Dalton Wed@7:30pm: Live and Interactive!

2016–17 Season
123rd Concert

Wednesday 26 October 2016
Dalton Center Recital Hall
7:30 p.m.
Pre-Concert talk with Dr. Nora Lewis at 7 p.m.

SPHINX VIRTUOSI
“Latin Voyages: Viajes Latinos”

Astor Piazzolla
1921–1992
arr. Thomas Kalb

Libertango

Javier Álvarez
b. 1956

Metro Chabacano

César Espejo
1882–1948

Prélude Ibérique
Hannah White, Violin

Heitor Villa-Lobos
1887–1959
arr. Catalyst Quartet

Aria from Bachianas Brasileiras Number 5
Catalyst Quartet

Astor Piazzolla
arr. Catalyst Quartet

La muerte del Ángel
Catalyst Quartet

Osvaldo Golijov
b. 1960

Last Round for String Quartets and Double Bass

Alberto Ginastera
1916–1983

Finale Furioso from Concerto per corde Opus 33

The national Sphinx Virtuosi tour is made possible with the generous support of The Andrew W. Mellon Foundation, with additional support from the John & Marcia Goldman Foundation, NEA Art Works, Mercedes Benz Financial Services, and Aetna.

The Sphinx Virtuosi and Catalyst Quartet are exclusively represented in North America by California Artists Management (CalArtists.com).
The **SPHINX ORGANIZATION** is the Detroit-based national organization dedicated to transforming lives through the power of diversity in the arts.

The organization’s founding and mission were informed by the life experiences of Aaron Dworkin, the organization’s founder. As a young Black violinist, he was acutely aware of the lack of diversity both on stage and in the audience in concert halls. He founded Sphinx while a graduate student at the University of Michigan, to address the stark under-representation of people of color in classical music. President Obama’s first appointment to the National Council on the Arts, Aaron P. Dworkin currently serves as dean of the University of Michigan’s School of Music, Theatre & Dance, which is ranked among the top performing arts schools in the nation. Now led by Afa S. Dworkin, its President and Artistic Director, Sphinx programs reach over 100,000 students, as well as live and broadcast audiences of over two million annually. Sphinx works to create positive change in the arts field and in communities across the country through a variety of programs organized into four main principles:

**Education & Access**
- Overture (grassroots beginning violin program)
- Sphinx Performance Academy (intensive summer program)
- Classical Connections (in-school integrative curriculum)

**Artist Development**
- National Sphinx Competition for young Black and Latino String players
- Music Assistance Fund (scholarships and fine instruments)

**Performing Arts**
- Sphinx Virtuosi
- Sphinx Symphony Orchestra
- Soloist Program Global Scholars
- Catalyst Quartet
- Harlem Quartet

**Arts Leadership**
- SphinxConnect (the epicenter for artists and leaders in diversity)
- Sphinx Medals of Excellence (identifying extraordinary artists who demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and leadership potential)

As the organization has grown, so has its acclaim. Sphinx has been featured in The New York Times, Newsweek, People magazine, The Detroit Free Press, and on National Public Radio and NBC’s Today show. In addition, the annual Sphinx Competition is broadcast by Detroit Public Television, and syndicated to PBS stations nationwide.

Afa S. Dworkin’s work as the organization’s long time Artistic Director and now President, has also been recognized nationally. She was one of Detroit’s “40 Under 40” by Crain’s Detroit Business, in addition to being a frequent speaker on the importance of inclusion and music education at conferences nationwide, including the League of American Orchestra, Chamber Music America, Americans for the Arts and beyond. Dworkin also serves as faculty for Roosevelt University’s Master’s Program in Performing Arts Administration.

For more information, please visit our website at SphinxMusic.org or call 313-877-9100.
The **Sphinx Virtuosi**, led by the Catalyst Quartet, is one of the nation’s most dynamic professional chamber orchestras. Comprised of 18 of the nation’s top Black and Latino classical soloists, these alumni of the internationally renowned Sphinx Competition come together each fall as cultural ambassadors to reach new audiences. This unique ensemble earned rave reviews from The New York Times during its highly acclaimed debut at Carnegie Hall in December 2004. Allan Kozinn described their performance as “first-rate in every way” and “the ensemble produced a more beautiful, precise and carefully shaped sound than some fully professional orchestras that come through Carnegie Hall in the course of the year.”

