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Recorded at SYSTEMS TWO Studio in Brooklyn, New York

Recorded by Max Ross

Mixed and Mastered by Engineer Michael Marciano

Mixed and Mastered Pieces by Ugarte by Engineer Bill Moss

Piano: Steinway Model D

Cover Photo: digital enhancement Studio Heinrich-Sanguinetti, Oberlander Group

Acknowledgements

Zulema Lasala (wife of the composer) Angel Lasala

Pablo Williams (grandson of the composer) Alberto Williams

Publisher Melos – Ex Ricordi Americana (Musical Archives)

Carlos Simkin (composer) Centro Cultural Recoleta de la Ciudad de Buenos Aires

Library from the National Conservatory of Music of Buenos Aires “Carlos Lopez Buchardo”

Special thanks to Mr. and Mrs. Peter Goodrich, Concert and Artist Department (Steinway & Sons).



rosa
antonelli,
piano

carlos guastavino
alberto williams
astor piazzolla
floro ugarte
julian aguirre
angel lasala
alberto ginastera

Esperanza

sounds of hope

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TEL: 518.436.8814 FAX: 518.436.0643

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Esperanza

sounds of hope

hope is an idea shared throughout all cultures. In Spanish, the word for hope is **ESPERANZA**. Over the years people from around the world, especially Europe, have come to Buenos Aires, Argentina to make it their home. Although from many diverse cultures, all the newcomers shared the feelings of nostalgia and melancholy because they left their homes and beloved families. These emotions, Ms. Antonelli believes, gave birth to the passion and drama of the tango, among other Argentine music forms.

But the other strong feeling that attracted and drove people to Argentina, especially Buenos Aires, was the thrill of hope—hope for a better life; hope for a new beginning; hope for a new home. These feelings of nostalgia, melancholy and hope were translated by composers through the language of music to their fellow countrymen and now to us. Ms. Antonelli shares the same sentiments, since her personal history reflects both the longing for the old homeland in Italy and the precious ray of hope she has always carried with her. Ms. Antonelli believes that the world today needs hope more than ever. Through this music, her dream is to inspire hope from her heart and share it throughout the world.

The pianist

Argentine pianist **Rosa Antonelli** enjoys an active and varied performance career. Hailed by critics — “...the woman of magic fingers...” (Athens) “...exceptional pianist” (Tel Aviv) — as a leading exponent of Spanish and Latin American music, Ms. Antonelli has premiered the works of important Latin American composers including the Argentine masters Piazzolla, Ugarte, Gianneo, Guastavino, among others, to audiences all over the world. Ms. Antonelli has introduced the *Piano Concerto Op. 20 in F-sharp Minor* by Alexander Scriabin to audiences throughout the Americas.

She has made extensive tours in Europe, Africa, Asia, Latin America and North America performing solo, orchestral, and chamber in many countries including Austria, Germany, Italy, Spain, Belgium, Holland, Netherlands, Israel, Switzerland, Poland, Czech Republic, Russia, Romania, Yugoslavia, Greece, Egypt, Argentina, Brazil, Mexico, Bolivia, Colombia, Chile, and the United States. After her initial tour of Europe in 1987, Ms. Antonelli was then invited in 1990 to tour 20 countries, reestablishing her presence in Europe, Asia and Africa.

Ms. Antonelli has been sponsored by government organizations such as The Office of the President, The Ministry of Culture, and The Ministry of Foreign Affairs in Italy, Germany, Egypt, Argentina, Chile, Colombia, Brazil, and other Latin American countries.

In addition she has been sponsored by cultural organizations including the Chopin Society (Warsaw, Poland), Italo-IberoAmerican Institution (Rome, Italy), the Alex Vries Foundation (Brussels, Belgium), the José Martí Cultural Center (Amsterdam, Netherlands), International Artistic Center Athenaeum (Athens, Greece), Collegium Musicum di Latina (Rome, Italy), Socrea Society (Milan, Italy), Conservatorio di Musica di Latina (Rome, Italy), Accademia Musicale San Pietro a Majella and Institute Francais (Naples, Italy), Municipal Cultural Center of Buenos Aires (Buenos Aires, Argentina), Center for Graduate Professors of the National Conservatory of Music, Carlos Lopez Buchardo (Buenos Aires, Argentina), National Cultural Center (Cairo, Egypt), etc.

