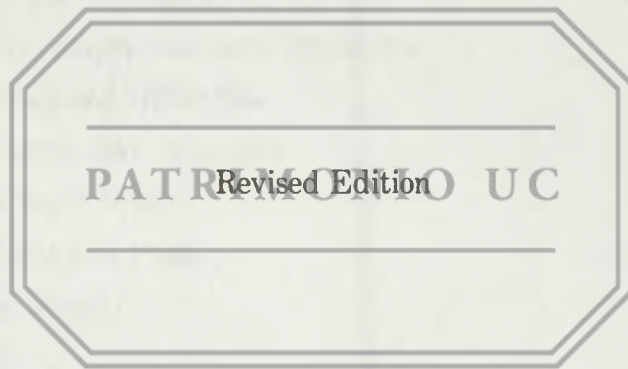


PATRIMONIO UC

Alvaro Linares

Alberto Ginastera

A COMPLETE CATALOGUE



1986

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Biography

- 1916 born 11 April in Buenos Aires
- 1936 enters National Conservatory of Music, after having completed composition courses at the Williams Conservatory
- 1937 completes the ballet *Panambi* op.1; numerous earlier works have since been destroyed by the composer
- 1938 graduates from the Conservatory with a professor's diploma (high honours); *Psalm 150* is his graduation piece
- 1940 the ballet *Panambi*, first performed in the Teatro Colón, 12 July, receives the Premio Nacional and the Premio Municipal
- 1941 joins the faculties of the National Conservatory and the National Military Academy; receives his first international recognition in the form of a commission from Lincoln Kirstein's American Ballet Caravan (which dissolved before the ballet *Estancia* could be staged). On 11 December he marries Mercedes de Toro
- 1942 is awarded a Guggenheim Fellowship to study in the United States, but postpones his trip until after the war
- 1943 *Dances from 'Estancia'* is first performed by the Teatro Colón Orchestra, 12 May
- 1945-47 is removed from his post at the National Military Academy for signing a petition defending civil liberties; travels to the United States (December 1945 to March 1947); at Tanglewood he meets Aaron Copland, who will become a life-long friend
- 1948 organizes Conservatory of Music and Dramatic Arts in La Plata; is instrumental in founding the Argentine Section of the ISCM and is elected its Secretary General
- 1951 performance of *String Quartet No. 1* at ISCM Festival, Frankfurt, marks his first major European success; is appointed to International Music Council (UNESCO)
- 1952 is removed from his post at the Conservatory in La Plata by followers of Peron
- 1953 *Variaciones concertantes* receives its premiere in Buenos Aires (2 June) under the direction of Igor Markevitch, who later includes this work in his conducting course at the Salzburg Mozarteum
- 1954 writes *Pampeana No. 3* on commission from the Louisville Orchestra
- 1956 reinstated as superintendant at the Conservatory in La Plata after the overthrow of Peron
- 1957 elected to the Argentine 'Academia Nacional de Bellas Artes'
- 1958 founds the Faculty of Musical Arts and Sciences at the Catholic University of Argentina and becomes its first Dean; named honorary member of the 'Academia Brasileira de Musica'; *String Quartet No. 2* receives its first performance by the Juilliard Quartet at the First Inter-American Music Festival in Washington DC, 19 April
- 1961 travels to Washington for the first performances of two major works: *Piano Concerto No. 1*, 22 April, and *Cantata para América Mágica*, 30 April

- 1963 begins directorship of the Latin American Center for Advanced Musical Studies at the Instituto Torcuato di Tella in Buenos Aires, where guest teachers for the first year are Aaron Copland, Riccardo Malipiero, and Oliver Messiaen; the *Violin Concerto*, commissioned for the New York Philharmonic's opening season at Lincoln Center, is first performed by Ruggiero Ricci and the Philharmonic conducted by Leonard Bernstein, 3 October
- 1964 is awarded the Order of Arts and Letters by the government of France; *Don Rodrigo*, commissioned by the City of Buenos Aires, has its first performance at the Teatro Colón, conducted by Bruno Bartoletti, 24 July
- 1965 becomes honorary member of the American Academy of Arts and Letters; Nicanor Zabaleta gives the first performance of the *Harp Concerto* with the Philadelphia Orchestra under Eugene Ormandy, 18 February; travels to Berlin at the invitation of the Deutscher Akademischer Austauschdienst
- 1966 *Don Rodrigo* is chosen for the inaugural season of the New York City Opera at its new home at the New York State Theater in Lincoln Center, conducted by Julius Rudel, 22 February
- 1967 first performance of *Bomarzo* by the Opera Society of Washington conducted by Julius Rudel, 19 May; the South American premiere, scheduled for 4 August, is banned by the City of Buenos Aires; Ginastera refuses further performances of his music in Argentina until the ban is lifted
- 1968 receives honorary Doctor of Music Degree from Yale University; receives special citation from the American Academy of Arts and Letters; *Bomarzo* is produced by the New York City Opera, conducted by Julius Rudel
- 1971 marries the Argentine cellist, Aurora Natola, and moves with her to Geneva, Switzerland; from this point on, he accepts no further full-time academic or official appointments and devotes himself to composition; *Beatrix Cenci*, commissioned by the Opera Society of Washington for the opening of the Kennedy Center, is first performed under the direction of Julius Rudel, 10 September
- 1972 *Bomarzo* is finally performed at the Teatro Colón, Buenos Aires, conducted by Antonio Tauriello, and the composer attends as an invited guest of the city
- 1973 first performances of *Piano Concerto No. 2* (Hilde Somer, piano; Indianapolis Symphony) on 22 March, and *Milena* (Phyllis Curtin, soprano; Denver Symphony) on 16 April
- 1974 first performances of *Serenata* (Aurora Natola-Ginastera, cello; Justino Diaz, baritone; Chamber Music Society of Lincoln Center) on 18 January and *String Quartet No. 3* (Benita Valente, soprano; Juilliard String Quartet at Caruth Auditorium in Dallas) on 4 February
- 1975 receives honorary Doctor of Music Degree from Temple University in Philadelphia; first performance of *Turbæ* by the Mendelssohn Club of Philadelphia and the Philadelphia Orchestra conducted by Robert Page, 20 March
- 1976 Swiss Radio marks Ginastera's 60th birthday with broadcasts of *Bomarzo*, *Cello Concerto No. 1* (with Aurora Natola-Ginastera, cello), *Turbæ*, and a performance of *Piano Concerto No. 1* with Barbara Nissman, piano, and the Orchestre de la Suisse Romande; first performances include the string orchestra version of *Glosses* (Festival Casals, San Juan, Puerto Rico) on 14 June and *Guitar Sonata* (Carlos Barbosa-Lima, Washington DC) on 27 November
- 1977 attends festival of his music at Del Mar College, Corpus Christi, Texas on 13 and 14 October
- 1978 first performances of the orchestral version of *Glosses* (National Symphony, Mstislav Rostropovich) on 24 January, and the revised version of *Cello Concerto No. 1* (Aurora Natola-Ginastera, cello; National Symphony, Rostropovich) on 31 January

- 1979 returns to Buenos Aires for a performance of *Cello Concerto No. 1* with Aurora Natola-Ginastera and the Hamburg Philharmonic; attends a performance of the *Violin Concerto* by the Atlanta Symphony, the first of seven works played by that orchestra as a season-long retrospective of his music; first performance of *Sonata for Cello and Piano*, commissioned by the Organization of American States (Aurora Natola-Ginastera; Alice Tully Hall, New York), on 13 December
- 1980 first performance of *Iubilum*, commissioned by the Teatro Colón for the 400th anniversary of the founding of the city of Buenos Aires, 12 April; first performance of *Variazioni e Toccata sopra 'Aurora lucis rutilat'* at the convention of the American Guild of Organists in Minneapolis, 18 June
- 1981 receives the UNESCO-International Music Council Music Prize in Budapest, 1 October; first performance of *Cello Concerto No. 2* in Buenos Aires with Aurora Natola-Ginastera, 6 July; special Composers Portrait concert of his works at the Kennedy Center, Washington, DC, 14 October; the Cleveland Orchestra presents a program of his music as part of its "Great Composers of Our Time" series, 15 and 17 January
- 1982 first performances of *Piano Sonata No. 2* (Anthony di Bonaventura; University of Michigan, Ann Arbor) on 29 January, and *Piano Sonata No. 3* (Barbara Nissman; Alice Tully Hall, New York) on 19 November
- 1983 attends European premiere of *Cello Concerto No. 2* by Aurora Natola-Ginastera, and the Orquesta Nacional de España in Madrid, 29 April; dies in Geneva, Switzerland, 25 June

PATRIMONIO UC

Introduction

I had the privilege of being the wife of one of the leading composers of our time, as well as both his muse and interpreter.

After three years of silence, Alberto Ginastera started composing again in 1971, the time of our meeting and marriage. This new period of composition began with the cantata *Milena*, a collage of the letters of Kafka to Milena which reflected in some way Alberto's own temperament — passionate, yet introverted.

His music began to evolve toward a new humanism and poetry. This development — evident in the *Serenata* op 42, the *Third Quartet* and his great masterpiece, *Turbæ ad Passionem Gregorianam* op 43, which ends with a *Deo Gratias* and a hymn from the 6th century: *Aurora lucis rutilat* — culminates in the *Cello Concerto No. 2*. It was written especially for me as an expression of his wish to create a work which celebrated our union, one of great happiness lasting twelve and a half years. Alberto's music was a precious gift to the twentieth century and his death signified a great loss for the artistic world.