The Sphinx Virtuosi have returned to Carnegie Hall annually since 2006 performing to sold-out halls and earning outstanding reviews from The New York Times each year. At once a bridge between minority communities and the classical music establishment, the Sphinx Virtuosi continue to garner critical acclaim during their annual national tours to many of the leading venues around the country.

Inspired by Sphinx’s overarching mission, the Sphinx Virtuosi works to advance diversity in classical music while engaging young and new audiences through performances of varied repertoire. Masterpieces by Bach, Tchaikovsky, Vivaldi and Mozart are performed alongside the more seldom presented works by composers of color, including Coleridge-Taylor Perkinson, George Walker, Michael Abels and Astor Piazzolla, among others.

The four principals of the Sphinx Virtuosi are members of the Catalyst Quartet, which has independently garnered acclaim in performances around the world. Members of the Sphinx Virtuosi have performed as soloists with America’s major orchestras, including the New York Philharmonic, Cleveland, Detroit, Atlanta, Philadelphia, Seattle, and Pittsburgh Symphony Orchestras. Members also hold professional orchestral positions, and several have been named Laureates of other prestigious international competitions, including the Queen Elizabeth and Yehudi Menuhin. Roster members have completed and continue to pursue their advanced studies at the nation’s top music schools, including Juilliard, Curtis, Eastman, Peabody, Harvard, and the University of Michigan. The Sphinx Virtuosi’s first recording was released in 2011 on the White Pine label and features music of Mendelssohn, Sibelius, Gabriela Lena Frank and George Walker.

**Violin I**
Karla Donehew Perez, Concertmaster
Stephanie Matthews
Alex Gonzalez
Hannah White

**Violin II**
Suliman Tekalli, Co-Concertmaster
Rainel Joubert
Meredith Riley
Maria Sanderson

**Cello**
Karlos Rodriguez, Principal
Erica Snowden-Rodriguez
Sterling Elliott
Caleb Vaghan-Jones

**Viola**
Paula Laraia, Principal
Celio Hatton
Drew Alexander Forde
Salwa Bachar

**Bass**
Xavier Foley, Principal
Christopher Johnson
The **CATALYST QUARTET**, prize winners of the 2012 Gianni Bergamo Classical Music Award, is comprised of top laureates and alumni of the internationally acclaimed Sphinx Competition. Known for rhythmic energy, polyphonic clarity, and tight ensemble-playing, the quartet has toured with sold-out performances at the Kennedy Center for the Performing Arts, Chicago’s Harris Theater, the New World Center in Miami, and Carnegie Hall. They have appeared on numerous radio and television broadcasts, including American Public Media’s Performance Today, and have contributed to online and print media including The Strad and Strings magazine. The Catalyst Quartet has held concert residencies at the University of Washington, University of Michigan, Rice University, Cincinnati Conservatory of Music, Pennsylvania State University, In Harmony Project (UK), and the University of South Africa. They serve as principal faculty at the Sphinx Performance Academy, and have been guest artists at Festival del Sole, Great Lakes Chamber Music Festival, Sitka Music Festival, Juneau Jazz and Classics, Juilliard String Quartet Seminar, Strings Music Festival, the Grand Canyon Music Festival, and the Britten-Pears Young Artist Programme. Catalyst Quartet’s debut album *The Bach/Gould Project* (Azica Records) features their own arrangement of J.S. Bach’s “Goldberg Variations” and Glenn Gould’s “String Quartet.” They are also featured on the album STRUM, featuring the string works of Jessie Montgomery.

**HANNAH WHITE**, Fellow Laureate and recipient of the highest merit scholarship at the Academy of Music Institute of Chicago, studies with Almita Vamos and Hye-Sun Lee. Hannah is recipient of the Jack Kent Cooke Scholarship, Isaac Stern Award, Puth Foundation Scholarship, and Farwell Trust Award.

