

Sunday, November 18, 2007, 3pm
Hertz Hall

Jorge Liderman's 50th Birthday Celebration

featuring

Cuarteto Latinoamericano

Saúl Bitrán, *violin*

Arón Bitrán, *violin*

Javier Montiel, *viola*

Alvaro Bitrán, *cello*

Sonia Rubinsky, *piano*

David Tanenbaum, *guitar*

Carey Bell, *clarinet*

Florian Conzetti, *marimba*

Karen Rosenak, *piano*

PROGRAM

Jorge Liderman (b. 1957)

Tropes IV (1990)

Sonia Rubinsky, *piano*

String Quartet No. 3 (1994)

Cuarteto Latinoamericano

Piano Quintet (2002)

Con brio

Scherzando

Leggero

Cuarteto Latinoamericano

Sonia Rubinsky, *piano*

INTERMISSION

Trio (2006)

Carey Bell, *clarinet*

Florian Conzetti, *marimba*

Karen Rosenak, *piano*

Aged Tunes (2007)

Cuarteto Latinoamericano

David Tanenbaum, *guitar*

Key Notes—Jorge Liderman

Sunday, November 18, 2007, 1–2:30pm

Women's Faculty Club

Pre-performance lecture/reception with composer Jorge Liderman

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

The Music of Jorge Liderman

One of the pleasures of being a composer is to write music for performers who are dedicated and inspired, and genuinely interested in, and committed to, honoring the intentions of the composer. This concert brings together some of the excellent players I have collaborated with through the years. They not only served as interpreters of my music but also as a source of inspiration during the compositional process. Their virtuosity, expressiveness and tightness were present in my mind while writing these pieces.

Tropes IV (1990), the earliest piece in the program, is a series of character pieces. The first piece is a gradually unfolding process in which the increase in melodic and rhythmic activity makes the piece more about these gradual transformation than the material itself. The second piece presents the superimposition of three layers: the right hand repeats a melodic fifth (ostinato), the left hand introduces a slightly changing melodic and rhythmic phrase, and the right hand also introduces a melodic line which merges with the repeating fifth mentioned above. The third piece is a measurable canon. Proportionally, the imitations are shorter and longer in relationship to the original theme of the canon. The fourth piece presents waves that, although similar and repetitive in their shape and harmonic content (right hand fifths and left hand sixths), always exhibit a different configuration. Finally, the fifth piece shows the use of a repeated harmonic phrase as the foundation for the formal layout of the music.

The **String Quartet No. 3** (1994) was the first work I composed for Cuarteto Latinoamericano. This piece was inspired by a dream that occurred immediately following a trip to Australia, where I lectured about my music, and right before starting to work on the quartet. I dreamed I was playing a recording and speaking to an audience about one of my string quartets. As I was hearing the quartet in the dream, I heard some familiar music but could not exactly identify the source. As the piece progressed, the hidden and almost recognizable music continue to surface until at the end it

turned into a Beethoven string quartet. When I awoke, I could not recall the music in the dream; however, I decided to base my quartet on a quote from a Beethoven quartet. In a single movement, I present a succession of musical scenarios that are linked together by a returning refrain (sustained chords in contrasting register and dynamics). The refrain opens the piece and changes every time it reappears. The refrain evolves gradually until at the end of the piece it reveals itself as a quote from the first movement of Beethoven's string quartet Op. 59, No. 1, in F major. This gradually evolving process resembles the dream that inspired the composition of the quartet.

The **Piano Quintet** (2002) is in three movements: *Con brio*, *Scherzando* and *Leggero*. The first movement shows an overall continuous process in which the piano keeps time and accompanies the quartet in creating a melodic web that ascends in register as the movement progresses. At the middle of the movement, a contrasting homophonic section in the quartet and very delicate statements in the piano interrupt the melodic flow. The melodic web is not only interrupted by the middle section of the movement, but also by brief detours, repetitions and contrasting statements which reoccur throughout the movement in all the instruments.

Without a pause, the piano leads the quartet into the scherzo that opens the second movement of the piece. The relentless stopping and starting in the piano, and the growing commentaries and interruptions in the quartet, lead to the bold introduction of a sustained theme in the strings. The rest of the movement is a series of contrasting variations to the theme presented by the quartet. While in the first movement the quartet has a leading role, in the scherzando section of the second movement the piano takes center stage. In the third movement, both piano and string quartet join forces and alternate roles offering a closure to the duality presented in the first two movements. Like the first two movements, the third movement is characterized by a highly rhythmical and strongly directed continuous musical flow.