Aurora Natola-Ginastera

★ ★ ★

"To compose, in my opinion, is to create an architecture, to formulate an order and set in values certain structures, considering the totality of its components. In music, this architecture unfolds in time . . . When time has past, when the work has unfolded, a sense of inner perfection survives in the spirit. Only then can one say that the composer has succeeded in creating that architecture."¹

The death of a major figure challenges history to reject easy categories and dismantle myths. For all the immediacy of expression, instrumental virtuosity and outward exuberance associated with his music, Ginastera viewed composition as a slow and painful process of transforming, "en noir sur blanc", his initial mercurial visions into intricately ordered canvases of sound. His meticulous manner and "unflappable, pristine and logical mind, an elegantly furnished Bauhaus mind"², were often made to stand in puzzling contradiction with the unrelieved, dramatic intensity of his music. However, the "tremendous contrast between the outer personality and the inner man", that Aaron Copland once suggested³, appears less marked viewed as characteristic of a noted generation of Latin American artists who were steeped in the values of an emerging and conservative middle class that emulated European trends while, at the same time, seeking to unlock the expressive potential of their own cultural past.

Equally misleading are attempts to divide his output into clearly defined creative periods, as even Ginastera himself had once done. The sense of continuity that compelled him to begin his second opera *Bommarzo* (1967) on the final cluster of *Don Rodrigo* (1964), and to recompose earlier materials in works spanning well over three decades (as with the structural and thematic links between *Pampeana No. 2* (1950) and the *Cello Sonata* (1979)), binds stages in the development of a personal language that retains stylistic consistency while facing the challenge of rapidly changing aesthetics. It is more accurate to view the fifty-four opus-numbered works that represent his total oeuvre (1937-83) as an uninterrupted search for synthesis between the sounds that carry the stamp of his culture and the 20th-century techniques he learned to master with consummate virtuosity.

Of the unadulterated folk idioms that were a trademark of his style between 1937 and 1962, Ginastera retained only distilled traces in compositions written after *Don Rodrigo* (1964), his first opera. Unlike countless other nationalistic composers, however, he sought in the rich rural folk tradition of his country not just thematic materials but something essential in the folk idiom itself that became generative in his own compositional process. The smooth adoption of the 12-tone method in the second movement of the *Piano Sonata*

No. 1 (1952) — a technique he used with uncanny ingenuity in works like the *Violin Concerto* (1963) and *Don Rodrigo* (1964) — was followed by experimentation with indeterminacy in compositions up to and including *Milena* (1971), a cantata for soprano and orchestra based on Kafka texts. Works representing peaks of stylistic synthesis include the *Variaciones concertantes* (1953), the *Cantata para América Mágica* (1960), the opera *Bomarzo* (1967), and works since 1972 in which a new, non-dogmatic constructivism elicited intense freedom and sonic beauty, as in the *String Quartet No. 3* with soprano (1973) and the *Glosses sobre temas de Pau Casals* (1976). As Ginastera abandoned his reliance on folk idioms in the mid 1960s, retaining them only at structural compositional levels, he relied more on larger forms. Music theater attracted him because it provided the vast canvases needed to project increasingly powerful dramaturgical visions that range from the heroic and poetic in *Don Rodrigo* to the surreal and bizarre in *Bomarzo* and *Beatriz Cenci*. Between 1975 and 1983, Ginastera completed seven of the eight movements of what was to be his last work conceived on a monumental scale, *Popul Vuh*, a symphonic fresco based on the creation of the world according to the Mayas and an apotheosis of that elusive pre-Columbian past that nourished his musical imagination intermittently since the earliest ballet *Panambi* (1937).

Consistent with his commitment to an ideal of architectural perfection (leading to obsessive revision of details and delays in publication of works) was an unremitting bond with tradition that ruled out delegation of control of the conception of the work to the performer. Most traditional was his conception of the solo sonata and concerto as vehicles for dramatic contrast and idiomatic instrumental virtuosity. Among these, the works for cello assumed special personal significance during the last twelve years of his life, since they were inspired by, dedicated to, and brilliantly performed by his second wife, Aurora Natola.

Death interrupted his creative journey at the instant when it had reached its most perfect definition. Nonetheless, his powerful musical visions have secured him a lasting place in 20th-century music.

Malena Kuss
North Texas State University, 1986

¹ Alberto Ginastera, "A la découverte d'un compositeur d'aujourd'hui" interview by Luc Terrapon in *Musique Information*, journal of the Jeunesses Musicales de Suisse (8 April 1982)

² Donal Henahan, *The New York Times Magazine* (10 March 1968), 86

³Ibid., 72

Introducción

Tuve el privilegio de haber sido la esposa de uno de los más grandes compositores de nuestra época y al mismo tiempo convertirme en su musa e intérprete.

Después de tres años de silencio, Alberto Ginastera volvió a componer en 1971, desde el instante de nuestro reencuentro y casamiento. Este nuevo periodo se inicia con la Cantata *Milena*, un "collage" de las cartas de Kafka a Milena, que reflejan en cierto modo el carácter de hombre apasionado, pero al mismo tiempo introvertido de Alberto.

Su música va tomando cada vez un cariz cada vez más humanizado y profundamente poético. Esta evolución — evidente en la *Serenata* opus 42, el *Tercer Cuarteto* y su gran obra maestra, *Turbas ad Passionem Gregorianam* opus 43, que concluye con un "Deo Gratias" y un himno del siglo VI que dice: "Aurora lucis rutilat" — para alcanzar el apogeo en el *Concierto N 2 para violoncelo y orquesta*. Este concierto fue escrito especialmente para mí como expresión de su deseo de crear una obra que celebrase nuestra unión, una inmensa y continua felicidad durante 12 años y medio. La música de Alberto es un precioso aporte al siglo XX y su muerte significó una gran pérdida para todo el mundo artístico.

Aurora Natola-Ginastera

★ ★ ★

"Yo soy de la opinión que componer es crear una arquitectura, poner en orden y en valores ciertas estructuras, considerando al mismo tiempo la totalidad del conjunto. En la música, esta arquitectura se elabora en el tiempo. Cuando el tiempo ha pasado, cuando la obra se ha desarrollado, una realidad perfecta sobrevive en el espíritu. Sólo entonces es posible decir que el compositor ha logrado elaborar esta arquitectura."¹

La muerte interrumpió la jornada de Alberto Ginastera en aquel instante — en las palabras de un poeta — "en que había alcanzado su definición mejor," dejando incompleta la trayectoria de su pensamiento en obras que aún vivían en su mente y que ya nunca serán escritas. Y surge, con su desaparición prematura, la necesidad de reconsiderar la compleja esencia de una poética musical de vasto alcance para la estética y teoría musicales del siglo XX que, hasta el momento, ha sido sólo parcialmente investigada. Ya que, trascendiendo la intensidad expresiva, el virtuosismo instrumental, y la exuberancia rítmica asociadas con su música, Ginastera concebía el acto creador como un proceso lento y casi tortuoso de transformar, "en noir sur blanc," sus visiones mercuriales en madejas sintácticas de intrincada factura. Su intelecto pristino y lógico — que un crítico americano comparó con la rigurosa elegancia intelectual de las figuras de la Bauhaus² — y su porte impecablemente metódico, resultaban paradójicos frente a la intensidad desbordante de sus concepciones sonoras. No existe, sin embargo, ese "tremendo contraste entre la personalidad externa y su vida interior," como lo sugirió en una oportunidad Aaron Copland.³ Ambas parecerían menos contradictorias si se situaran en el contexto de una generación de notables artistas argentinos, enraizada en los valores de una clase media conservadora que emulaba a Europa y que, al mismo tiempo, se proponía desencadenar el contenido expresivo de un pasado cultural inexplorado.

Es también inadecuado continuar disociando la obra de Ginastera en períodos estilísticos de características rígidamente delineadas. El sentido de continuidad que lo impulsó a iniciar su segunda ópera *Bomarzo* (1967) con el acorde final de *Don Rodrigo* (1964), y la recomposición de materiales en obras que abarcan casi más de tres décadas (como ocurre con las correspondencias estructurales y temáticas entre la *Pampeana No. 2* (1950) y la *Sonata para Cello* (1979) fusionan etapas en la elaboración de un lenguaje personal que retiene consistencia estilística ante la necesidad de internalizar rápidos

cambios estéticos. Más objetivo y preciso es considerar las cincuenta y cuatro composiciones que representan su obra completa (1937-1983) como una búsqueda ininterrumpida de síntesis entre las fuentes folklóricas que forjaron su lenguaje y definen la identidad de su cultura, y las técnicas del siglo XX que Ginastera aprendió a manipular con consumado virtuosismo.

