

Presented at Carnegie Hall by
Teatro Real/Royal Opera of Madrid

Wednesday, June 26, 2024 at 6:30 PM
Judy and Arthur Zankel Hall

The Eight Seasons by Vivaldi and Piazzolla

Leticia Moreno, Conductor and Violin
Soloists from the Orchestra of Madrid's Teatro Real

ANTONIO VIVALDI
(1678–1741)

Le Quattro Stagioni (The Four Seasons), Op. 8

Concerto No. 1, “La primavera” (“Spring”)

Allegro
Largo e pianissimo
Allegro

Concerto No. 2, “L’estate” (“Summer”)

Allegro mà non molto
Adagio
Presto

Concerto No. 3, “L’autunno” (“Autumn”)

Allegro
Adagio molto
Allegro

Concerto No. 4, “L’inverno” (“Winter”)

Allegro non molto
Largo
Allegro

INTERMISSION

ASTOR PIAZZOLLA
(1921–1992)

Cuatro Estaciones Porteñas (Four Seasons of Buenos Aires) (arr. Leonid Desyatnikov)

Verano Porteño (Buenos Aires Summer)
Otoño Porteño (Buenos Aires Autumn)
Invierno Porteño (Buenos Aires Winter)
Primavera Porteña (Buenos Aires Spring)

Welcome

The Teatro Real, the leading performing and musical arts institution in Spain, is coming back to Carnegie Hall to offer a concert featuring the best soloists from its house orchestra on the occasion of the launch of its American Fellows sponsorship program in New York. Along with these soloists, violinist Leticia Moreno will be in charge of both conducting the musical ensemble and performing in a program that includes Vivaldi's *The Four Seasons* and Astor Piazzolla's *Four Seasons of Buenos Aires*.

Since September 2022, the Teatro Real has conducted a variety of artistic and institutional actions and projects in the US, most notably the concerts of the Teatro Real's house orchestra featuring Sabina Puértolas, with Juanjo Mena conducting at Carnegie Hall in 2022, and with Pablo Ferrández and Esperanza Fernández in Lincoln Center's David Geffen Hall one year later. The Teatro Real is also planning to come back to New York on June 5, 2025, in what will be a prime chance to enjoy the talent of violinist María Dueñas and soprano Saïoa Hernández.

The Teatro Real, which was founded in 1850, can boast of having been flexible and courageous enough to be the only theatre open in Spain after the lockdown caused by the pandemic, and the only one in the world that held its entire season's programming that year. It managed to achieve this with the commitment and steadfast support not only of the Ministry of Culture, the Community of Madrid, and the Madrid City Council, but also of civil society and its audiences, who filled its auditorium night after night. We are pleased to be supported by all of them as we develop a project that seeks excellence and aspires to be an international benchmark.

Our most heartfelt thanks to everyone who has made it possible for this initiative to come to fruition and become an example of a cultural activity designed and made for everyone's enjoyment.

Gregorio Marañón
Chair of the Teatro Real

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García-Belenguer
General Director of the
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Artistic Director of the
Teatro Real

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The Eight Seasons by Vivaldi and Piazzolla

Even though they were composed 250 years apart, the eight seasons of Vivaldi and Piazzolla in this program are also in some ways contemporary works, since the violin concertos comprising Vivaldi's *The Four Seasons* and Piazzolla's new tango emerged on the public scene almost simultaneously in the 1950s. Additionally, thanks to the LP, they both soon became veritable emblems of the Italian Baroque and Argentine tango, respectively.

Antonio Vivaldi's music had begun to seem antiquated back in the 1730s. His signature energetic instrumental style, inspired by the trumpet music from the Bolognese school—whose traces are recognizable in almost all the orchestral tutti from the very first bars of “Spring”—and propelled by the irresistible motricity of its powerful harmonic sequences based on the repetition of brief musical segments in rising and falling cascades, was overshadowed by younger composers like Leonardo Vinci and Pergolesi, successful representatives of the emerging Galant style.