INTERMISSION

Scored for clarinet, marimba and piano, **Trio** (2006) is the third in a series of trios I have written with similar instrumentation. The piece is in five movements. The overall nature of the music is bright and pulsating; however, it is interrupted in the third movement by a slow, prayer-like melody line in the clarinet. The first movement begins with an introduction by marimba and piano, followed by a melody line in the clarinet which is then accompanied by interlocking patterns in the other two instruments. This is followed by a dance-like section in which the clarinet and the right hand of the piano play against a syncopated line in the marimba and left hand of the piano, bringing the movement to an end.

The second movement begins with scalar patterns in the clarinet, arpeggios in the marimba and chordal punctuations by the piano. After being interrupted by repeated marimba notes and accented piano chords, the opening music returns leading to a section in which the marimba and piano accompany a more sustained line in the clarinet. This is followed by a syncopated line in the clarinet accompanied by a regular beat in the other instruments bringing back the opening music, which is followed by an eighth-note texture by the entire trio.

The third movement features a slow, prayer-like line in the clarinet.

The opening of the fourth movement is bright and pulsating. This is followed by persistent and repetitive figures by the trio. A clarinet melody is accompanied by chords in the piano and repeated-note figures in the marimba. After a section in which clarinet and marimba play against a pulsating piano, the opening melody in the clarinet brings the movement to an end.

Finally, with a pulsating quality similar to the other movements, a clarinet line is accompanied by marimba and piano to launch the fifth movement. After the trio joins forces in an eighth-note texture, the opening line of the clarinet returns, bringing the piece to an end.

Aged Tunes (2007) represents my fourth collaboration with guitarist David Tanenbaum and Cuarteto Latinoamericano. Similar to the language of the Piano Quintet, *Aged Tunes'* rhythmic language is pulsating and motoric. The opening of the piece presents the *rasgueado* of the guitar and the chords in the quartet forming an ensemble unison, which leads to the introduction of the "aged tune" in the guitar while the quartet accompanies the guitar with articulating harmonic points. Then, the tune goes to the quartet while the guitar holds an E pedal. After this initial presentation of the tune, the guitar and the viola establish a duet while the rest of the quartet provides a harmonic background.

After an interplay between the guitar supported by the viola and cello, and then the violins, fragments of the original tune reappear, this time juxtaposed with new materials. This section culminates in a chordal unison that leads to the return of the original melody in the guitar. Then, accompanied by the quartet, the guitar presents scalar patterns.

While the quartet presents a quasi-ostinato fragment in slow motion, the guitar articulates arpeggios and chords that end in a scalar passage in the strings. Supported by a similar ostinati in the strings, the guitar now introduces a low melody followed by a *rasgueado* passage.

Scalar patterns in the strings lead to a *rasgueado* section in the guitar which introduces a cadenza.

After the cadenza, there is a return to the original tune. This is followed by chords in the guitar accompanied by running scales in the quartet which then, in pizzicato, articulate the melody line in the guitar. The tune then goes to the violin and through an alternation of scalar passages between guitar and quartet the piece comes to an end.

Jorge Liderman

Born in Buenos Aires, composer **Jorge Liderman** began his musical studies at the Rubin Academy of Music in Jerusalem, under Mark Kopitman. In 1988, he received his doctorate in composition from the University of Chicago where he worked with Ralph Shapey and Shulamit Ran. A year later, Mr. Liderman joined the composition faculty at UC Berkeley.

His works have been commissioned and performed by the London Sinfonietta, the American Composers Orchestra, the Los Angeles Philharmonic, the Tanglewood Orchestra, Radio France, the New Century Chamber Orchestra, the Netherlands Wind Ensemble, the Nieuw Ensemble, the Arditti String Quartet, Cuarteto Latinoamericano, Boston Musica Viva, Milan Divertimento Ensemble, Chicago Pro Musica, Camerata de las Americas, Duo 46, Eastman Musica Nova, Earplay, Sequitor and the San Francisco Contemporary Music Players, as well as by individual artists such as Oliver Knussen, Diego Masson, Esa-Pekka Salonen, David Tanenbaum, Carla Kihlstedt and Gloria Cheng. Mr. Liderman's music has been featured at Darmstadt, Nuova Consonanza, Stuttgart's Neue Musik, Semaines Musicales Internationales d'Orleans, Mexico's Foro Internacional, London's Viva, Osaka's Expo 90, the International Rostrum of Composers in Paris, and Holland's Proms among others. Mr. Liderman's music has also been recorded by the CRI, Cadenza, ERM, Albany and Bridge labels.