De los elementos folklóricos que caracterizaron su estilo entre 1937 y 1952, Ginastera retuvo sólo rasgos estructurales en obras posteriores a *Don Rodrigo* (1964), su primera ópera. En la música tradicional argentina, sin embargo, Ginastera no buscó solamente inspiración temática — como lo hicieron tantos otros compositores del período nacionalista — sino aquellos rasgos esenciales de los gestos folklóricos que él transformaría en células generadoras dentro de la evolución de su propio lenguaje. A la adopción del método dodecafónico en el segundo movimiento de la *Sonata para Piano No. 1* (1952) — un método que Ginastera incorporó con ingenio magistral en obras como el *Concierto para Violín* (1963) y *Don Rodrigo* (1964) — sigue un período de experimentación con técnicas aleatorias en obras que incluyen la cantata *Milena* (1971) para soprano y orquesta sobre textos de Kafka. Entre las obras que representan una culminación de diferentes procesos de síntesis cabe mencionar las *Variaciones concertantes* (1953), la *Cantata para América Mágica* (1960), la ópera *Bomarzo* (1967), y composiciones de la década del setenta, en que un nuevo constructivismo anti dogmático educa una libertad interior de concentrada intensidad poética, como en el *Cuarteto para Cuerdas No. 3 con soprano* (1973) y las *Glosses sobre temas de Pau Casals* (1976). A mediados de la década del sesenta, y coincidiendo con la retención de elementos de derivación folklórica sólo a niveles estructurales, Ginastera comienza a explorar formas de mayores dimensiones. La ópera lo atrae porque sólo la magnitud de este género puede ahora contener y proyectar una progresiva intensificación de sus visiones dramáticas, que fluctuarán entre lo heroico y poético en *Don Rodrigo*, hasta lo surreal, alucinante y fantástico en *Bomarzo* y *Beatrix Cenci*. Entre 1975 y 1983, Ginastera completó siete de los ocho movimientos de lo que sería su última obra de vastas proporciones, el *Popol Vuh*, un fresco sinfónico basado en la creación del mundo Maya y otra apoteosis de ese elusivo pasado pre-colombino que inspiró la *Cantata para América Mágica* y nutrió su imaginación musical intermitentemente desde la composición de su primer ballet *Panambi* (1937).

Consistente con ese ideal de perfección interna, que lo impulsaba a revisar detalles en sus obras hasta el punto de posponer indefinidamente la publicación de muchas de ellas, fue su rechazo de toda estética que delegara control de la concepción de la obra al ejecutante, revelando con esta actitud un vínculo inalienable con la tradición clásica europea que se manifiesta tal vez más claramente en su concepción de la forma. Es especialmente en la sonata y el concierto — formas concebidas como vehículos no sólo de contraste dramático sino, especialmente, de virtuosismo instrumental genuinamente idiomático — en que el compositor retiene su pasado romántico. Entre éstas, las obras para cello asumieron para Ginastera un profundo significado personal durante los últimos doce años de su vida, ya que fueron inspiradas, dedicadas y, siguen siendo, brillantemente ejecutadas por su segunda esposa Aurora Natola.

La fascinación de Ginastera con la permanencia que representan las rocas de Bomarzo no es fortuita. El círculo de su vida, como la del Duque, se ha cerrado. Y, en el tiempo, sobreviven la perfección de su síntesis y la convicción de su mensaje. Pero, en última instancia, es el equilibrio clásico que rige el orden interno de sus obras lo que asegura su permanencia entre las figuras seminales de la música del siglo XX.

Malena Kuss
North Texas State University, 1986

¹ Alberto Ginastera, "A la découverte d'un compositeur d'aujourd'hui", entrevista por Luc Terrapon en *Musique Information*, periódico oficial des Jeunesses Musicales de Suisse (April 8, 1982)

²Donal Henahan, *The New York Times Magazine* (Marzo 10, 1968), 86

³Ibid., 72

Operas

Don Rodrigo op.31

1963-64

OPERA IN THREE ACTS AND NINE SCENES

Duration: 104 mins

Libretto in Spanish by Alejandro Casona. German translation by H H Steves.
French translation by Carlos Tuxen Bang.

"to my wife, companion and collaborator"

Commissioned by the City of Buenos Aires

First performance: 24 July 1964 Teatro Colón, Buenos Aires

Conductor: Bruno Bartoletti Producer: Jorge Petraglia Designer: Leal Rey

Soprano, Mezzo-soprano, Tenor, Baritone, Bass, 6 small roles, 2 children's roles, Chorus
3(I=af1,III=picc).3(III=corA).3(III=bcl).3(III=dbn)—6.4.4.1—timp.perc(6): 3 SD/3 crot/3 tgl/
3 susp.cym/2 cym/BD/25 bells/3 tam-t/ratchet/whip/tamb/2 small anvils/xyl/glsp—celesta—
mandoline—harp—strings

On stage: 8(4)horns and 8(4)trumpets

Vocal score and libretto (Spanish/English*) on sale. Full score, vocal score, and parts for hire.

Bomarzo op.34

1966-67

OPERA IN TWO ACTS AND FIFTEEN SCENES

Duration: 160 mins

Libretto in Spanish by Manuel Mujica Láinez. German translation by Ernst Roth.
English translation by Lionel Salter.

"to Mr and Mrs Hobart Spalding, with love"

Commissioned by Hobart Spalding for the Opera Society of Washington

First performance: 19 May 1967 Washington, DC Conductor: Julius Rudel

Producer: Tito Capobianco Scenery: Ming Cho Lee Costumes: Jose Varona

Soprano, Mezzo-soprano, Alto, Alto or Tenor, Tenor, 4 Baritone, Bass, children(spoken),
Mime, Dancer,Chorus

2(II=picc).2(II=corA).2(II=Bb,cl).2(II=dbn)—3.3.3.0—timp.perc(3)—harpsichord—piano
(=celesta)—mandoline—harp—strings(principal viola=viola d'amore,principal cello=viola da
gamba)

perc 1: xyl/bells/3 crot/3 susp.cym/5 bongos/laiiro/5 cowbells/tamb/2 thin metal sheets/small
wood wind chimes

perc 2: glsp/3 tgl/3 tam-t/5 tom-t/5 tpl.bl/tamb/jingles/whip/medium wood wind chimes

perc 3: bells/8 small susp.cym/3 low Chinese gongs/SD with snare/SD without snare/TD/BD/
5 wdbl/tamb/large wood wind chimes/ratchet/hyoshigi

Libretto (Spanish/English, German) on sale. Full score, vocal score, and parts for hire.

Beatrix Cenci op. 38

1971

OPERA IN TWO ACTS AND FOURTEEN SCENES

Duration: c90 mins

Libretto in Spanish by William Shand and Alberto Girri. French translation by
Carlos Tuxen Bang.

"to the Morris and Gwendolyn Cafritz Foundation, Mrs Morris Cafritz, President,
in grateful appreciation"

Commissioned by the Opera Society of Washington for the Opening of the John F Kennedy
Center for the Performing Arts

First performance: 10 September 1971 Washington, DC Conductor: Julius Rudel

Producer: Gerald Freedman Costumes: Theoni Aldredge Scenery: John Conklin

Choreography: Joyce Trisler

Soprano, Mezzo-soprano, 2 Tenor, 2 Baritone, 3 Bass, Chorus

3(III=picc).3(III=corA).3(III=bcl).2.dbn—4.4.4.1—timp.perc(3): glsp/vib/bells(3 sets)/xyl/
wood wind chimes/3 flexatones/3 Chinese gongs/Javanese gong/susp.crash cym/BD/SD/5 bongos/
5 congas/5 tom-t/cowbells/tamburo/tgl/tamb/wdbl/tam-t/whip/ratchet/crots/tpl.bl—celesta—
organ—mandoline—harp—strings

Libretto (Spanish/English*) on sale. Full score, vocal score, and parts for hire.

* non-singing translation

Ballets

Panambí op.1

1935-37

BALLET IN ONE ACT BY FELIX L. ERRICO

Duration: 35 mins

First performance: 12 July 1940 Teatro Colón, Buenos Aires Conductor: Juan José Castro
Choreography: Margarita Wallman Designer: Héctor Basaldúa

3.picc.3.corA.3.bcl.3.dbn—4.4.3.1—timp.perc(6):xyl/tamb/SD/cyms/susp.cym/tam-t/3 BD/claves—
2 harps—piano—celesta—strings—female choir

Piano reduction, full score, and parts for hire.

Estancia op.8

1941

BALLET IN ONE ACT AND FIVE SCENES, BASED ON ARGENTINE COUNTRY LIFE
"to Lincoln Kirstein"

Duration: 35 mins

Commissioned by Lincoln Kirstein for the American Ballet Caravan

First performance: 19 August 1952 Teatro Colón, Buenos Aires
Conductor: Juan Emilio Martini Choreography: Michael Borowski Scenery: Dante Ortolani

1(=piccII),picc.2.2.2—4.2.0.0—timp.perc(5):xyl/tgl/tamb/cast/cyms/TD/BD/SD/tam-t—piano—
strings—baritone voice

Piano reduction on sale. Piano reduction, full score, and parts for hire.

Works for Orchestra

Panambí op.1a

1935-37

SUITE FROM THE BALLET

Duration: 12 mins

1. Claro de luna sobre el Paraná (Moonlight on the Paraná)
2. Invocación a los espíritus poderosos (Invocation of the Powerful Spirits)
3. Lamento de las doncellas (Lament of the Maidens)
4. Fiesta indígena — Ronda de las doncellas — Danza de los guerreros (Native Festival —
Round-dance of the Maidens — Dance of the Warriors)

First performance: 27 November 1937 Buenos Aires Teatro Colón Orchestra
conducted by Juan José Castro

3.picc.3.corA.3.bcl.3.dbn—4.4.3.1—timp.perc(6):SD/cyms/tam-t/tamb/tgl/xyl/susp.cym/3 BD/
claves—celesta—2 harps—piano—strings

Pocket score on sale. Full score and parts for hire.