Among the halls in which Ms. Antonelli has performed have been Milan's Palazzo Visconti, Grenoble Auditorium in Naples, Augustinum Theater of Bonn, Madrid's Ateneo Theater, The Ostrowski Palace (Chopin Society) of Warsaw, Atrium Theater in Prague, Center Hall of Glinka Museum in Moscow,

Boesendorfer Hall in Vienna, Cairo Opera House in Cairo, Casa de Espana in Utrech, Netherlands Radio Holland, Maria Callas Hall in Athens, Cristofori Hall in Amsterdam, Fastlich Auditorium in Tel Aviv, Colon Theater of Buenos Aires, Bogata's Colon Theater, Palacio de Bellas Artes in Mexico City and Steinway Hall, Lincoln Center, Weill Recital Hall at Carnegie Hall in New York City. Many of her concerts have been broadcasted internationally.

Ms. Antonelli has also donated her concerts for many worthy causes including: the *Millennium Tree of Nations* benefit to support the United Nation's Woman's Guild Children's Fund, the Loomba Foundation (International Widows), a recognized organization by the United Nations, American-Italian Cancer Foundation, The Hospitality Committee for United Nations Delegations, etc.

In 1986 Ms. Antonelli received a scholarship from the Government of Spain to participate in the International University Music Program (special field of Piano) in Santiago de Compostela, where she received The Rosa Sabater Award in distinction for her interpretation of Spanish music.

In 1985 and 1986 she received a scholarship from the Leonor Hirsh de Von Bush Foundation to participate as a "Guest of Honor" in the master course offered by Professor Alfonso Montecino, a disciple of Claudio Arrau. She was invited, in 1986, to participate at the Festival of Music in Aspen, Colorado and earned a scholarship to participate at the International Piano Seminar in Pro Arte in Rio de Janeiro, Brazil given by Daisy de Luca, a disciple of Madga Tagliaferro, where she was awarded first prize as the best performer.

A disciple of Roberto Caamano, Ms. Antonelli has also studied with Rosalyn Tureck, Rafael Puyanas, Franco Medori, Lory Walfisch, Manuel Carra, and Alexis Golovine and other notable professors.

She earned a Masters Degree of Superior Professor of Music with Honors (specialty field: Piano) from the National Conservatory *Carlos Lopez Buchardo* in Buenos Aires, where she performed at the foremost artistic and cultural centers including the Colon Theater, The General San Martin Theater, The Cultural Center City of Buenos Aires, The Ricardo Rojas Museum, The Rosario Circle Theater, The Mar de Plata Auditorium, The San Carlos Bariloche City Hall, the National Radio and the National Television Channel 7. Her concerts have been broadcast on several television and radio stations such as LRA National Radio, LS1 City Hall Radio, LS5 Rivadavia Radio and Classical Radio.

As a Professor of Music, Ms. Antonelli was chairwoman of the Piano Department at the Provincial Conservatory of *Music Alberto Ginestera* for ten years. In a public competition in 1994, she unanimously won the position of Professor of the Piano Department at the National University of La Plata in Buenos Aires. In addition to holding lectures and seminars on piano technique and interpretation in various European and Latin American countries, when she came to the United States in 1999 she was invited to join the faculty of the Piano Department of Adelphi University. In 1998 Ms. Antonelli joined the distinguished Roster of Steinway Artists and in 2006 Ms. Antonelli was granted American citizenship because of her government status as "An Artist of Extraordinary Ability."

the music

Carlos Guastavino (1914-2000), one of the great 20th century Argentine composers, was born in Santa Fe. Guastavino wrote extensively for the piano and other instruments but with a particular sympathy for the voice. Much of his piano music is inspired by song and, like Chopin in his Nocturnes, attempts to create a lyrical and singing melody in the right hand. Many of Guastavino's songs took their inspiration from the great Argentine, Spanish and American poets. His music also employs many popular folk melodies of the Argentine Pampas. *La Siesta* is a compilation of three preludes, each describing a different scene but all with refinement and romanticism. *El Patio* evokes the memories and feelings from the "backyard," *El Sauce*, dedicated to the memory of J. Aguirre, depicts the traditional Argentine weeping tree with soft, flowing leaves whispering in the wind, and the third, *Gorriones*, is a vignette about the Argentinean sparrow.