Even though Vivaldi's name continued to appear in different dictionaries and bibliographies throughout the rest of the 18th century, his music quickly fell into oblivion after his death in 1741. In one of the first editions of his memoirs, Carlo Goldoni described him merely as a “famous violinist ... known for his sonatas, especially those called *The Four Seasons*.” However, his musical legacy was totally eclipsed by his reputation as a violin virtuoso and his eccentricities as a priest, with anecdotes such as his purported custom of never letting his rosary out of his hands except when he picked up a pen to compose an opera, or the fact that he once left in the middle of celebrating a mass to write a fugue that had obsessed him.

Vivaldi's works barely survived him, unlike Corelli's concertos and Handel's oratorios, which became enshrined as classics on the British Isles, and Corelli's violin sonatas, which are still in print and are obligatory teaching material in violin lessons even today. However, Vivaldi's collection of 12 concertos called *Il cimento dell'armonia e dell'invenzione*, Op. 8, published in Amsterdam in 1725, which includes the four works in *The Four Seasons*, were a notable exception due to their enthusiastic reception in France, where they became part of the regular repertoire of *concerts spirituels* for several decades. The most celebrated of these concertos—“Spring”—was the subject of numerous adaptations, including the spectacular motet *Laudate dominum* by Michel Corrette (1765).

After the fame of these works was definitively extinguished, Vivaldi's music fell into an utter silence which—given the specific weight of his oeuvre as a whole—could not have lasted longer than the onset of the movement of historically informed performance in around the 1970s or

1980s. Nonetheless, the name of Vivaldi surprisingly reappeared several times in the 19th century within the context of studies of Bach. This is because Johann Nikolaus Forkel, the author of the German composer's first biography, published in 1802, included testimonials from Bach's two oldest children that their father had forged his unique style by transcribing numerous Vivaldi violin concertos during his youth. After 1850, the individual identification of some of the original violin concerto manuscripts that had inspired Bach's works confirmed Forkel's claims, so by the end of the century the Vivaldian origin of six of Bach's transcriptions for harpsichord and two for organ had been confirmed. Currently, this number has risen to 17 concertos for solo harpsichord, four for solo organ, and one for four spinets and string orchestra, most from the *L'estro armonico*, Op. 3 collection.

Recognition of the quality of Vivaldi's music, at that time still limited to expert circles, first came in 1905, when Arnold Schering's *Geschichte Des Instrumentalkonzerts* (*History of Instrumental Concerts*) enthusiastically confirmed that "Vivaldi is as exemplary for the shaping of the violin concerto as Corelli was for that of the sonata." Modern editions of these concertos, primarily limited to the works that had been transcribed by Bach, began to gradually increase until the 1920s, when studies of Vivaldi in his native Italy took off with the wave of patriotism that came in the wake of World War I and the zeal among the musicians from the *generazione dell'Ottanta* (generation of 1880) to revive Italian instrumental music from the classical and Baroque periods. The discovery of 14 volumes of Vivaldi's music at the Collegio San Carlo di San Martino (Monferrato) in 1926, including as many as 140 instrumental works, twenty-nine cantatas, and twelve operas, among others, sped up the exhumation of the Venetian composer's legacy, which reached its peak when a selection of his works (including stage performances of *L'Olimpiad*) was featured in a *settimana Vivaldi* (Vivaldi Week) held at the Accademia Chigiana of Siena in 1939, along with the start of an ambitious project to publish his complete works sponsored by the powerful Ricordi publishing house in 1947.

At the end of the that same year, the violinist Louis Kaufman (who was the concertmaster in more than 500 Hollywood film soundtracks between 1934 and 1948, including *Modern Times*, *Gone with the Wind*, *Wuthering Heights*, and *The Treasure of Sierra Madre*) made the first record of *The Four Seasons* along with conductor Henry Swoboda, harpsichordist Edith Weiss-Mann, and members of the string section of the New York Philharmonic. After this recording was published in early 1948, and benefitting from its original approach to the program, the fame of *The Four Seasons* rose steadily albeit discreetly in the ensuing decade until it became wildly popular in the 1960s with new recordings featuring world-class virtuosos like Ruggiero Ricci and Salvatore Accardo; prominent conductors like Leopold Stokowski, Carlo Maria Giulini, and Leonard Bernstein; and even a big band, the Raymond Fol Big Bag, making it the unfailing icon of Baroque music that it remains today.

