Dambois, himself a member of Ysaÿe's renowned quartet. (Naxos Music Library)

**Héctor Tosar** composed the sonata for violin and piano while attending the Tanglewood festival with a Guggenheim scholarship, under the tutelage of Aaron Copland and Darius Milhaud, who were composition professors. During this time, he won a competition at the festival with this sonata and premiered it with Howard Boatwright, with Tosar at the piano. He left a lasting impression on other attendees, including Alberto Ginastera, Julián Orbón, Carlos Chávez, Juan José Castro, and Sergei Koussevitsky, who served as the conductor of the orchestra and a professor of orchestra studies. The sonata became the most important work for chamber music for violin and piano in the Uruguayan repertoire. The transcription offers a different flavor of the ensemble's sound and has demonstrated on other occasions that it is the perfect fit for the melodies implied in the music. Maestro Jorge Risi, before his death in 2022, praised the work and expressed to me that "if Hector were alive, he would enjoy your transcription much more than the original violin sound; the cello provides a much better fit." The sonata is a through-composed work with three episodes, stylistically encompassing the use of Universalism created by Tosar and Constructivism by Torres-García in Uruguay, using these ideas as the primary sources of composition. The work implies a combination of highly complex harmonies and polyrhythms, as well as extremely demanding challenges for both performers. Probably, this is one of the most extreme works ever transcribed, alongside Dennis Parker's transcription of Enescu's Sonata No. 3 for the cello.

**Ginastera's "Pampeana No. 2"** is a striking composition that beautifully captures the essence of the Argentinean countryside. The work is imbued with rich folkloric elements, showcasing the composer's mastery in blending traditional Argentinean rhythms and melodies with modern harmonies and techniques.

The first movement, marked "Allegro rustico," opens with a bold and rhythmic theme, immediately conjuring images of the open plains and the spirit of the Gaucho, the Argentinian cowboy. The cello and piano engage in a lively dialogue, with the cello often taking the lead, expressing a sense of freedom and exuberance.

The second movement, "Adagio molto espressivo," offers a stark contrast to the first. It is a lyrical and reflective section that provides a more introspective view of the Pampas landscape. Here, Ginastera explores the cello's expressive capabilities, creating a poignant and deeply emotive atmosphere.

As the work progresses, these contrasting movements create a captivating musical journey, alternating between the lively and the contemplative.

The piece concludes with a return to the energetic rhythms of the opening, bringing the composition to a spirited and exhilarating finale.

Ginastera's "Pampeana No. 2" stands as a testament to his ability to fuse the traditional and the avant-garde, resulting in a work that resonates with both the soul of Argentina and the universal language of music. It remains a cherished gem in the chamber music repertoire, celebrated for its evocative power and the mastery of its composer in capturing the essence of a landscape and culture through music

**Manuel Ponce's "Sonata for Cello and Piano"** is a captivating work that showcases the deep musical connection between the composer and the renowned Uruguayan cellist Oscar Nicastro who was dedicated. Nicastro, celebrated as one of Uruguay's finest cellists, left an indelible mark Worldwide.

Ponce composed this sonata in 1922, and it stands as a testament to his ability to blend European Romanticism with Mexican folk influences, creating a work that resonates deeply with audiences. The sonata's three movements offer a rich tapestry of emotions, from introspection to exuberance, echoing the essence of both Ponce's Mexican heritage and Nicastro's Uruguayan roots.

Oscar Nicastro, a virtuoso cellist born in 1894, played a pivotal role in promoting chamber music in Uruguay and contributed significantly to the country's cultural landscape. His exceptional talent and dedication to his craft earned him recognition as one of the best cellists in Uruguay's history.

The cellist must navigate challenging passages that require virtuosic bowing techniques, expressive sound, and an innate sense of rhythm, while the pianist provides a solid foundation with intricate accompaniments, sharing in the piece's passionate dialogue. Audiences can expect to be drawn into a whirlwind of emotions as they listen to "Le Grand Tango," from fiery and rhythmic sections that evoke the dance's passionate embrace to melancholic and introspective moments that convey longing and nostalgia. This composition continues to captivate listeners with its fusion of classical and tango elements, making it a quintessential piece in the repertoire of both cellists and lovers of tango music alike, reaffirming Astor Piazzolla's lasting legacy in the world of music.

While information about Nicastro is limited due to his nationality and lack of recognition, his influence on and relevance in notes from journals newspapers in the States and Europe and musical heritage cannot be overstated. Nicastro is a personal field of research for me at this moment.

Ponce's "Sonata for Cello and Piano" serves as a tribute to Nicastro's artistry, a testament to the enduring power of music to bridge cultures, and a reminder of the profound impact of talented musicians like Nicastro on their homeland's cultural heritage. This sonata continues to be celebrated for its captivating melodies, rich harmonies, and the deep emotional journey it offers to performers and audiences alike.

**Beatriz Lockhart, *El Emigrante*.** This is a tribute to Astor Piazzolla featuring three tangos titled "Sureño," "El Emigrante," and "Adiós Maestro," originally composed for piano but premiered in various arrangements, including one for bandoneón, piano, and orchestra. Additionally, "Sureño" has a version for a string orchestra and wind quintet, while "El Emigrante" has arrangements for both violin and piano, as well as a trio comprising violin, cello, and piano and duo cello and piano by Jose Ottone. This homage took place in 1994 with the premiere performance featuring Hugo Díaz on the bandoneón, Elida Gencarelli on piano, and the Montevideo Philharmonic Orchestra under the direction of Roberto García Mareco in Montevideo, Uruguay.

**Astor Piazzolla,** often hailed as the "Father of Nuevo Tango," left an indelible mark on music with his groundbreaking compositions. "***Le Grand Tango***," composed in 1982, exemplifies Piazzolla's ability to bridge the worlds of classical and tango. This singular piece stands as a testament to his innovative spirit and enduring influence.

"Le Grand Tango" emerged during a creative resurgence for Piazzolla in the early 1980s and was commissioned for the renowned cellist Mstislav Rostropovich. This composition, a through composed work, showcases Piazzolla's distinctive fusion of genres. It intertwines the soulful essence of the tango with intricate harmonies and virtuosic melodies. The piece's rich harmonic progressions, rhythmic complexities, and dramatic contrasts reflect the tumultuous emotional journey that tango often represents, while Piazzolla's use of dissonance and chromaticism adds a modern touch while remaining rooted in the tango tradition.

Performing "Le Grand Tango" demands technical prowess, emotional depth, and a deep understanding of both classical and tango idioms.

## ***UPCOMING EVENTS***

**Don Giovanni**  
Thursday, October 5  
7:30 p.m., Bryant Jordan Hall

**Don Giovanni**  
Sunday, October 8  
3:00 p.m., Bryant Jordan Hall

**Guest Artist Recital: Gerald Welker and John Mcguire**  
Thursday, October 12  
7:30 p.m., Concert Halln

**Trombone Choir**  
Thursday, October 19  
7:30 p.m., Concert Hall

**Jazz Ensemble**  
Tuesday, October 24  
7:30 p.m., Concert Hall

**Tuba Ensemble**  
Wednesday, October 25  
7:30 p.m., Concert Hall

**Wind Ensemble**  
Thursday, November 2  
7:30 p.m., Concert Hall

**Fall Spectrum Concert**  
Friday, November 3  
7:30 p.m., Concert Hall

**Symphonic Band Concert**  
Monday, November 6  
7:30 p.m., Concert Hall

**Faculty Recital: Jacob Adams**  
Monday, November 6  
7:30 p.m., Recital Hall

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