Dances from the Ballet 'Estancia' op.8a

1941

1. Los trabajadores agrícolas (The land workers)
2. Danza del trigo
3. Los peones de hacienda (The cattle men)
4. Danza final (Malambo)

Duration: 12 mins

"to Lincoln Kirstein"

First performance: 12 May 1943 Buenos Aires Teatro Colón Orchestra
conducted by Ferruccio Calusio

1(=piccII),picc.2.2.2—4.2.0.0—3 timp.perc(5):tgl/tamb/cast/TD/cyms/BD/SD/tam-t/xyl—
piano—strings

Full score and pocket score on sale. Full score and parts for hire.

NB: an arrangement by David John for Symphonic Band of *Danza final* is also available on sale.

Obertura para del 'Fausto' Criollo op.9

1943

(Overture to the Creole 'Faust')

Duration: 9 mins

First performance: 12 May 1944 Santiago de Chile Chile Symphony Orchestra
conducted by Juan José Castro

1.picc.2.2.2—4.3.3.1—timp.perc(5):tamb/SD/cyms/BD/xyl—harp—piano—strings

Full score and pocket score on sale. Full score and parts for hire.

Ollantay op.17

1947

THREE SYMPHONIC MOVEMENTS

Duration: 15 mins

"to Erich Kleiber, affectionately"

First performance: 29 October 1949 Buenos Aires Teatro Colón Orchestra
conducted by Erich Kleiber1. Paisaje de Ollantaytambo (Landscape of Ollantaytambo) 2. Los guerreros (The warriors)
3. La muerte de Ollantay (The death of Ollantay)2.picc.2.corA.2.bcl.2—4.3.3.1—timp.perc(4):BD/xyl/3 Indian drums/maracas/tamb/SD/
cym/tam-t/tgl/TD—harp—piano(=celesta)—strings

Full score and pocket score on sale. Full score and parts for hire.

Variaciones concertantes op.23

1953

FOR CHAMBER ORCHESTRA

Duration: 21 mins

"to Mrs Leonor H de Caraballo and to Mr Igor Markevitch as testimony of
deep gratitude and friendship"

Commissioned by the "Asociación Amigos de la Música de Buenos Aires"

First performance: 2 June 1953 Buenos Aires Asociación Amigos de la Música Orchestra
conducted by Igor Markevitch

2(II=picc).1.2.1—2.1.1.0—timp—harp—strings

Full score and pocket score on sale. Full score and parts for hire

Pampeana No. 3 op.24

1954

SYMPHONIC PASTORAL IN THREE MOVEMENTS

Duration: 17 mins

1. Adagio contemplativo 2. Impetuosamente 3. Largo con poetica esaltazione

"to Robert Whitney and the Louisville Orchestra"

Commissioned by the Louisville Symphony Orchestra

First performance: 20 October 1954 Louisville Symphony Orchestra
conducted by Robert Whitney3(III=picc).2(II=corA).2.2—4.3.3.1—timp.perc(2): xyl/tamb/SD/TD/cyms/BD/tam-t—
harp—piano(=celesta)—strings

Full score and pocket score on sale. Full score and parts for hire.

NB: the third movement (5 mins) is optional

Music from Bomarzo

1967

SUITE FROM THE OPERA

Duration: 25 mins

Text in Latin

First performance (version with chorus): October 1970 University of Michigan, Ann Arbor
conducted by Theo AlcantaraFirst performance (revised version): 17 December 1970 San Antonio Symphony
conducted by Julius Rudel2(II=picc).2.3(II=E , bcl).2(II=dbn)—3.3.3.0—timp.perc(3)—mandoline—harp—harpsichord—
piano(=celesta)—strings—optional soprano instead of clarinet III
perc 1: 6 bells/xyl/3 crot/3 susp.cym/5 bongos/5 cowbells/tamb/guñro/wood wind chimes/tom-t
perc 2: glsp/3 tgl/3 tam-t/5 tom-t/5 tpl.bl/jingles/3 gongs/tamb/wood wind chimes
perc 3: 6 bells/3 susp.cym/3 Chinese gongs/SD/BD/ratchet/3 wdbl/cyms/tamb/wood wind chimes

Full score and parts for hire.

Estudios Sinfónicos op.35

1967

SIX STUDIES FOR ORCHESTRA

Duration: 22 mins

1. For a festive mood 2. For winged motions 3. For densities 4. For a single note
5. For microtones and strange sonorities 6. For orchestral virtuosity

"to the Vancouver Symphony Orchestra and its musical director and conductor,
Meredith Davies, with joy and gratitude"

Commissioned by the Vancouver Symphony Orchestra for Canada's Centennial Year, 1968

First performance: 31 March 1968 Vancouver Vancouver Symphony Orchestra
conducted by Meredith Davies

3(III=picc).3(III=corA).3(III=Eb, bcl).3(III=dbn)—4.4.4.0—timp.perc(3)—harp—
piano(=celesta)—strings

perc 1: xyl/vib/3 crot/3 susp.cym/cyms/5 bongos/5 tpl.bl/tamb/small wood wind chimes/t.bells

perc 2: t.bells/3 tgl/3 Chinese gongs/5 congas/SD/TD/BD/5 wdbl/maracas/medium wood wind
chimes

perc 3: glsp/3 small susp.cym/3 tam-t/5 tom-t/SD/cowbells/guïro/small tgl/large wood wind chimes

Full score and parts for hire.

Glosses sobre temes de Pau Casals op.48

1976-77

(Glosses on themes of Pau Casals)

ORCHESTRAL TRANSFORMATION OF OPUS 46

Duration: 15 mins

1. Introducció 2. Romanc 3. Sardanes 4. Cant 5. Conclusió delirant

"to Pau Casals, in memoriam"

First performance: 24 January 1978 National Symphony Orchestra conducted by Mstislav
Rostropovich

3(III=picc).3(III=corA).3(III=Eb, bel).3(III=dbn)—4.3(III=Dtpt or Ftpt).3.1—timp.perc(4)—harp—
piano(=celesta, harmonium)—strings

perc 1: tgl/3 crot/claves/5 tpl.bl/flexatone

perc 2: small susp.cym/large susp.cym/4 cowbells/jingles/2 maracas/flexatone/wdbl/
cassa chiara

perc 3: xyl/sandpaper/tamb/SD/BD

perc 4: glsp/2 tam-t/2 cym/sistrum/jingles/guïro/slide whistle/TD

Full score and parts for hire.

Iubilum op.51

1979-80

SYMPHONIC CELEBRATION

Duration: 11 mins

1. Fanfare 2. Chorale 3. Finale

"to the 400th anniversary of the City of Buenos Aires"

Commissioned by the Teatro Colón for the 400th anniversary of the City of Buenos Aires

First performance: 12 April 1980 Buenos Aires Orchestra of the Teatro Colón
conducted by Bruno D'Astoli

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)—4.4.4.1—timp.perc(4)—harp—celesta—strings

perc 1: tgl/glsp/SD with snare

perc 2: 2 cym/vib/SD without snare

perc 3: 3 tam-t/bells/TD

perc 4: susp.cym/BD

Full score and parts for hire.

Popol Vuh op.44 The Creation of the Maya World

1975-83

1. The Everlasting Night 2. The Birth of the Earth 3. Nature Awakens 4. The Cry of Creation 5. The Grand Rain
6. The Magic Ceremony of Indian Corn 7. The Sun, The Moon, The Stars

Duration: c25 mins

"I dedicate this work with great admiration and deep affection to Eugene Ormandy, musical director, and the Philadelphia Orchestra, who have entrusted me with this commission"

Commissioned by the Philadelphia Orchestra

3(II,III=picc).3(III=corA).3(II=Eb,III=bcl).3(III=dbn)—4.4.4.1—timp.perc(4)—harp—piano(=celesta)—strings

perc 1: 5 bongos/5 tpl.bl/maracas/laiiro/susp.cym/xyl

perc 2: 5 congas/5 wdbl/chocalho/reco-reco/small tam-t/marimba

perc 3: 5 tom-t/5 cowbells/metal sistrum/claves/large tam-t/glsp

perc 4: BD/large wood drum/jawbone/cuica/small susp.cym/flexatone

(Only fragments of sketches exist of the concluding movement, The Creation of Man)

Works for String Orchestra

Concerto per corde op.33

1965

(Concerto for Strings)

Duration: 23 mins

1. Variazioni per i solisti 2. Scherzo fantastico 3. Adagio angoscioso 4. Finale furioso
"to Inocente Palacios, who keeps alive the voices of America"

Commissioned by the National Institute of Culture and Fine Arts of Venezuela

First performance: 4 May 1966 — Caracas — Philadelphia Orchestra conducted by Eugene Ormandy

Full score on sale. Full score and parts for hire.

Glosses sobre temas de Pau Casals op.46

1976

(Glosses on Themes of Pau Casals)

FOR STRING ORCHESTRA AND STRING QUINTET "IN LONTANO"

Duration: 15 mins

1. Introducció 2. Romanç 3. Cant 4. Sardanes 5. Conclusió delirant
"to Pau Casals, in memoriam"

Commissioned by the Festival Casals of Puerto Rico and the Puerto Rico Bicentennial Commission

First performance: 14 June 1976 at the Centennial Casals Festival — San Juan de Puerto Rico
Interamerican Youth String Orchestra conducted by Alexander Schneider

Full score and parts for hire.

