

**Miami Art Central**  
**Music by Juan Paz and Agrupacion Nueva Musica Composers:**  
**the Argentine Avante Garde of the 20<sup>th</sup> Century**  
**Featuring the NODUS Ensemble, Orlando Jacinto Garcia, artistic director**  
**With guests Daniel Vinoly and Francisco Kropfl**  
**Saturday, April 15, 2006 at 8:00 PM**

PROGRAM

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| Tres Improvisaciones sobre un esquema formal (1983)<br>(Three improvisations without a structure)<br>Elissa Lakofsky, flute  | Francisco Kropfl |
| Divertimento<br>(computer music)   | Juan Viera       |
| Sonata para Violin y Piano<br>I. Presto,<br>II. Nocturne (Liberamente)<br>III. Alla<br>Saul Bitran, violin<br>Jennifer Snyder, piano   | Carlos Rausch    |
| Al Sur de la Trilogía Mapuche<br>(computer music)  | Francisco Kropfl |
| Dedalus (1950)<br>I. Expositio<br>II. Choral<br>III. Ostinato<br>Elissa Lakofsky, flute<br>Paul Green, clarinet<br>Saul Bitran, violin<br>Iris van Eck, cello<br>Jennifer Snyder, piano<br>Orlando Jacinto Garcia, conductor | Juan Carlos Paz  |

**ABOUT THE COMPOSERS AND THE WORKS**

At a time when the arts in Latin America, visual, literary and musical, were experiencing a period of exceptional development in Latin America, Agrupacion Nueva Musica (ANM) was founded in Buenos Aires in 1937 by Juan Carlos Paz to provide a forum for the leading international musical trends of the times. At the same time it became the premier channel to promote a new generation of Latin American composers. Links between artists of different

disciplines were then remarkably close, and the cross-feeding particularly rich, to the point that the leading art gallery for contemporary art in Buenos Aires was launched in those years by one of the ANM composers.

Along more than half a century – as it continues to function today - Nueva Musica introduced to Latin America the work of the leading creators of the century, from Schönberg, Berg and Webern, to Varese, Stockhausen, Boulez, Cage, Nono and Maderna.

Many of these seminal figures -and others in later years- visited South America invited by ANM, providing the opportunity for them to interact with the local artists. Also a number of the most significant ensembles of contemporary music in the world were invited by ANM to perform in South America, such as the Ensemble Intercontemporain and the Ensemble Modern.

**Francisco Kröpfl** Argentine, born Hungarian 1931. Internationally recognized composer and theoretician, one of the leaders of contemporary music and a pioneer of electronic and computer music. One of the original students of Juan Carlos Paz and original member of Nueva Musica he later founded, in 1958, the Music & Phonology Studio at the Buenos Aires University, the first institution of its kind in Latin America. His compositions, both chamber and orchestral as well as electroacoustic, have been played extensively throughout the world, and this coming June a career retrospective concert will be dedicated to him at the Conference of Electroacoustic Music in Bourges, France.

He has developed analytical and composition techniques, been published in several international publications, and has taught in the USA, the University of Mexico, Madrid's Reina Sofia Conservatory, the Zurich Conservatory and France. He obtained the Guggenheim grant in 1977; and was awarded the Magistere prize by the UNESCO-IMEB in 1989. President of the Argentine Federation of Electracoustic Music and member of the Board of the International Confederation of Electroacoustic Music, he is currently the Director of Music and Technology at the Buenos Aires Recoleta Cultural Center.

**Three Improvisations Without a Subject (1983)** While the title refers to the intuitive method of writing used here, it must be pointed out that at the origin there is a strict formal scheme that is shared all three parts of the composition. This a-priori structure is based on the definition of syntactic segments (sentences, phrases) to which certain interaction properties are attributed: degrees of advancement or directionality; resolution or suspension; rhythmic regularity or irregularity. The work progresses from the instability and fluctuation of the first number to the uniformity that is achieved at faster speed in the final third.