Mr. Liderman's opera *Antigona Furiosa* has been the subject of a television documentary produced by German television in 1992. His compositions have also been recorded and broadcast by the RAI, Radio France, the Bavarian Radio, Radio Frankfurt, the BBC, Kol Israel, National Public Radio, Dutch radio, Mexican television and several Argentine radio stations.

"With its rhythmic vitality, melodic tenderness and infectious sense of humor, the music of Jorge Liderman" was described by the *San Francisco Chronicle* as "one of the reliable thrills of the contemporary scene." Mr. Liderman's 2004 album *Trompetas the Plata* was described by the critics as "ebullient and irresistible." His hour-long cantata *Song of Songs* (2001) was hailed by critics as "marvelous, energetic, gorgeous and exuberant."



Mr. Liderman's opera *Antigona Furiosa*, written at the request of Hans Werner Henze, received the 1992 BMW International Music Theater Prize in conjunction with the Third Munich Biennale. That same year, Mr. Liderman was awarded the Argentine Tribune of Composers' Prize for his chamber work *Yzkor*, which represented his country at the 1992 International Rostrum of Composers in Paris.

Mr. Liderman has been the recipient of several awards and commissions from institutions and programs such as the Guggenheim Foundation (2003), the American Academy of Arts and Letters (2004), the From Foundation (2000) and the University of California President's Fellowship (2003). In 1988, he was invited to take part in the Gaudeamus International Composer's Conference, Amsterdam. In 1987, Mr. Liderman was the recipient of a Fellowship at the Tanglewood Music Center, which was subsequently followed by the second Paul Jacobs's commission for an orchestral work. In 1986, his String Quartet No. 1 received a Radio France award. The same year, he was awarded the Argentine Tribune of Composers Prize for

his work *Puncti, Belly, Etc., Etc...*, which represented his country at the International Rostrum of Composers in Paris. In 1986, he also received a fellowship from the Darmstadt Internationales Musikinstitut. In 1985, his work *Shir Eres* was granted the Argentine Tribune of Composers Prize, and in 1984 he received the ASCAP Raymond Hubell Music Award.

The **Cuarteto Latinoamericano**, formed in 1982, is known worldwide as the leading proponent of Latin American music for string quartet. This award-winning ensemble from Mexico consists of the three Bitrán brothers—violinists Saúl and Arón and cellist Alvaro—along with violist Javier Montiel. The Cuarteto has recorded most of the Latin American repertoire for string quartet, and the sixth volume of their Villa-Lobos quartets cycle, recorded for Dorian, was nominated for a Grammy Award in 2002 in the field of Best Chamber Music Recording, as well as for a Latin Grammy.

The Cuarteto has performed as soloist with many orchestras, including the Los Angeles Philharmonic under Esa-Pekka Salonen, the Seattle Symphony under Gerard Schwarz, with the National Arts Center Orchestra in Ottawa, the Orquesta Filarmónica de la Ciudad de México, the Dallas Symphony and the Orquesta Sinfónica Simón Bolívar of Venezuela. The Cuarteto has toured extensively around the world, performing in Europe and the Americas, as well as in New Zealand and Israel. They have appeared in a wide range of venues, from the Kennedy Center in Washington, D.C., to the Santa Fe Chamber Music Festival, Dartmouth College, Cornell University, Spivey Hall and the Ojai Festival. They have collaborated with many artists, including cellist Janos Starker and Yehuda Hanani, pianists Santiago Rodriguez, Cyprien Katsaris and Rudolph Buchbinder, tenor Ramon Vargas, and guitarists Narciso Yepes, Sharon Isbin, David Tanenbaum and Manuel Barrueco. With Mr. Barrueco, they have played in some of the most important venues of the United States and Europe, have recorded two CDs and have commissioned guitar quintets from American composers Michael Daugherty and Gabriela Lena Frank.

The Cuarteto is in residence at Carnegie Mellon University in Pittsburgh and at the Instituto Nacional de Bellas Artes in Mexico City.

Since 2004, the Cuarteto Latinoamericano has been awarded the "México en Escena" grant, from Mexico's National Fund for Arts and Culture. Thanks to this support, the Cuarteto has been able to develop an intense educational program in Mexico's major professional music schools, and also present a retrospective series of concerts with music for string quartet from virtually all Latin American countries. In addition, and as part of this grant, the Cuarteto is collaborating with prestigious Mexican filmmakers on a series of video clips which will feature short works for quartet by Latin American composers.