Works for Solo Instruments and Orchestra

Harp Concerto op.25

1956-65

1. Allegro giusto 2. Molto moderato 3. Liberamente

Duration: 23 mins

"Composed for and dedicated to Edna Phillips"

Commissioned by Samuel Rosenbaum for Edna Phillips

First performance: 18 February 1965 — Nicanor Zabaleta with the Philadelphia Orchestra
conducted by Eugene Ormandy

2(II=picc).2.2.2—2.2.0.0—timp.perc(4)—celesta—strings (8.8.6.6.4)

perc 1: tamb/tgl/tam-t/claves/wdbl/picc.tgl/2 crot

perc 2: SD/4 tom-t/BD/güiro/2 low cencerros

perc 3: 3 susp.cym/TD/3 bongos/whip/SD/maracas/2 high cencerros

perc 4: xyl/glsp

Harp part, harp and piano reduction, and full score on sale. Full score and parts for hire.

Piano Concerto No. 1 op. 28

1961

1. Cadenza e varianti 2. Scherzo allucinante 3. Adagissimo
4. Toccata concertanta

Duration: 25 mins

"to the memory of Serge and Natalie Koussevitzky"

Commissioned by the Serge Koussevitzky Foundation in the Library of Congress

First performance: 22 April 1961 Washington, DC João Carlos Martins with the National Symphony Orchestra conducted by Howard Mitchell

2.picc.2.corA.2.E♭cl.bcl.2.dbn—4.3.3.1—timp.perc(5): 2 crot/tgl/tamb/cast/2 susp.cym/
2 cyms/SD/TD/3 tom-t/tam-t/BD/glsp/xyl—celesta—harp—strings

Pocket score and two-piano reduction on sale. Full score and parts for hire.

Violin Concerto op.30

1963

1. Cadenza e Studi 2. Adagio per 22 solisti 3. Scherzo pianissimo
e Perpetuum mobile

Duration: 28 mins

"I dedicate it, as an expression of my gratitude and deep admiration, to Leonard Bernstein and the New York Philharmonic, and to Ruggiero Ricci, its first soloist"

Commissioned by the New York Philharmonic Orchestra in celebration of its Opening Season in the Lincoln Center for the Performing Arts

First performance: 3 October 1963 New York Ruggiero Ricci with the New York Philharmonic conducted by Leonard Bernstein

2.picc.2.corA.2.E♭cl.bcl.2.dbn—4.3.3.1—timp.perc(6)—celesta—harp—strings

perc 1: wood wind chimes/6 tpl.bl/2 pairs crot/3 tgl/3 bongos/SD/glsp

perc 2: guiro/reco-reco/wdbl/picc.tgl/2 pairs crot/3 susp.cym/2 cyms/BD/3 timbaletas

perc 3: maracas/tamb/claves/2 pairs crot/3 tam-t/3 tom-t/SD/TD

perc 4: xyl/BD

perc 5: marimba/xyl

perc 6: glsp

Full score, pocket score, and violin and piano reduction on sale. Full score and parts for hire.

Cello Concerto No. 1 op.36

1968, rev.1977

1. Adagio molto appassionato 2. Presto sfumato — Trio notturnale
3. Assai mosso ed esaltato — Largo amoroso

Duration: 28 mins

"to Mario di Bonaventura, with fraternal affection"

Commissioned for the Hopkins Center 'Congregation of the Arts' at Dartmouth College by Mario di Bonaventura, Music Director

First performance: 7 July 1968 Dartmouth College Paul Olefsky with the Dartmouth Symphony Orchestra conducted by Mario di Bonaventura

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)—4.4.4.0—timp.perc(3)—celesta—harp—strings
(12.12.10.8.6)

perc 1: 3 crot/3 susp.cym/5 bongos/5 tpl.bl/tamb/SD/xyl/small wood wind chimes

perc 2: 3 tgl/3 Chinese gongs/5 congas/5 wdbl/maracas(small,large)/medium wood wind chimes/
2 cym/TD

perc 3: 3 small susp.cym/3 tam-t/5 tom-t/5 cowbells/guïro/BD/glsp/large wood wind chimes/
cassa chiara

Cello part (edited by Aurora Natola-Ginastera), full score, and parts for hire.

Piano Concerto No. 2 op.39

1972

1. 32 Variaciones sopra un accordo di Beethoven 2. Scherzo per la mano sinistra 3. Quasi una fantasia 4. Cadenza e Finale prestissimo

Duration: 35 mins

"to Hilde Somer"

Commissioned by the Indianapolis Symphony Orchestra for Hilde Somer

First performance: 22 March 1973 Hilde Somer with the Indianapolis Symphony Orchestra conducted by Izler Solomon

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)—4.4.4.1—timp.perc(3)—celesta—harp—strings

perc 1: 3 crot/3 susp.cym/5 bongos/5 tpl.bl/small wood wind chimes/tamb/SD/xyl

perc 2: 3 tgl/3 Chinese gongs/5 congas/5 wdbl/medium wood wind chimes/2 cyms/TD/gisp

perc 3: 3 small susp.cym/3 tam-t/5 tom-t/5 cowbells/large wood wind chimes/güiro/BD/vib

Full score and parts for hire.

Cello Concerto No. 2 op.50

1980-81

1. Metamorfosi di un tema 2. Scherzo sfuggevole 3. Nottilucente 4. Cadenza e Finale rustico

Duration: 32 mins

"to my dear Aurora"

First performance: 6 July 1981 Buenos Aires Aurora Natola-Ginastera with the Buenos Aires Philharmonic conducted by Stanisław Wislocki

3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)—4.3.3.1—timp.perc(3)—piano(=celesta)—harp—

strings(12.12.10.8.6)

perc 1: 5 tom-t/xyl/3 wdbl/crot/wood chimes/susp.cym/2 cyms/jingles

perc 2: 3 congas/vib/3 tpl.bl/güiro/cabaca/frog/susp.cym/sandblock

perc 3: 2 bongos/gisp/3 cowbells/claves/tgl/BD/sandblock/tam-t/jingles/tamb/maracas/chocalho

Full score and parts for hire.

PATRIMONIO UC

Works for Voice and Orchestra

Cantata para América Mágica op.27

1960

FOR DRAMATIC SOPRANO AND PERCUSSION ORCHESTRA

Duration: 25 mins

Text in Spanish from ancient pre-Columbian manuscripts. English translation.

1. Preludio y canto a la aurora (Prelude and Song of Dawn) 2. Nocturno y canto de amor (Nocturne and Love Song) 3. Canto para la partida de los guerreros (Song for the Warriors' Departure) 4. Interludio fantástico (Fantastic Interlude) 5. Canto de agonía y desolación (Song of Agony and Desolation) 6. Canto de la profecía (Song of Prophecy)

"to Paul Fromm"

Commissioned by the Fromm Foundation

First performance: 30 April 1961 Washington, DC Raquel Adonaylo with the National Symphony Orchestra conducted by Howard Mitchell

timp(2 players).perc(11):xyl/marimba/gisp/3 Indian drums/SD/TD/2 BD/6 tpl.bl/7 cyms/2 cowbells/3 tam-t/2 antique cyms/2 bongos/chimes/3 tgl/reco-reco/claves/3 maracas/chocalho/güiro/2 sistra/seashells/sleigh bells/pair of stones—2 pianos—celesta

Full score and pocket score (Spanish/English) on sale. Full score and parts for hire.

Sinfonía 'Don Rodrigo' op.31a

1964

FOR SOPRANO AND ORCHESTRA

Duration: 25 mins

Text in Spanish by Alejandro Casona

1. Musica notturna ed Aria I 2. Musica tragica ed Aria II 3. Musica elegiaca ed Aria III

"I dedicate this work to the Instituto de Cultura Hispánica for its wonderful action on behalf of artistic interchange between Spain and America"

Commissioned by the Instituto de Cultura Hispánica in Madrid for the First Festival of Music of America and Spain

First performance: 30 October 1964 Madrid Sofia Bandin with the Spanish National Orchestra conducted by Rafael Frühbeck de Burgos

4(III,IV=picc).4.4(III=Eb,IV=bcl).4(IV=dbn)—6.4.4.1—timp.perc(6):3 SD/3 crot/3 tgl/3 susp.cym/3 tam-t/2 cym/BD/25 bells/xyl/glsp—celesta—mandoline—harp—strings

On stage: 8(4)horns and 8(4)trumpets

Full score and parts for hire.

Cantata Bomarzo op.32

1964

CANTATA FOR NARRATOR, TENOR OR BARITONE, AND CHAMBER ORCHESTRA

Duration: 26 mins

Text in Spanish by Manuel Mujica Láinez. English translation by Rolando Costa Picazo.

Prose I: El horóscopo (The Horoscope) — Canto I: La anguista metafísica (The Metaphysical Anxiety)

Prose II: El retrato (The Portrait) — Canto II: La búsqueda del amor (In Search of Love)

Prose III: Los monstruos des Sacro Bosque (The Monsters of the Sacred Forest) —

Canto III: Eternidad de Bomarzo (Eternity of Bomarzo)

"to Rosemary and Harold Spivacke, affectionately"

Commissioned by the Elizabeth Sprague Coolidge Foundation for the 13th Festival of Chamber Music in the Library of Congress, in observance of the 100th anniversary of the birth of Mrs Coolidge

First performance: 1 November 1964 Library of Congress, Washington, DC

Robert Stattel (narrator), Robert Murray (baritone) with members of the National Symphony Orchestra conducted by Walter Hendl

1(=picc).1(=corA).1(=Eb, bcl)1(=dbn)—1.1.1.0—perc(2):xyl/3 crot/3 susp.cym/l.bells/3 cowbells/wood wind chimes/guero/5 tom-t/3 tgl/3 tam-t/3 Chinese gongs/5 tpl.bl/5 bongos/SD/BD—harp—harpichord—piano—0.0.2(1=viola d'amore).2.2 (or 6.0.6.6.6)

Full score, vocal score, and parts for hire.