**“Al Sur” (1977)** Al Sur is part of the Kröpfl's Mapuche Trilogy. The Mapuche Indian culture is located in the Southwest of South America, on both sides of the Andes range, and this piece is built exclusively on a forty-second long ritual song recorded by the singer Flora Yungerman. This sonic material has been radically computer processed, using cross synthesis, convolution and phase vocorder, rendering phenomena far removed from their vocal origins. Consonants become varied percussive sounds, and vowels are transformed into choral masses or long changing textures. Al Sur seeks a formal contrast between abstract metallic percussive structures and dramatic choral vocals. The piece is divided in five sections with the last long “coda”

presenting a whispered version of the original song, extremely stretched to convey an ancestral sense of anguish.

**Julio Martin Viera** Argentine, 1943. Prolific composer and teacher, also a member of Nueva Musica, his instrumental and electroacoustic works have been played in many international venues in Europe, North America and Latin America. Among awards received are: an Honorary Mention in 1976 the International Conference of Electroacoustic Music in Bourges; the First Prize for Composition from the City of Buenos Aires in '88; National First Prize for Composition '92; elected in '87 to represent Latin America as Resident Composer at the 50<sup>th</sup> Anniversary of the Louisville Orchestra in Kentucky. He received a grant from the French Government for a residence at the Groupe de Musique Experimental de Bourges in '76 and a Guggenheim grant in '89. Commissions received from international institutions include a 1998 Koussevitzky Foundation prize for a symphonic composition; the Groupe the Recherches Musicales in Paris for an electroacoustic piece, and others from the Fromm Foundation and the Wellesley Massachusetts Composer's Conference.

**Divertimento I "The Clock" ('84)** A pioneering work at its time, Divertimento I sound materials were generated through FM synthesis on a Synclavier II and an ALE 60 computer at LIPM, Buenos Aires. The work is conceptually an orchestral piece, with several "instruments" of varied characteristics combine themselves mostly through blending. It is structured in three parts of which the last one functions as a slow coda. The title refers to a repetitive clock-like sound that reappears throughout the piece and finally closes it.

**Carlos Rausch** was born in 1924 in Buenos Aires, Argentina. He studied harmony and counterpoint with Cayetano Marcolli and composition with Juan Carlos Paz, the leading avant-garde composer in Latin America. Mr. Rausch joined the Agrupacion Nueva Musica as a composer. In 1958 he moved to the United States doing studies in orchestra conducting with Mtro. Pierre Monteux and electronic music with Bulent Arel and Mario Davidovsky. Carlos Rausch had a previous introduction of electronic music with composer Francisco Kropfl in Buenos Aires. Rausch holds a Masters of Arts degree from State University of New York at Stonybrook and a Doctor of Musical Arts degree from Columbia University, N.Y.C. Dr. Rausch wrote more than 40 compositions but made most of his career in the world of ballet and modern dance. Dr. Rausch retired in 1998 and lives in Scottsdale, Arizona with his wife, a former violinist with the Vancouver Symphony.

**Sonata for Violin and Piano ('77)** This work is dedicated to the virtuoso violinist Paul Zukofsky. It consists of three movements: Presto, ca. 72, Nocturne (Liberamente), and Alla cadenza 72-80. Duration is approximately 16 minutes. 1st movement: The composer develops within a metric of 5/8 the first subject and 3/2=6/4 for the second subject creating a juxtaposition of different moods. The second movement, Nocturne develops into a dreamy mood, utilizing for the violin, simple and double harmonics, glissandi, pizzicatti, sound effects between the bridge and the tailpiece. The piano develops with pizzicatti on the strings. The third movement, Alla cadenza is characterized by a rhapsodic mood where the second subject of the first movement appears. A solo violin cadenza prepares the end of the movement but surprisingly the end appears with a pianissimo and vanishing effect.

**Juan Carlos Paz**, Argentine, 1897-1972. One of the Grand Masters of XX Century music in Latin America, was in his life an unrepentant and indefatigable promoter of change and progress in music, recognized by the most significant artists of the times, like Boulez, Copeland, Dallapiccola, Krenek, Varese, Henry Cowell, Virgil Thompson and many others. In 1929 together with other Argentine composers he founded the Renovacion Group, the pioneering institution of new music in Latin America, which he would later leave to create Agrupacion Nueva Musica.

