

The Alba Rosa Vietor Concert Series Presents...

Ensemble Illuminations:

A Showcase of Chamber Works by
Alba Rosa Vietor

Sunday, February 14

2:00 PM

Clarke Hall



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Program

Serenade in Pre-Modern Style (1961)

- I. Andante
- II. Allegro

Danza Antica (1960)

Toddler at Play ((1967)

Billy's Prayer (1967)

Suite for Piano, Flute, Violin and Cello (1969)

- I. Molto Moderato
- II. Adagio
- III. Allegro Ritmico

Little Suite (1952)

- I. Prelude
- II. Intermezzo
- III. Subway Station

Ensemble Members

William Brubaker.....Bassoon

Jim Drayton.....Oboe

Luis Fernandez.....Violin

Deborah Fleisher.....Harp

Chin Wan Huang (Danza Antica & Little Suite).....Piano

Jeff Kipperman.....Bass

Maria Letona (Suite).....Piano

Elaine Li.....Violin

Aaron Ludwig.....Cello

Eduardo Martinez.....Piccolo

Rafael Ramirez.....Viola

Cassandra Rondinelli.....Flute

Cliff Sutton.....Percussion

Danielle Woolery.....Clarinet

Alba Rosa Vietor (1889-1979)

Alba Rosa Vietor was born in Milan, Italy, in 1889 and, showing a unique and extraordinary talent, became the youngest student, at age 9, to attend the Conservatorio Giuseppe Verdi. She would continue to study under some of the most distinguished teachers throughout Europe, including Otokar Ševčík, author of Ševčík Violin Studies, a technique book standard among budding violinists. This would lead to a marvelous career as a professional violinist, playing in concert halls throughout Europe and South America, alongside such greats as Camille Saint-Saëns. After years of traveling and adventure as a concert violinist, Alba Rosa accepted a prestigious teaching position at the Conservatorio Argentino in Buenos Aires.

After a few years at the Conservatorio, with a desire to go on a vacation to the United States, Alba Rosa boarded a ship headed to New York, met a Dutchman named Jan Vietor, and never returned to Buenos Aires. She and Mr. Vietor fell in love, started a family in Montclair, New Jersey, and Alba Rosa began building the classical music scene in their community.

As the company Mr. Vietor worked for in the U.S. struggled during World War I, he found work in the Netherlands. To be closer to her husband and to afford the finest education for her children, Alba Rosa relocated to Neuchatel, Switzerland. Now in her 40s, she would begin studying composition. Not long afterwards, and in her 50s, Alba Rosa would move back to Washington, D.C., where her son was attending college, and finally settled down to concentrate on composing.

As a member of the highly esteemed Washington Composers Club, Alba Rosa's works were performed in many noteworthy venues, including The Phillips Gallery, on the same program with composers such as Charles Ives, Aaron Copland, and John Philip Sousa.

Alba Rosa continued to compose until her passing in 1979 at the age of 90. Since then, her compositions have remained in obscurity from the public. However, her son, Hendrik, has reached out to the Frost School of Music at the University of Miami and through their joint efforts, Alba Rosa's music is being revitalized, her fascinating story introduced to new audiences, and her legacy continued.

In Her Own Words:
Commentaries on the compositions from Alba Rosa Vietor

Serenade in Pre-Modern Style (1961)

“The turn of the century. Rules are softening, yet it is still no sin to be romantic. Melodies are still allowed to come out clearly, without the subterfuge of shocking sounds.”

Danza Antica (1960)

“I was thinking of the BCE dancers of Egypt or even dancers during the Roman Empire. Rather conservative style.”

Toddler at Play (1967)

“We are up early this morning. Blue skies and bright sunshine make Billy feel boisterous, gay and noisy. After sometime, rest is called for. Perhaps some comforting, whispering, cuddling... then out we go again.”

Billy’s Prayer (1967)

“After a day of vigorous play, Billy’s bedtime has come. A prayer of thanks is due to the Good Lord who provides for so many good things. Up there somewhere, somehow, an angel seems to accompany his prayer.”

Little Suite (1952)

Prelude – “stately background music for a religious rite.”

Intermezzo – “originally entitled ‘calm,’ as in a pond surrounded by a lovely garden.”

Subway Station – this description was written by Mme Pola Nirenska – “an impression of a subway dancer in a Subway Station in NYC. The tempo reflects the city’s nervousness. Figure comes in, tries to move but cannot keep up the tempo. She breaks down, almost; but the tempo persists. She goes on and eventually breaks down completely. Nevertheless, through this, she rediscovers calm and her own way again, described in a melodious mood that reminds one of the initial agitated mood.”

Thank You

A sincere thank you to everyone who made this program possible:

Hendrik Vietor, Mary van Veen-Vietor, Dean Shelly Berg, Nancy Castleman-Dion, Nilda Pradera, Nancy Zavac and Thuong Vohtang, the Frost School of Music Staff, Ross Harbough, Tian Ying, and the extraordinary musicians at the Frost School of Music.

Mark Your Calendars!!

The Alba Rosa Vietor Concert Series Presents...

Keys through the Millennium:

**A Showcase of 20th Century Piano Works by
Alba Rosa Vietor**

Monday, April 5 8 pm Clarke Hall
Free Admission