Milena op.37

1971

CANTATA FOR SOPRANO AND ORCHESTRA

Duration: 23 mins

Text in Spanish drawn from Kafka's Letters of Milena Jesenska.

French translation by Osvaldo López Noguero.

1. Praeludium — De los fantasmas (Ghosts) 2. Cantus I — Del amor (On Love)

3. Prosa I — De los sueños (On Dreams) 4. Cantus II — De las cartas (Letters)

5. Prosa II — De celos y desesperanzas (Jealousy and Despair)

6. Cantus Finalis — Del infinito (on the Infinite)

"to President Kenneth Holland, with affection"

Commissioned by the Institute of International Education for its 50th anniversary

First performance: 16 April 1973 Denver Phyllis Curtin with the Denver Symphony Orchestra conducted by Brian Priestman

3(III=picc).3(III=corA).3(III=bcl).Eb cl.3(III=dbn)—4.4.4.1—timp.perc(4)—piano(=celesta)—2 harps—strings

perc 1: wood wind chimes/5 small bongos/xyl/3 susp.cyms/SD/5 tpl.bl

perc 2: medium wood wind chimes/5 large bongos/marimba/SD/5 wdbl/cyms/3 susp.cyms

perc 3: large wood wind chimes/5 congas/glsp/3 Chinese gongs/TD/5 cowbells/crot

perc 4: pair of maracas/5 tom-t/vib/3 tam-t/BD/whip

Full score and parts for hire.

Serenata op.42

1973

FOR CELLO, BARITONE, AND CHAMBER ENSEMBLE

Duration: 30 mins

Text in Spanish from 'Love Poems' by Pablo Neruda

1. Poetico 2. Fantástico 3. Drammatico

"to Aurora"

Commissioned by The Chamber Music Society of Lincoln Center

First performance: 18 January 1974 New York Aurora Natola-Ginastera (cello) and Justino Díaz (baritone) with The Chamber Music Society conducted by the composer

1(=picc).1.1(=bcl).1—1.0.0.0—perc(2)—harp—double bass

perc 1: xyl/vib/2 small susp.cyms/2 medium susp.cyms/3 tam-t/3 wdbl/2 tgl/claves/sandpaper/tamb/glass chimes/small flexatone/toy tin frog

perc 2: glsp/marimba/2 bongos/2 congas/2 tom-t/BD/3 tpl.bl/3 cowbells/2 susp.crot/small maracas/guïro/bamboo chimes/sistra/small flexatone/toy tin frog

Full score and parts for hire.

*Works for Chorus and Orchestra***Psalm 150 op.5**

1938

FOR MIXED CHORUS, BOYS' CHOIR, AND ORCHESTRA

Duration: 18 mins

Text in Latin

"to my beloved parents, on their silver wedding anniversary"

First performance: 7 April 1945 Buenos Aires Teatro Colón Orchestra and Chorus conducted by Albert Wolff

4(IV=picc).3.corA.3.bcl.3.dbn—4.4.3.2—timp.perc(5):BD/cyms/tam-t/glsp/t.bells—celesta—2 harps—piano—strings

Vocal score and choral score on sale. Full score and parts for hire.

Turbæ ad Passionem Gregorianam op.43

1974

FOR THREE GREGORIAN SINGERS (TENOR, BARITONE, BASS-BARITONE),
BOYS (OR TREBLE) CHOIR, MIXED CHORUS, AND ORCHESTRA

Duration: 60 mins

Text from the Vulgate and Liber Usualis

1. Solemnis Introitus in Ierusalem 2. Passio D N Iesu Christi 3. Golgotha

4. Resurrectio D N Iesu Christi

"I dedicate this work to the Mendelssohn Club of Philadelphia and Robert Page, its musical director and magnificent conductor, with all my admiration and affection."

Commissioned by the Mendelssohn Club of Philadelphia for its Centennial Anniversary

First performance: 20 March 1975 The Academy of Music, Philadelphia Chorus of the Mendelssohn Club and the Philadelphia Orchestra conducted by Robert Page

3(III=picc).3.3(III=E♭cl,bcl).3(III=dbn)—4.4(IV=Dtpt).4.1—timp.perc(4)—harp—piano(=celesta)—organ—strings

perc 1: t.bells/3 cyms/5 bongos/5 cowbells/xyl/tamb/flexatone/maracas/whip

perc 2: 6 gongs/5 tom-t/5 wdbl/glsp/rattle/guïro

perc 3: 3 tam-t/large wooden drums/tamb/rattle/whip

perc 4: crot/2 cyms/BD/3 tpl.bl/tgl/rattle

Full score, choral score, and parts for hire.

A Cappella Choral Music

Hieremiae Prophetae Lamentationes op.14

(Lamentations of Jeremiah)

FOR MIXED CHORUS

Text in Latin

1. O vos omnes qui transitis per viam 2. Ego vir videns paupertatem meam

3. Recordare Domine quid acciderit nobis

First performance: 21 July 1947 Asociación Filarmónica, Buenos Aires Lagún Onak Coro

conducted by Juan José Castro

Mercury Music

1946

Duration: 10 mins

Works for Voice and Piano

Dos Canciones op.3

(Two Songs)

Based on poems by Fernán Silva Valdés

1. Canción al árbol del olvido 2. Canción a la luna lunanca

"to Mrs Brígida Frías de López Buchardo"

First performance: 25 August 1939 Buenos Aires Amanda Cetera, soprano, and

Roberto Locatelli, piano

Ricordi Americana

1938

Duration: 4 mins

Cinco canciones populares argentinas op.10

(Five Argentine Folk Songs)

1. Chacarera 2. Triste (Sad Song) 3. Zamba (Samba) 4. Arrorró (Lullaby) 5. Gato (Cat)

"to Maestro Carlos López Buchardo and his wife, Brígida Frías López Buchardo"

First performance: 17 July 1944 Buenos Aires Brígida Frías López Buchardo, soprano,
and Arturo Luzzatti, piano

Ricordi Americana

1943

Duration: 8½ mins

Las horas de una estancia op.11

Based on poems from 'Enumeración de la Patria' by Silvina Ocampo

1. El alba (The Dawn) 2. La mañana (The Morning) 3. El mediodía (Midday)

4. La tarde (The Afternoon) 5. La noche (The Night)

"to Concepción Badía"

First performance: 11 June 1945 Montevideo Estela Baridon, soprano,
and Alba Satalia de Perna, piano

Editorial Argentina de Música

1943

Instrumental Music

Milonga (Canción al árbol del olvido from *Dos Canciones* op.3)

FOR SOLO GUITAR

Arrangement by Domingo Mercado

Ricordi Americana

Duration: 2 mins

Triste Pampeano from *Estancia* op.8

FOR SOLO GUITAR

Transcribed by Celia Salomón de Font

On sale.

Duration 4 mins

Tres Danzas from Estancia op.8

FOR TWO GUITARS

Duration: 10 mins

Transcription by Jorge Martinez Zarata

1. Danza del trigo (Wheat Dance)
2. Idilio crepuscular (Twilight Idyll)
3. Pequeña danza (Little Dance)

On sale.

Triste No.2 from Cinco canciones populares argentinas op.10

FOR CELLO AND PIANO

Arrangement by Pierre Fournier

Ricordi Americana

Duo op.13

1945

FOR FLUTE AND OBOE

Duration: 8 mins

1. Sonata
 2. Pastorale
 3. Fuga
- "to Carleton Sprague Smith"

First performance: 23 February 1947 League of Composers, New York
Carleton Sprague Smith, flute, and Louis Wann, oboe

Mercury Music

Two Dances Nos. 1 & 3 from Suite de Danzas Criollas op.15

FOR SOLO GUITAR

Duration: 3 mins

Arrangement by Carlos Barbosa-Lima

1. Adagietto pianissimo
2. Allegretto cantabile

On sale.

PATRIMONIO UC

Pampeana No.1 op.16

1947

RHAPSODY FOR VIOLIN AND PIANO

Duration: 8 mins

Lento e liberamente ritmato — Allegro

First performance: 21 July 1947 League of Composers, New York
Eunice De Conte, violin, and Héctor Tosar, piano

On sale.

Toccata, Villancico y Fuga op.18

1947

FOR ORGAN

Duration: 12 mins

"to Julio Perceval"

First performance: 21 July 1947 Buenos Aires Julio Perceval

On sale.

Pampeana No.2 op.21

1950

RHAPSODY FOR CELLO AND PIANO

Duration: 9 mins

Lento e rubato — Allegro — Lento ed esaltato — Allegro vivace

"to Edmund Kurtz and Aurora Natola-Ginastera"

First performance: 8 May 1950 Asociación Wagneriana, Buenos Aires
Aurora Natola, cello, and Donata O Colacelli, piano

On sale.

Puneña No.2 'Hommage à Paul Sacher' op.45 1976
FOR SOLO CELLO Duration: 9 mins

1. Harawi 2. Wayne Karnavalito

First performance: 2 May 1976 Zürich Mstislav Rostropovich
Concert in celebration of Paul Sacher's 70th anniversary

On sale (edited by Mstislav Rostropovich).