Alberto Williams (1862-1952) was also an Argentinian poet, pianist, conductor, and professor. His first compositions reveal his classical, German and French influences. In 1882 Argentina's government sent him to study music in Paris. When he came back to Buenos Aires in 1889 he gave himself the personal mission of promoting the musical Argentine ambience while retaining the influence of the social and artistic "salon." The Argentinean inspiration is exemplified by the melody of the guitar, the singing of the gauchos and the loneliness of the pampas. He composed a wide variety of works including symphonies, choral and chamber music, lieder, etc. *El Rancho Abandonado* (Abandoned Ranch), composed in 1890, though a modest piece, was in essence a wide projection into the future. This piece is written in the form of a "tonada," and describes a typical country scene and is part of the suite *En La Sierra Op. 32*, which was presented and

played by the composer himself. In performing the work, Williams expressed the nostalgic scenery of the gauchos. *Cancion de Nino* (Children's Song) was written in 1887 when the composer was living in Paris. This piece belongs to the series of the *Cuatro Canciones para Ninos* (Four Children's Songs).

Astor Piazzolla (1921-1992) born in Mar del Plata, Buenos Aires is one of the best known Argentine composers. Piazzolla's reputation continues to grow as people around the world discover his music. He studied in New York City with Bela Wildé; when he came back to Argentina in 1940 with Alberto Ginastera and later with Nadia Boulanger in Paris. Although he is best known for his tangos, Piazzolla composed in all genres—chamber music, piano, and orchestra. His symphony *Buenos Aires*, written in 1951, was premiered in the United States in 1954. He is credited with transforming the traditional tango (originally fusion of habanera and milonga rhythms) by incorporating elements of jazz and classical music and moving it from the dance floor to the concert stage. He wrote these four tangos, *Rio Sena*, *Sentido Unico*, *Milonga del Angel*, and *Chau Paris* around 1960. *Milonga del Angel* is the first in the *Serie del angel* (Angel Series), which describes the quintessential spirit of Buenos Aires. *Chau Paris* was written with mixed emotions when he decided to leave Paris after living and studying there.

Floro Ugarte (1884-1975), an Argentine composer born in Buenos Aires, studied in Paris with Albert Lavignac and received numerous awards. When he returned to Argentina in 1913 he became one of the principal organizers and conductors of the Colon Theatre, The National Society of Music, and the Superior School of Fine Arts of the University of La Plata. His music is known for its emotions, balance and color. In addition to the piano, he composed many works for orchestra and chamber ensemble, all with the thread of romantic inspiration. *Romantico* is the third of five preludes called *Cinco Preludios* composed in 1947. This particular prelude evokes the melancholy and deep-felt impressions of the Argentine countryside. The suite *De mi tierra* (Suite of my Land) composed in 1923, was inspired by the poems of the Argentine writer Estanislao del Campo and was originally written for orchestra. It consists of three parts—the first, in an Animado tempo, captures the motion of weeping willow trees and their shadows depicting a scene of melancholy contentment. The second part, in Lento tempo, describes with dramatic intensity the approaching darkness as night begins to fall. The tempo changes in the last part to Vivace and paints a simple and happy scene inspired by the songs of the native birds. In 1934 Ugarte wrote the second series of *De mi tierra* for orchestra.