The Cuarteto Latinoamericano is represented by Thomas Gallant, at MCM Artists.

Sonia Rubinsky (*piano*) exemplifies the great tradition of virtuoso pianists: profound and serious musical commitment combined with an exciting and refined technical gift. Her ongoing drive to learn new repertoire has resulted in an active body of works that includes numerous concertos and countless solo works encompassing all periods from the Baroque to the present day.

Ms. Rubinsky is of Slavic origin. She lived 13 years in Brazil, seven in Israel and the rest of her adult life in New York. She gave her first concert at the age of five and a half, and was a soloist with orchestra at age 12. Singled out at age 16 by Arthur Rubinstein, who exclaimed "What a temperament!" at first hearing her, she appears in the movie *Arthur Rubinstein in Jerusalem*. Encouraged by this extraordinary *maitre*, she obtained her doctor of arts degree from The Juilliard School and appeared as recitalist at Weill Recital Hall, Alice Tully Hall, Bargemusic, Merkin Concert Hall and Miller Theatre in New York; Hertz Hall, UC Berkeley; Jordan Hall, Boston; the Tel-Aviv Museum of Art's Recanati Hall, Israel; Teatro Municipal de São Paulo, Sala São Paulo, Brazil; Aga-Zaal, Holland; and elsewhere in Europe and the United States. She is a recipient of the prestigious William Petschek Award for "Best Recitalist of the Year" of the São Paulo Association of Music Critics. She won the Carlos Gomes Prize as Pianist of the Year in 2006.

About the Artists

Ms. Rubinsky has played with a considerable number of orchestras, including the Orchestra of St. Luke's in New York and the Richmond, Springfield, Syracuse, Jacksonville, Cheyenne and Phoenix symphony orchestras. In Brazil, she appeared with the Orchestra of the Municipal Theatre of São Paulo and Rio de Janeiro, with the Symphonic Orchestra of the State of São Paulo (OSESP), Orchestra of Bahia, Orchestra of USP and the Orchestra of Campinas.

The recording of the complete works of Villa-Lobos for piano for Naxos by Ms. Rubinsky is under way (eight CDs' worth). Volume VI will be released in 2007, volumes VII and VIII in 2008. Together with her widely acclaimed volume I, described as "One of the best five recordings of 1999" by *Gramophone* and nominated for a 1999 Grammy Award, volumes II, III, IV and V are available worldwide and have received rave reviews. Volume V was recently chosen as one of the 10 best releases of October 2006 by *Gramophone's* Editor's Choice. Ms. Rubinsky has also recorded for the Nonesuch/Elektra (John Adams), Daghlian (Debussy, Villa-Lobos and Messiaen) and Albany labels (Jorge Liderman).

Recognized internationally as an outstanding performing and recording artist, a charismatic educator, and a transcriber and editor of both taste and intelligence, **David Tanenbaum** (*guitar*) is one of the most admired classical guitarists of his generation. He has performed throughout the United States, Canada, Mexico, Europe, Australia, the former Soviet Union and Asia, and in 1988 he became the first American guitarist to be invited to perform in China by the Chinese government. He has been soloist with the Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Sinfonietta, the Oakland Symphony, Vienna's ORF Orchestra, with such eminent conductors as Esa-Pekka Salonen, Kent Nagano and John Adams.

Mr. Tanenbaum has been a featured soloist at many international festivals, including those of Bath, Lucerne, Frankfurt, Barcelona and Vienna, as well as numerous guitar festivals. In 1989, as President of the Second American Classical Guitar Congress, he commissioned five new works, includ-

ing *Rosewood* by Henry Brant for a large guitar orchestra. He has subsequently conducted *Rosewood* more than a dozen times on four continents.

While his repertoire encompasses diverse styles, Mr. Tanenbaum is recognized as one of today's most eloquent proponents of new guitar repertoire. Among the many works written for him is Hans Werner Henze's guitar concerto, *An Eine Äolsharfe*, which he premiered throughout Europe and recorded with the composer conducting, Terry Riley's first guitar piece, *Ascención*, four works by 1998 Pulitzer Prize-winner Aaron Jay Kernis, two pieces by Roberto Sierra and a suite by Lou Harrison. He is currently working with Terry Riley on a series of 24 guitar pieces. He has toured extensively with Steve Reich and Musicians, was invited to Japan in 1991 by Toru Takemitsu, and has had a long association with the Ensemble Modern. As a chamber musician, he has collaborated with, among others, the Kronos, Shanghai, Alexander and Chester string quartets, dancer Tandy Beal and guitarist Manuel Barrueco. He is currently a member of the World Guitar Ensemble, which regularly tours Europe.