Sonata for Guitar op.47 1976
Duration: 14 mins

1. Esordio 2. Scherzo 3. Canto 4. Finale

"for Carlos Barbosa-Lima"

Commissioned by Carlos Barbosa-Lima and Robert Bialek

First performance: 27 November 1976 Lisner Auditorium, Washington, DC
Carlos Barbosa-Lima

On sale.

Sonata for Cello and Piano op.49 1979

1. Allegro deciso 2. Adagio passionato 3. Presto mormoroso —
Allegro con fuoco

Duration: 20 mins

"to my beloved Aurora"

Commissioned by The General Secretariat of the Organization of American States

First performance: 13 December 1979 Alice Tully Hall, New York
Aurora Natola-Ginastera, cello, and Samuel Sanders, piano

Fanfare op.51a from *Iubilum* 1980

FOR FOUR TRUMPETS

Duration: 2 mins

"A mon ami Jean-Marie"

First performance: 14 April 1981 Geneva Concert by the Studio de Musique
Contemporaine and Radio Suisse Romande, in honour of the composer's 65th birthday

On sale.

Variazioni e Toccata sopra 'Aurora lucis rutilat' op.52 1980

FOR ORGAN

Duration: 30 mins

"to my dear friend, W Stuart Pope"

Commissioned by the Twin Cities Chapter of the American Guild of Organists

First performance: 18 June 1980 American Guild of Organists National Convention,
Minneapolis, Minnesota Marilyn Mason

In preparation.

Piano Music

Danzas Argentinas op.2 1937

1. Danza del viejo boyero — "to Pedro Sáenz" (Dance of the old cowherd) Duration: 8 mins

2. Danza de la moza donosa — "to Emilia A Stahlberg" (Dance of the sad maiden)

3. Danza del gaucho matrero — "to Antonio De Raco" (Dance of the clever cowboy)

First performance: 27 October 1937 Buenos Aires Antonio De Raco

Durand

Milonga from *Dos Canciones* op.3

(Canción al árbol del olvido)

Duration: 2 mins

Arrangement for piano by the composer

Ricordi Americana

Tres Piezas op.6 1940
(Three Pieces) Duration: 10 mins

1. Cuyana (Argentine) — "to Lía Cimaglia-Espinosa"
2. Nortena (Northerner) — "to Marisa Regules"
3. Criolla (Creole) — "to Mercedes de Toro"

First performance: 16 October 1940 Montevideo Hugo Balzo
Ricordi Americana

Malambo op.7 1940
"to the Uruguayan pianist Hugo Balzo" Duration: 2½ mins

First performance: 11 September 1940 Montevideo Hugo Balzo
Ricordi Americana

Doce Preludios Americanos op.12 1944
(Twelve American Preludes) Duration: 12 mins

1. Para los acentos (Accents)
 2. Triste (Sadness)
 3. Danza Criolla (Creole Dance)
 4. Vidala
 5. En el primer modo pentáfono menor (In the first Pentatonic Minor Mode)
 6. Homenaje a Roberto García Morillo
 7. Para las octavas (Octaves)
 8. Homenaje a Juan José Castro
 9. Homenaje a Aaron Copland
 10. Pastoral
 11. Homenaje a Héctor Villa-Lobos
 12. En el primer modo pentáfono mayor (In the first Pentatonic Major Mode)
- "to Raúl Spivak"

First performance: 7 August 1944 Asociación Wagneriana, Buenos Aires Raúl Spivak
Carl Fischer

Suite de Danzas Criollas op.15 1946
(Creole Dance Suite) Duration: 8 mins

1. Adagietto pianissimo
 2. Allegro rustico
 3. Allegretto cantabile
 4. Calmo e poetico
 5. Scherzando — Coda: Presto ed energico
- "to Rudolf Firkusny"

First performance: 26 July 1947 Buenos Aires Rudolf Firkusny
On sale.

Rondó sobre temas infantiles argentinos op.19 1947
(Rondo on Argentine Children's Folk Tunes) Duration: 3 mins

"to my children, Alex and Georgina"

First performance: 3 May 1949 Buenos Aires Lía Cimaglia Espinosa
On sale.

Piano Sonata No. 1 op.22 1952
Duration: 16 mins

1. Allegro marcato
 2. Presto misterioso
 3. Adagio molto appassionato
 4. Ruvido ed ostinato
- "to Johana and Roy Harris"

Commissioned by the Carnegie Institute and the Pennsylvania College for Women
First performance: 29 November 1952 Pittsburgh International Festival Johana Harris
On sale.

Pequeña Danza from *Estancia* op.8 Duration: 3 mins
Arrangement for piano by the composer (1955)
On sale.

Toccata 1970
RE-CREATION FOR PIANO OF TOCCATA PER ORGANO'
BY DOMENICO ZIPOLI (1716) Duration: 5 mins
"to Adrian Bermann de Hirschler"
On sale.

Piano Sonata No. 2 op.53 1981
1. Allegramente 2. Adagio sereno — Scorrevole — Duration: 12 mins
Ripresa dell'Adagio 3. Ostinato aymarà
"to my dearest friends Dorothy and Mario"
Commissioned by Dorothy and Mario di Bonaventura
First performance: 29 January 1982 University of Michigan, Ann Arbor Anthony di Bonaventura
On sale.

Piano Sonata No. 3 op.55 1982
IN ONE MOVEMENT (Impetuosamente) Duration: 4½ mins
"to Barbara Nissman"
Commissioned by the University of Michigan School of Music, Ann Arbor
First performance: 17 November 1982 Alice Tully Hall, New York Barbara Nissman
On sale.

PATRIMONIO UC

Chamber Music

Cantos del Tucumán op.4 1938
(Songs of Tucumán) Duration: 10 mins

FOR SOPRANO, FLUTE, VIOLIN, HARP, AND TWO INDIAN DRUMS

Based on poems by Rafael Jijena Sánchez (Spanish)

1. Yo nací en el valle (I was born in the valley)
2. Solita su alma (All alone her soul)
3. Vida vidita, vidala (My sweetheart)
4. Algarrobo, algarrobal (Carob Tree, Carob Grove)

"to Mrs Brígida Frías de López Buchardo"

First performance: 26 July 1938 Buenos Aires Brígida Frías de López Buchardo
and chamber ensemble

Ricordi Americana

String Quartet No. 1 op.20 1948
1. Allegro violento ed agitato 2. Vivacissimo Duration: 20 mins
3. Calmo e poetico 4. Allegramente rustico

First performance: 24 October 1949 Asociación Wagneriana, Buenos Aires Mozart Quartet
Pocket score and parts on sale.

String Quartet No. 2 op.26

1958, rev.1968

1. Allegro rustico 2. Adagio angoscioso
3. Presto magico 4. Libero e rapsodico 5. Furioso

Duration: 27 mins

"to Dr Harold Spivacke, director of the Music Section of the Library of Congress"

Commissioned by the Elizabeth Sprague Coolidge Foundation

First performance: 19 April 1958 Coolidge Auditorium of the Library of Congress,
Washington, DC, First Inter-American Music Festival Juilliard Quartet

Pocket score and parts on sale.

Serenata op.42

(see 'Works for Voice and Orchestra')

Quintet op.29

1963

FOR PIANO AND STRING QUARTET

Duration: 20 mins

1. Introduzione 2. Cadenze I per viola e violoncello 3. Scherzo fantastico
4. Cadenze II per due violini 5. Piccola musica notturna 6. Cadenza III per pianoforte
7. Finale

"dedicated affectionately to Mrs Jeanette Arato de Erize and to its first interpreters"

Commissioned by the Mozarteum Argentino for the "Quintetto Chigiano" of Siena

First performance: 13 April 1963 Teatro La Fenice, Venice

XXVI ISCM Festival Chigiano Quintet

Score and parts on sale.

String Quartet No. 3 op.40

PATRIMONIO UC

1973

FOR SOPRANO AND STRING QUARTET

Duration: 25 mins

Text in Spanish from poetry by Juan Ramón Jiménez, Rafael Alberti,
and Federico García Lorca

1. Contemplativo 2. Fantástico 3. Amoroso 4. Drammatico 5. Di nuovo Contemplativo

Commissioned by the Dallas Chamber Music Society and Public Library and dedicated
to the memory of John Rosenfield

First performance: 4 February 1974 Dallas Benita Valente and the Juilliard Quartet

Full score and parts for hire.

To Barbara Hissman

Sonata N° 3

for piano

Opus 55

in one movement

Albert - Ginastera

Impetuosamente $\text{♩} = 138$, sempre P-ff

Facsimile of the opening page of Piano Sonata No.3, Ginastera's last completed work.