As a teacher he nurtured a whole new generation of musicians, including Carlos Rausch, Francisco Kröpfl, Mauricio Kagel, Michael Gielen, Carlos Roque Alsina and Nelly Moretto. Several comprehensive treatises document his critical views, like *Music in the USA* ('52), *Introduction to the Music of our Times* ('52) and *Pitch, Tension, Attack and Intensity* ('67). During his life his works were played throughout the world: in Amsterdam, Zurich, Prague, Paris, New York, Madrid, Florence, Berlin, Los Angeles, Washington, under conductors like Lorin Maazel, Pierre Boulez, Charles Munch, Rene Leibowitz or Maurice LeRoux.

**Dedalus Op. 46 ('50)** represents maybe the greatest achievement of Paz's strictly serialistic oeuvre. Working from a Webern-like twelve tone row and using the four basic forms (Original, Retrograde, Transposition and Variation), the basic materials are presented in the first three movements: Expositio, Choral and Ostinato. Ten Variations follow developing complex constructive operations that multiply the relationships between the original configurations. Finally, the Coda, fast, light, and almost immaterial, works on varied symmetries between rhythmic materials from the Ostinato. *Dedalus* represents a comprehensive and rigorous effort to derive transformations and variations from a given subject. It might be the ultimate homage to the Renaissance canonic polyphony that reached its peak with Bach. Explaining the work's title reference to James Joyce's *Ulyses*, Paz wrote that like the novel, his piece "transforms its materials through all available alternatives, to end in zero, the sign of infinite, the starting point, where all is possible..." *Dedalus* was premiered in Zurich conducted by Hans Koellreutter in 1951.

## **ABOUT NODUS**

Initiated by faculty composer Orlando Jacinto Garcia, NODUS is the contemporary chamber music ensemble in residence at Florida International University's School of Music. Specializing in the cutting edge Art music of our time, the makeup of the ensemble varies for each concert depending on the works being presented. The ensemble's repertoire includes recent music by composers from around the world as well as works written specifically for the ensemble.

NODUS debut at the FIU Festival of the Arts in November 1998 and shortly thereafter was featured at the January 1999 New Music Miami Festival. Subsequent performances have included the 1999, 2000, and 2001 FIU Music Festival, the 2001 Music of the Americas Festival, the 2000, 2002, 2003, 2004 New Music Miami ISCM Festival, the 2004 International Computer Music Conference, and numerous other concerts held at a variety of South Florida venues over the past several seasons.

The ensemble has been featured at the Norton Museum, Wertheim Performing Arts Center, the Wolfsonian, Spanish Cultural Center, Miami Art Central, among other performing spaces in the region. The musicians in NODUS include internationally acclaimed performers, soprano Michelle Auslander, flutist Elissa Lakofsky, clarinetist Paul Green, pianists Jose Lopez and Jennifer Snyder, percussionist Michael Launius, violinist Saul Bitran, violist Laura Wilcox, cellist Iris van Eck, contrabassist Luis Gomez Imbert, among others.

## **PERFORMER BIOS**

**Saul Bitran** was born in 1961 in Mexico City. He began his violin studies in Rio de Janeiro, Brazil, continuing them at the National Conservatory of Chile until 1974, and then at the National Conservatory of Mexico until 1979. From 1980 until 1986, Saul Bitran studied at the Rubin Academy of Tel Aviv, Israel, under Prof. Yair Kless. During his stay in Israel, Saul played in the Israel Philharmonic Orchestra and was first violinist of the Rubin Academy String Quartet, with which he performed throughout Israel and Europe. In 1986 he joined the Cuarteto Latinoamericano as first violinist, group with which he has recorded extensively and toured worldwide. The twice Grammy-nominated Cuarteto Latinoamericano has been Quartet in Residence at Carnegie Mellon University in Pittsburgh since 1987, and since then, Saul has been Associate Professor and Artist in Residence at the School of Music. Saul Bitran has played as soloist with the Los Angeles Philharmonic, Dallas Symphony, Seattle Symphony, the San Antonio Symphony, the National Arts Center Orchestra in Ottawa, the Mexico City Philharmonic and others, under conductors Esa-Pekka Salonen, Gerard Schwarz, Eduardo Mata, Keith Lockhart, Juan Pablo Izquierdo, Kery Lynn Wilson, and Carlos Miguel Prieto, among many others. Bitran lives in Boca Raton, FL and Mexico City.