Hannah has soloed with many orchestras including the Cleveland Symphony Orchestra, New World Symphony Orchestra, South Bend Symphony Orchestra, Milwaukee Symphony Orchestra, Ann Arbor Symphony Orchestra, Madison Symphony Orchestra, Sphinx Symphony Orchestra, Buffalo Symphony Orchestra, Dexter Community Orchestra, among others.

Hannah has won First Place at numerous competitions including: Sphinx Competition Junior Division, St. Paul String Quartet Chamber Competition, Milwaukee Symphony Orchestra Young Artists, Jules M. Laser Chamber Competition, Music Teachers National Association (MTNA) at the National, Regional, and State Level, Madison Youth Concerto Competition, Milwaukee Youth Symphony Orchestra Senior Symphony Concerto Competition, Chinese Fine Arts Music Competition, Grandquist Competition, Sejong Competition, twice, Walgreens National Concerto Competition, DePaul Competition, Milwaukee Symphony Orchestra Bach Double Competition, among others.

In addition, Hannah has received top prizes at M-Prize International Chamber Competition, Fischoff Chamber Competition, Barnett Chamber Competition, American String Teachers Association Competition, Discover Chamber Competition, and was Semi-Finalist at Cooper International Competition and Stradivarius International Competition.

This concert is a **Bullock Performance Institute** (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; WMUK National Public Radio; the Western Michigan University College of Fine Arts and School of Music; and WMU’s chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.
“LATIN VOYAGES: VIAJES LATINOS” compiled by Afa S. Dworkin, President and Artistic Director, The Sphinx Organization, with contributions by Adriana Acosta.

“Latin Voyages: Viajes Latinos” takes the listener on a journey, a quest from the tantalizing Argentine tango to the nocturnal imagery of Mexico, along with a tribute to the great Piazzolla. We invite you to explore the exciting palette of the string medium through the prism of renowned composers of Latin heritage as well as those heard more seldom. Celebrate the intricate mosaic of sounds and colors that pay homage to our vastly diverse heritage through music!

ASTOR PIAZZOLLA, born in Mar Del Plata, Argentina, was an only child to his two parents. In 1925, the family relocated to New York City until 1936. At the age of eight he was given his first bandoneon his father purchased for him at a pawn shop in 1929. After a year of studying the instrument with Andres D’Aquila, Piazzolla made his first record, Marionette Spagnol, a phonograph disk recorded in the Radio Recording Studio in New York. In 1933, he studied with Hungarian pianist Bela Wilda. Later, he became friends with Carlos Gardel who was an actor in the movie, “El Dia Que me Quieras”, a highly influential film in the history of Tango.

Piazzolla recorded and published Libertango in 1974. This piece represents a pinnacle in his career as it became the symbol for his departure from Classical Tango to Tango Nuevo. Originally performed on the bandoneon, this arrangement by Thomas Kalb, German conductor, pianist and bassoonist, is set for a chamber string ensemble. We invite you to listen for the exquisite melodic lines, and robust rhythms: the piece demands consummate musicianship from its performers while simultaneously being beautifully accessible to the audience.

Born in Mexico City, Mexico, JAVIER ÁLVAREZ FUENTES, is known for his ability to combine musical styles from around the world, unusual instrumentation, and new music technologies. Hailed by celebrated composer John Adams, “The music of Javier Alvarez reveals influences of popular cultures that go beyond the borders of our own time and place.”

Álvarez studied composition and clarinet with Mario Lavista before moving to the United States in the early 1980’s. Later, he moved to Great Britain for his studies, where he attended the Royal College of Music and the City University in London. Before writing Metro Chabacano, he wrote an electroacoustic work for tape and maracas in 1984 and named it Temazcal.

Metro Chabacano (chabacano – “apricot” in Mexican Spanish) was commissioned in 1988 for Cuarteto Latinoamericano by Marcos Limenez. The piece references a train station in Mexico City, punctuated with brief solos from each instrument as they showcase the rhythmical insistence of repetitive eighth notes. Sounds simplistic? Deceptively so…the work is rather rich in its complexity.