Recordings

Bomarzo

Salvador Novoa/Isabel Penagos/Joanna Simon/Claramae Turner/
Chorus and Orchestra of the Opera Society of Washington/Julius Rudel Columbia 32 31006

Canción al árbol del olvido

Phyllis Curtin and Ryan Edwards *Vanguard VRS 1125
Montserrat Caballé and Miguel Zaretti *Vergara 775
Victoria de los Angeles and Geoffrey Parsons DG 2383 389

Cantata para América Mágica

Raquel Adonaylo/Los Angeles Percussion Ensemble/
Henri Temianka Columbia (A)MS-6447

Cinco canciones populares argentinas

Phyllis Curtin and Gregory Edwards *Cambridge CRS 203
Marilyn Richardson and Geoffrey Parsons *World Record Club R 02423

Concerto per corde

Philadelphia Orchestra/Eugene Ormandy *Columbia M-32874

Danzas Argentinas

Alex Blin *Da Camera 93106 (Nos 1 & 2 only)
Barbara Nissman CBS 71107 (complete)

Duo (for flute and oboe)

Samuel Baron and Leonard Roseman Desto 7134
Gretel Shanley and Peter Christ Crystal S-812

Estancia (Dances from the Ballet)

London Symphony Orchestra/Eugene Goossens *Everest 3041
London Symphony Orchestra/Morton Gould Chalfont SDG-301
Varèse-Sarabande VCD-47209

Harp Concerto

Nicanor Zabaleta/ORTF National Orchestra/Jean Martinon DG 2543806

Hieremiae Prophetiae Lamentationes

San Jose State College/William Erlendson *Music Library MLR-7065
Dale Warland Singers/Dale Warland *Augsburg 23-1454

Impresiones de la Puña (for flute and string quartet)

Epelbaum Bahr/Pohjola Quartet Bis 6

Iubilum

Louisville Orchestra/Akira Endo Louisville Orchestra First Edition Records LS779

Malambo (Final Dance from Estancia)

Boston Pops Orchestra/Arthur Fiedler *Polydor 2391 004/DG 2584 004
Alex Blin (solo piano version) *Da Camera 93106

*out of print

Milena

Phyllis Curtin/Denver Symphony Orchestra/Brian Priestman

Desto 7171

Obertura para el 'Fausto' Criollo

Eastman Rochester Orchestra/Howard Hanson

*Mercury SRI-75049

Ollantay

Louisville Orchestra/Jorge Mester

Louisville S-696

Pampeana No. 2

Gabor and Alice Rejto

*Orion 7282

Phillips-Blumenthal Duo

Gasparo 208

Pampeana No. 3

Louisville Orchestra/Robert Whitney

Louisville 545

Argentine National Symphony Orchestra/Victor Tevah

*Angel SLPA 11204

Warsaw Philharmonic Symphony Orchestra/Don Lawrence Mills

*Mace

Panambi (Suite from the Ballet)

London Symphony Orchestra/Eugene Goossens

*Everest 3041

Philharmonia Hungarica/Zoltán Rozsnyai

Real Time RT-2003

Piano Concerto No. 1

Hilde Somer/Vienna Philharmonia Orchestra/Ernst Märzendorfer

Desto 6402

João Carlos Martins/Boston Symphony Orchestra/Erich Leinsdorf

*RCA LSC-3029

Piano Concerto No. 2Hilde Somer/University of California (Irvine) Symphony Orchestra/
Alvaro Cassuto

Orion 76241

Piano Sonata No. 1

Robert Guralnik

*Mace MXX-9085

Terence Judd

Chandos DBR 3001

Maillols

Pianissime 2014

Barbara Nissman

CBS 71107

Santiago Rodriguez

Elan 1202

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DG 2535016 PSI

Piano Sonata No. 2

Santiago Rodriguez

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Quintet

Hilde Somer (piano)/Arnold Black/Alicia Edelberg (violins)/
Jacob Glick (viola)/Seymour Barab (cello)

Orion 76241

Rondó sobre temas infantiles argentinos

Alex Blin
Barbara Nissman

*Da Camera 93016
CBS 71107

Serenata

Carlos Chausson (baritone)/Aurora Natola-Ginastera (cello)/
Theater Chamber Players/Leon Fleischer

Inter-American Musical
Editions OAS-015

Sonata for Cello and Piano

Aurora Natola-Ginastera/Enrique Ricci

Inter-American Musical Editions OAS-015

String Quartet No. 1

Paganini Quartet
Philarte Quartet

*Decca DL-9823
Gasparo S-201

String Quartet No. 2

Juilliard Quartet

*Columbia M-32809

String Quartet No. 3

Jane Bryden (soprano)/Washington Quartet

Inter-American Musical Editions OAS-015

Suite de Danzas Criollas

Alex Blin
Barbara Nissman
Hilde Somer

*Da Camera 93016
CBS 71107
Desto 6426

Toccata, Villancico y Fuga

Richard Ellsasser (organ)

*MGM E3585

Tres Piezas

Raquel Boldorini

Inter-American Musical Editions OAS-004

Twelve American Preludes

Barbara Nissman
Adrian Ruiz

CBS 71107
Genesis 1008

Variaciones concertantes

Boston Symphony Orchestra/Erich Leinsdorf
Minneapolis Symphony Orchestra/Antal Doráti

*RCA LSC-3029
*Mercury MRL 2533

*out of print

Chronological List of Works

Year	Op. Work	Publisher
1934	Piezas infantiles for piano	withdrawn
1934	Impresiones de la Puna for flute and string quartet	withdrawn
1935	Primer Concierto Argentino for piano and small orchestra	withdrawn
1935-37	1 Panambi ballet	B&H
	1a Suite from the ballet Panambi	B&H
1937	2 Danzas Argentinas for piano	Durand
1937	El arriero canta for unaccompanied chorus	withdrawn
1938	3 Dos Canciones (Valdés) for voice and piano	Ricordi
1938	4 Cantos del Tucumán (Sánchez) for flute, violin, harp, and two Indian drums	Ricordi
1938	5 Psalm 150 for mixed chorus, boys' chorus, and orchestra	B&H
1940	6 Tres Piezas for piano	Ricordi
1940	Don Basilio malcasado incidental music	
1940	7 Malambo for piano	Ricordi
1941	8 Estancia ballet	B&H
	8a Dances from Estancia for orchestra	B&H
1941	Doña Clorinda la descontenta incidental music	
1942	Malambo film music	
1942	Symphony No. 1 (Porteña)	withdrawn
1943	9 Obertura para el 'Fausto' Criollo	B&H
1943	10 Cinco canciones populares argentinas for voice and piano	Ricordi
1943	11 Las horas de una estancia (Ocampo) for voice and piano	Argentina Pub Co
1944	12 Doce Preludios Americanos for piano	Carl Fischer
1944	Symphony No. 2 (Elegiaca)	withdrawn
1945	13 Duo for flute and oboe	Mercury
1946	Rosa de América film music	
1946	14 Hieremias Prophetas Lamentationes for mixed chorus a cappella	Mercury
1946	15 Suite de Danzas Criollas for piano	B&H
1947	16 Pampeana No. 1 for violin and piano	B&H
1947	17 Ollantay for orchestra	B&H
1947	18 Toccata, Villancico y Fuga for organ	B&H
1947	19 Rondó sobre temas infantiles argentinos for piano	B&H
1947	La antiguas semillas incidental music	
1948	20 String Quartet No. 1	B&H
1949	Nace la libertad film music	
1950	21 Pampeana No. 2 for cello and piano	B&H
1950	El puente film music	
1952	22 Piano Sonata No. 1	B&H
1952	Facundo, el tigre de los llanos film music	
1953	23 Variaciones concertantes for chamber orchestra	B&H
1953	Caballito criollo film music	
1954	24 Pampeana No. 3 for orchestra	B&H

1954		<i>Su seguro servidor film music</i>	
1956-65	25	Harp Concerto	B&H
1956		<i>Los maridos de mamá film music</i>	
1956		<i>Enigma de mujer film music</i>	
1958	26	String Quartet No.2	B&H
1958		<i>Hay que bañar al nene film music</i>	
1958		<i>Primavera de la vida film music</i>	
1958		<i>El limite incidental music</i>	
1960	27	Cantata para América Mágica for soprano and percussion orchestra	B&H
1960		<i>A Maria el corazón incidental music</i>	
1961	28	Piano Concerto No.1	B&H
1961		<i>La doncella prodigiosa incidental music</i>	
1963	29	Quintet for piano and string quartet	B&H
1963	30	Violin Concerto	B&H
1963-64	31	Don Rodrigo opera	B&H
	31a	Sinfonia 'Don Rodrigo' for soprano and orchestra	B&H
1964	32	Cantata Bomarzo for narrator, tenor or baritone, and chamber orchestra	B&H
1965	33	Concerto per corde	B&H
1966-67	34	Bomarzo opera	B&H
1967	35	Estudios Sinfónicos for orchestra	B&H
1968	36	Cello Concerto No.1	B&H
1970		Toccata (Zipoli-Ginastera) for organ	B&H
1971	37	Milena Cantata for soprano and orchestra	B&H
1971	38	Beatrix Cenci opera	B&H
1972	39	Piano Concerto No.2	B&H
1973	40	String Quartet No.3 (with soprano)	B&H
	(41)	Puneña No.1 for solo flute unfinished)	
1973	42	Serenata for cello, baritone, and chamber ensemble	B&H
1974	43	'Turbae ad Passionem Gregorianam for soloists, mixed chorus, boys' chorus, and orchestra	B&H
1975-83	44	Popul Vuh for orchestra	B&H
1976	45	Puneña No.2 for solo cello	B&H
1976	46	Glosses sobre temas de Pau Casals for string orchestra and string quintet 'in lontano'	B&H
1976	47	Sonata for Guitar	B&H
1977	48	Glosses sobre temas de Pau Casals for full orchestra	B&H
1979	49	Sonata for Cello and Piano	B&H
1980-81	50	Cello Concerto No.2	B&H
1979-80	51	Iubilum Symphonic Celebration for orchestra	B&H
	51a	Fanfare for four trumpets	B&H
1980	52	Variaciones e Toccata sopra 'Aurora lucis rutilat' for organ	B&H
1981	53	Piano Sonata No.2	B&H
1982	55	Piano Sonata No.3	B&H

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