Julian Aguirre (1868-1924) was born in Argentina but grew up in Spain after having moved there with his parents. Therefore it is no surprise that he was greatly influenced by Spanish music, especially by composers such as Albeniz, Granados and Falla. When he returned to Buenos Aires at the age of 19, he was struck by the Argentinean landscapes, especially in contrast to European vistas. He musically describes the landscapes and common scenes of a day in the field with simplicity of form. The *Huella Opus 49* for piano solo was premiered in 1917 and dedicated to Arthur Rubenstein. This is Aguirre's most important composition for piano. Its particular expression, strong and virile, holds a poetic inspiration, almost epic with a solid construction. He also wrote chamber and choral music and songs for children. *Aires Criollos* are three delicious miniatures full of grace and bite. They were composed at the end of the last century and each of these pieces is a historic document of the different types of expression of the tango milonga. These pieces were created in a delicate and sophisticated manner.

Angel Lasala (1914-2000) was an Argentinian composer who began his musical career as a pianist but later decided to dedicate his life to composition. He was also a professor at many different musical institutions and wrote several pieces for piano, voice, chamber music, orchestra and opera. *Romancero*, composed in 1970, was the fourth of five preludes that comprised the *Preludios Nacionales*. This piece has a deep romantic inspiration from the lyricism of the pampas, and those close to him have said it was “written with his heart.”

Alberto Ginastera (1916-1983) has earned a reputation as one of the most important composers from Latin America. He studied first at the National Conservatory of Music in Buenos Aires, establishing himself as a “nationalist” and then in New York during the mid-1940's, whereupon he returned to Argentina to teach and compose. He was recognized as a world-renowned composer in 1966 with the United States premiere of his opera *Don Rodrigo*. Circa 1971 he began to explore new developments in music such as serialism and microtones and then later he combined his earlier tonal tendencies with these new elements. The *Tres Danzas Argentinas* (Three Argentinean Dances), written in 1937, represent Ginastera in his nationalistic mode as they depict three different aspects of the life of the gaucho. The first, *Danza del Viejo Boyero*, describes an old man, the second, *Danza de la Moza Donosa*, portrays a lonely and melancholic woman, and the last, *Danza del Gaucho Matrero*, employs the “malambo” folk rhythm to express the rough character of the gaucho.

Esperanza

Sounds of Hope rosa antonelli, piano

Carlos Guastavino (1912-2000)

La Siesta

- | | | |
|---|-----------|--------|
| 1 | El Patio | [3:26] |
| 2 | El Sauce | [3:01] |
| 3 | Gorriones | [4:59] |

Alberto Williams (1862-1952)

- | | | |
|---|---------------------------------------|--------|
| 4 | <i>Cancion de Nino, Op. 13, No. 1</i> | [2:34] |
| 5 | <i>El Rancho Abandonado</i> | [5:02] |

Astor Piazzolla (1921-1992)

Tangos

- | | | |
|---|-------------------|--------|
| 6 | Rio Sena | [4:00] |
| 7 | Sentido Unico | [3:05] |
| 8 | Milonga del Angel | [6:29] |
| 9 | Chau Paris | [4:37] |

Floro Ugarte (1884-1975)

- | | | |
|----|----------------------------|--------|
| 10 | <i>Romantico</i> (prelude) | [2:26] |
| | <i>Suite De Mi Terra</i> | |
| 11 | Animado | [5:25] |
| 12 | Muy Lento | [3:20] |
| 13 | Vivaz | [3:33] |

Julian Aguirre (1868-1924)

Aires Criollos

- | | | |
|----|-----------------------|--------|
| 14 | Andante Moderato | [1:40] |
| 15 | Allegretto | [2:00] |
| 16 | Allegretto Grazioso | [1:55] |
| 17 | <i>Huella, Op. 49</i> | [2:38] |

Angel Lasala (1914-2000)

- | | | |
|----|----------------------------|--------|
| 18 | <i>Romancero</i> (prelude) | [4:09] |
|----|----------------------------|--------|

Alberto Ginastera (1916-1983)

Tres Danzas Argentinas

- | | | |
|----|--------------------------|--------|
| 19 | Danza del Viejo Boyero | [1:34] |
| 20 | Danza de la Moza Donosa | [4:08] |
| 21 | Danza del Gaucho Matrero | [3:34] |

Total Time = 74:26



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