Mr. Tanenbaum's three dozen recordings, which reflect his broad repertoire interests, can be found on New Albion, EMI, Nonesuch, Ars Musici, Rhino, GSP, Albany, Audiofon, Bayer, Acoustic Music Records, Bridge, Stradivarius and others. His 2002 recording as soloist with Esa-Pekka Salonen and the Los Angeles Philharmonic in John Adams's *Naive and Sentimental Music* was nominated for a Grammy Award as Best New Composition. He has produced many editions of guitar music, including the David Tanenbaum Concert Series for Guitar Solo Publications. He has also written a series of three books, *The Essential Studies*, which analyze the etudes of Sor, Carcassi and Brouwer and complement his recordings of those works on GSP, and his chapter on the Revival of the Classical Guitar in the 20th Century appears in the *Cambridge Companion to the Guitar*.

Mr. Tanenbaum is currently Chair of the Guitar Department at the San Francisco Conservatory of Music, where he received the 1995 Outstanding Professor Award, and he has been Artist-in-Residence at the Manhattan School of

About the Artists

Music. He is in demand for master classes worldwide. Mr. Tanenbaum's students have won many international competitions, and his former students hold teaching positions internationally.

David Tanenbaum studied guitar with Rolando Valdez-Blain, Aaron Shearer and Michael Lorimer, attending the San Francisco Conservatory and Peabody Conservatory. Further studies included work with pianist Jeanne Stark-Iochmans and harpsichordist Laurette Goldberg. He participated in the 1981 New York master class of Andrés Segovia.

Newly appointed principal clarinetist of the San Francisco Symphony and a member of the San Francisco Contemporary Music Players, **Carey Bell** (*clarinet*) has performed with numerous orchestras and chamber ensembles across the Bay Area. He has held principal positions with the San Francisco Opera Orchestra and the Syracuse Symphony Orchestra, and has been acting principal clarinetist of the San Francisco Ballet Orchestra. His summer engagements have included Music@Menlo, the Oregon Bach Festival, Music in the Vineyards, the Telluride Chamber Music Festival and the Skaneateles Music Festival.

Mr. Bell received degrees in performance and composition from the University of Michigan, Ann Arbor, where he studied with clarinetist Fred Ormand and composers William Bolcom, Bright Sheng, Michael Daugherty and Evan Chambers. During his time at Michigan, he participated in summer fellowships at Tanglewood and the Music Academy of the West, and after graduating he continued his clarinet training at DePaul University with Larry Combs and was a member of the Civic Orchestra of Chicago.

Florian Conzetti (*marimba*) has performed as a percussion soloist, chamber musician and orchestra member in Europe and the United States. He studied percussion, marimba, timpani and music education at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music and the Peabody Conservatory, where he earned a doctorate in music as a student of marimbist Robert Van Sice and musicologist John Spitzer. He has played with Music@Menlo, the San Francisco Contemporary Music Players, the Berkeley Contemporary Chamber Players, the Emyrean Ensemble, Peabody Percussion Group, the Eastman Wind Ensemble, Percussion Art Ensemble Bern, the Swiss Youth Symphony and the Bern Symphony, and he has recorded Jorge Liderman's solo percussion work *Tiempo Viejo* for Albany Records.

Mr. Conzetti is an Assistant Professor at the University of San Francisco, where he teaches courses in music theory and ear-training, music appreciation and world music. He also teaches percussion and chamber music at UC Berkeley and has been a guest speaker at Stanford University, UC Berkeley, the San Francisco Conservatory of Music and the Chinese University of Hong Kong.

Karen Rosenak (*piano*) is an almost-native of the Bay Area. She was and is a founding member and pianist of the Bay Area new music groups Earplay and the Emyrean Ensemble, and was a core member of San Francisco Contemporary Music Players. When she's not playing new music, she enjoys playing fortepiano. She studied modern piano with Carlo Bussotti and Nathan Schwartz, and fortepiano with Margaret Fabrizio. She has been a member of the music faculty at UC Berkeley since 1990. She will hold the Valentine Chair at Amherst College, where she will be in residence for the calendar year 2008.