**Paul Green** appeared at a young age with Leonard Bernstein and the New York Philharmonic on a televised Young People's Concert. He was also presented in a solo recital at Carnegie Recital Hall as winner of the Young Concert Artists International Auditions. Other performances have been at the Festival of Two Worlds in Spoleto, Italy at the invitation of composer Gian Carlo Menotti and at the Manchester Music Festival. In 1988 Green won the Distinguished Artists Award of the Artists International Competition. He was appointed principal clarinetist of the New Haven Symphony Orchestra for the 1989-90 season and is presently principal clarinetist of the Symphony of the Americas, Ballet Florida, Ensemble 21, NODUS, and the Colorado Music Festival Orchestra. Green teaches clarinet at the Harid Conservatory and clarinet and chamber music at Florida International University.

**Elissa Lakofsky** is principal flute with the Florida Grand Opera Orchestra, the Florida Classical Orchestra and the Sunshine Pops Orchestra. An avid chamber musician, Elissa is a member of the Florida Woodwind Quintet, South Florida's premier woodwind ensemble. A native of Coral Gables, Elissa has been an active flutist in South Florida since receiving her degrees in flute performance from the University of Michigan and Northwestern University where she studied with Walfrid Kujala. Ms. Lakofsky later continued her studies with the famed Julius Baker and Keith Underwood. Currently Elissa Lakofsky teaches flute at Florida International University.

**Jennifer Renee Snyder** joined the staff of the Division of Vocal Studies at Florida International University in the fall of 2005. She has worked extensively throughout the United States as a

collaborative pianist for musicians in classical, jazz and musical theatre settings. Born on the island of Guam, she began studying piano at the age of five and made her concerto debut at age 11. She received a Bachelor of Music degree in Piano Performance from the Eastman School of Music under Ms. Nelita True, and pursued graduate studies there in accompanying and chamber music with Dr. Jean Barr. She received Eastman's Excellence in Accompanying Award in both 2001 and 2002 for her performances with students and faculty members. Although trained as a classical pianist, Miss Snyder began playing in musical theatre venues as a teenager and has continued as a class, rehearsal and production pianist, as well as a vocal coach. As a pianist for the Kurt Weill Foundation, she has accompanied vocalists in competitions and concerts featuring her own arrangements of his music. She also has a strong interest in new music and has enjoyed working with such distinguished contemporary composers John Zorn, Steve Reich and John Adams.

**Iris van Eck**, a native of Holland, studied at the Royal Conservatory in the Hague with Jean Decroos & Rene van Ast before moving to the United States where she studied with madame Raya Garbousova. She participated in master classes with Paul and Maude Tortellier in Essen and in Luzern, with William Pleeth, Lyn Harrell, Mischa Maiski and Jeffrey Solow at the Piattigorsky Seminar, and with Joseph Gingold and the Guarneri Quartet at the Cleveland Chamber music Seminar Ms van Eck is principal cellist for the Florida Grand Opera Orchestra and the Florida Classical Orchestra and teaches at Florida International University. She has appeared as soloist with various orchestras in the United States & in Europe. She is scheduled to appear as soloist with the Florida Classical Orchestra in March 2006 playing the (Robert) Schumann cello concerto. She plays a beautiful French cello made by Bernardel Pere in 1831. Ms van Eck is an avid chamber music performer and lover and the founder of Chameleon Musicians inc. In January 2003 she started the successful "Chameleon Chamber music series at the Leiser Opera center" in Fort Lauderdale. Chameleon Musicians, Inc is now a non profit organization, dedicated to bringing chamber music of the highest quality to South Florida.

## **ABOUT THE ARTISTIC DIRECTOR**

Through more than one hundred works composed for a wide range of performance genres, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" with "a certain tightness and rigor infrequently found in music of this type" - qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, Bloch International Competition, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. He is the founder and director of several international festivals including the New Music

Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University (FIU) New Music Ensemble. Garcia is Professor of Music and director of the Composition Program for the School of Music at Florida International University in Miami.