CESAR ESPEJO was a Spanish violinist and conductor, who sadly, remains obscure in today’s world of musical literature. He authored a plethora of works, mostly for the violin, including a scale book. Espejo identified as a Spaniard, despite the fact that he resided mostly in France. He dedicated his Prélude Ibérique to the incredible violin virtuoso, Henryk Szeryng (1918-1988). The work offers a serious virtuosic challenge for the artist and an absolute treat for the audience. Further, Prélude Ibérique pays homage to the composer’s heritage while audibly connecting with some of the best Spanish compositional traditions preceding his time (Turina, Albeniz, and others). The Prélude is likely inspired by Malagueña, a song by Cuban composer Ernesto Lecuona. The song has since become a standard of sorts, completely outside of its original realm (performed by drum corps and marching bands!). Our inspiration behind programming this work came from a spectacular album Capricho Latino by violin virtuoso of our time and a long-time artistic advisor to Sphinx, Rachel Barton Pine.
HEITOR VILLA-LOBOS was a well-known Brazilian composer whose music meets with prominence to this day. He composed over 2,000 vocal, orchestral, chamber, and instrumental pieces. Villa-Lobos was heavily influenced by elements of European classical folklore and Brazilian folk music, hence the name *Bachianas Brasileiras* to a series of works he created. The arrangement of this popular work by the Catalyst Quartet showcases their individual playing styles; and captures the dynamic piece and transports you to the depths of Brazilian rainforests, with the use of astonishing and moving classical traditions.

Written in 1960s, *La muerte del Ángel* (from a series of ‘angel’ pieces), one of the composer’s most distinctive pieces, this gem has been immortalized by artists of several generations in a variety of instrumental transcriptions. In this work, ASTOR PIAZZOLLA transcends the traditional genre of tango with his innovative sultry style that clearly asserted a new musical language. One can hear a kind of a jazz swing, some wonderful sophistication in the harmonies and beautiful chromatic lines, all of which constitute a new direction that the composer charted for himself, this form, and the genre as a whole.

OSVALDO GOLIJOV grew up listening to the music of Astor Piazzolla, which moved him deeply. As a young person, Golijov studied piano and composition; he studied in Israel as well as the U.S. under such greats as George Crumb, Oliver Knussen, and Lucas Foss.

This incredible masterpiece is inspired by the great Astor Piazzolla, as well as the St. Lawrence String Quartet, a group that is favored by the composer. Tragically, Piazzolla’s terminal illness was the event which precipitated the birth of the slow movement of the work. With the encouragement from the St. Lawrence Quartet, Golijov finished the work in 1996, scoring it specifically for its current instrumental configuration, and preceding the slow movement with a fiery, fast movement.

Following is an excerpt from the liner notes of the magnificent recording by St. Lawrence Quartet, from Golijov himself: “The title is borrowed from a short story on boxing by Julio Cortázar; the idea was to give Piazzolla’s spirit an imaginary challenge to fight one more time (he used to get into fistfights throughout his life). The piece is conceived as an idealized bandoneon. The first movement represents a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song “My Beloved Buenos Aires,” composed by the legendary Carlos Gardel in the 1930s). But Last Round is also a sublimated tango dance. Two quartets confront each other separated by the local bass, with violins and violas standing up as in the traditional tango orchestras…”

ALBERTO GINASTERA composed his *String Quartet No. 2* in 1958. His *Concerto per Corde, Op. 33* (Concerto for Strings) came seven years after, as an adaptation of the quartet for full string orchestra that. The new first movement, Variazioni Per I Solisti, is really a raw-sounding and clearly challenging theme and variations, where soloists lead prominently in a complex dialogue with the orchestra. This is followed by Scherzo Fantastico: Presto, which leaves a listener with a sense of chaos, disorientation, a frantic chase, perhaps. The Adagio Angoscioso explores the concept of sound from a contemplative perspective, paying tribute to the past and incorporating traditional melodic elements. The piece concludes with the Finale Furioso: colorful, rhythmic, almost breathless. This movement showcases folk idioms, changing meters, hidden melodic ideas from preceding movements, all expressed through excellent writing for the string medium (much like Bartok, an inspiration behind much of Ginastera’s work). Get immersed in the ferocious energy of the unyielding rhythm and virtuosic brilliance of the sound.