



# Twelfth Inter-American Music Festival Washington, D.C., May 8-14, 1981

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The six evening concerts of the 12th Inter-American Music Festival at Washington, D.C., May 8 through 14, 1981, sought rather ineffectually to uphold standards established by Guillermo Espinosa, initiator of such festivals. Nonetheless, a tally of works performed from each nation gives the USA 9 works, Brazil and Mexico 4 each, Argentina 3, non-hemispheric nations (Italy, Hungary, Spain) 3, Chile and Uruguay 2 each, Canada 1, Puerto Rico 1. The number of performing artists from various nations ran thus: USA 8, Argentina 3, Brazil 1, Mexico 2 conductors and one symphony orchestra.

FRIDAY, May 8, the program of the 19-voice University of Maryland Chorus, directed by Paul Traver, ranged from Fernando Franco's unaccompanied *Magnificat Octavi Toni* and Easter anthems by William Billings to two works for chorus and electronic tape: Daniel Pinkham's *In the Beginning of Creation*, and Leslie Bassett's *Collect*. Applause greeted director Traver's announcement that the Bassett would be repeated. The *Kyrie and Agnus Dei* of the "Missa São Sebastião" of Villa-Lobos performed by ten women of the chorus, provided further contrast.

Samuel Barber's attractive *Reincarnations*, sung unaccompanied by the full chorus of 19, opened the post-intermission half of the program. A platform announcement explained that Bartók's 100th birthday would be recognized by his "Four Slovak Folk Songs." Leonard Bernstein's "The Lark"—consisting of three brief unaccompanied songs for mixed chorus, boy soprano and drum: *Spring Song*, *Court Song*, *Soldier's Song*—proved gems of color, imagination, and mood. In *Court Song* the men supply an organum-like accompaniment to the melodic line sung by the women.

Mexico was represented by Luis Sandi's unaccompanied *Four Latin-American Folk Songs* (Peer-International collection): (1) The "Canción Peruana" *De Aquel Cerro Verde*, a haunting four-part setting of the pentatonic melody; (2) the lyrical "Canción Tarasca" *Florecita* sung in Tarascan (or Purépecha) with thirds and shifting accents throughout; (3) *Ronda del Comte Arnaù* in 5/4 meter; and (4) *El Tecolote*.

SATURDAY, May 9, a capacity audience of 600 heard Larry Snitzler, guitar, Ruth Vinci-guerra, flute, Carlos Barbosa-Lima, guitar, and The Festival String Quartet at the Hall of the Americas. *Dream scenes* (1980) by Glen Smith (US, b. 1946) consisted of four contrasting movements for guitar and flute. This composition was commissioned for an earlier Washington, D.C., performance. The composer rose to receive applause. *Guajira* for solo guitar by Ángel Barrios caught the Andalusian flavor. Soloist and composer Larry Snitzler (US) played his own *Homenaje a Ignacio Fleta* for solo guitar. This brief, lyrical Spanish-idiom work is dedicated to "one of the great luthiers of the twentieth century." In the two movements of *Sonoridades* 75—



*Sonata a duo No. 4 for Flute and Guitar*, Guido Santórsola (Uruguay, b. in Italy 1904), who was present to accept the applause, completely captured the affections of the capacity audience.

Carlos Barbosa-Lima was soloist for the remaining three post-intermission works. Mignone, Ginastera, Santórsola, Balada, Harris, and Duarte have dedicated works to him. In a five-minute *Suite for Solo Guitar*, Leonardo Balada (Spain, b. 1933), another composer present to accept applause, lavished more typical Spanish flavor. The Alberto Ginastera *Sonata for Guitar*, Opus 47, commissioned in 1976 by the soloist and dedicated to him, climaxed the post-intermission half of the program. A virtuoso composition in four movements (*Esordio, Scherzo, Canto, and Finale*), this work bids fair to become as much a showpiece as Britten's *Nocturnal*. Guido Santórsola's *Concerto a Cinque (Serenio-Meditativo, Scherzo, Allegro pomposo, and Finale (fugato))* played by Barbosa-Lima and the Festival String Quartet closed the program.

SUNDAY, May 10, the Festival Orchestra, directed by the Argentine Guillermo Scarabino, played the first United States performance of Alfonso Letelier's splendid *Preludios Vegetales* (1968-1969). A *Concerto for Bandomeon, Strings and Percussion* (1979) by the performing artist, Astor Piazzolla (Argentina, b. 1921), Lester Trimble's (US, b. 1923) *Symphony No. 2* and Villa-Lobos's *Discovery of Brazil, Suite No. 2*, comprised the rest of the program. Scarabino is a graduate of the University of Rosario (1964) and a Master of Arts from the Eastman School of Music. In Europe Piazzolla studied composition with Nadia Boulanger and orchestral conducting with Hermann Scherchen. Trimble's *Second Symphony* was commissioned by the Koussevitzky Foundation and completed in 1968.

MONDAY, May 11, Jorge Mester conducted the Festival Orchestra in the premiere of Máximo Enrique Flugelman's (Argentina, b. 1945) *Symphonic Variants*, followed by William Schuman's *Concerto for Violin and Orchestra* with Ramón González of Argentina as soloist. Puerto Rico's Luis Antonio Ramírez's (b. 1923) *Aire y Tierra* and Villa-Lobos's *Bachianas Brasileiras No. 4* completed the program. Máximo Enrique Flugelman began piano lessons at age six and developed two unrelated careers: international finance and music. *Symphonic Variants*, his first work for orchestra, was completed in 1979. He is presently completing his Master's degree under David Diamond at the Juilliard School of Music.

TUESDAY, May 12, the Orquesta Filarmónica de la Ciudad de México, conducted by Fernando Lozano, Music Director, played the same Mexican works presented in the Dorothy Chandler Pavilion of the Los Angeles Music Center the previous Thursday, Silvestre Revueltas's *Sensemayá* and Miguel Bernal Jiménez's ballet score *El Chueco*. For an encore the orchestra offered José Pablo Moncayo's familiar *Huapango*.

(The seldom-heard *El Chueco* is available in a three-record RCA-of-México album: *Danza Moderna Mexicana*, played by the Orquesta Sinfónica de la Universidad Nacional Autónoma de México, directed by Eduardo Mata and Armando Sayas.)

THURSDAY, May 14, The Hall of the Americas of the OAS was the site of the closing concert. The Interlochen Arts Academy Trio, with Jacqueline Hofto, flute, Frank Kowalsky, clarinet, and Thomas Lymenstull, piano, performed Halsey Stevens's *Sonatina for Flute and Piano* in three movements, *Two Sea Pieces for Clarinet and Piano* by Richard Faith (Canada), Roger Sessions's *Piano Sonata No. 3* (1964-65), and after intermission Villa-Lobos's *Chôros No. 2* for flute and clarinet (1924), Leonard Bernstein's *Sonata for Clarinet and Piano* (1941-42), Juan Orrego-Salas's *Sonata de Estio*, for flute and piano, Opus 71 (1972), and the world premiere of *Trio* for flute, clarinet and piano by Peter Nagy-Farkas (Yugoslavia-US).

GENERAL OBSERVATIONS

The most frequently performed works in this festival, as in many previous festivals, came from Argentina, Brazil, and the USA. What can be done to foster more works from smaller countries? Despite the Bartók centenary, better use of rehearsal and performance time would have made possible another new work by a Latin American. Last-minute program changes, as well as other announcements, need better amplification. The success of the 12th Inter-American Music Festival bespoke the tireless zeal of General Director, Harold Boxer, who gave unstinted attention to myriad anticipated and unanticipated problems.