Vivaldi's works' leap to popular culture took place just in time for the Argentine composer and bandoneon player Astor Piazzolla to borrow this concept and turn his *Verano Porteño* (*Buenos Aires Summer*), written in 1965, into the first of his *Four Seasons of Buenos Aires*. The piece had been composed as part of the incidental music for the Alberto Rodríguez Muñoz play *Melenita de Oro* and was published on an LP of the same name in 1965. Later, *Otoño porteño* (*Buenos Aires Autumn*) premiered on the album *Adiós Nonino* (1969), and the remaining pieces were released as part of the complete series in the album *En el Teatro Regina* (1970).

On all these records, Piazzolla was accompanied by the Quinteto Tango Nuevo (New Tango Quintet) founded in Buenos Aires in 1960 and comprised of himself on bandoneon, Simón Bajour on violin, Kicho Díaz on double bass, and Horacio Malvicino on electric guitar. The addition of this last instrument in a tango ensemble, which had originated with the Octeto Buenos Aires (Buenos Aires Octet) that Piazzolla had founded in 1955, sparked a huge controversy among tango purists, to such an extent that Malvicino even received death threats.

The novelty of this quintet sprang from the diversity of Piazzolla's musical interests, coupled with his aspiration to integrate three elements: the improvisational freedom of jazz that he absorbed during his childhood in Manhattan's Lower East Side; the tango legacy of Buenos Aires, which he had assimilated during his youth in Aníbal Troilo's orchestra; and the international traditions of classical music—harmony, counterpoint, orchestration—which he had learned during that same period in his classes with Alberto Ginastera. He wove these threads into an artistic project that resulted in a cross between a 1920s ballroom dance band, a Chico Hamilton-Fred Katz modern jazz combo, and a classical quintet that plays chamber music and bossa nova, according to a critique by Robert Shelton published in *The New York Times* after the quintet performed at Philharmonic Hall in 1965.

The stylistic openness of Piazzolla's works and their qualities, halfway between classical composition and popular music, helped the new tango gain popularity among internationally renowned artists from a wide variety of artistic backgrounds, such as Emanuel Ax, Gary Burton, and Yo-Yo Ma. They are joined by the Argentines Daniel Barenboim, Martha Argerich, Damián Bolotín, Néstor Marconi, María José Mentana, and Pablo Ziegler, who have helped further Piazzolla's legacy by commissioning new arrangements and creating new versions of his music.

The purely violinistic qualities of Piazzolla's music explain the interest it has sparked among some of the best solo violinists of our day. These qualities stem from the performative tradition of the tango, which has always developed a distinctive style in which numerous violinists who worked with Piazzolla participated, some of the most prominent being the aforementioned Simón Bajour, Elvino Vardaro, and Fernando Suárez Paz. This tradition encompasses a variety of stylistic, percussive, and noise-

related effects that Piazzolla integrated into a broader and bolder sound concept verging on avant-garde music, which include the “drum,” the “kick,” “sandpaper,” and the “cicada.” The first two are percussive effects; the former achieved through pizzicato and the latter by hitting the violin body. “Sandpaper,” which is made by rubbing the string from the base of the bow behind the bridge, plays a prominent role at the start of *Autumn*. Other effects with curious names include “sweeping with a broom” and different kinds of glissando, like the “whip” and the “dog.”

The version of *Four Seasons of Buenos Aires* for violin and string orchestra that we will hear today, created by the Russian composer Leonid Desyatnikov at the request of Gidon Kremer between 1996 and 1998, is yet another example of the admiration that this Latvian violinist claims to feel for the Argentine maestro. Desyatnikov’s arrangement changes the order of several sections of *Four Seasons of Buenos Aires* and adds 15 brief quotes of Vivaldi’s concertos, thus reinforcing the spiritual bond between two works separated by time yet both celebrating the eternal cycle of life, with the difference that Vivaldi’s does so from the certainties and rootedness of rural societies, while Piazzolla’s does so from the uncertainties and uprootedness of urban life. The composer John Adams expresses this difference in musical terms when he describes how Piazzolla’s harmonic sequences reach their objectives “in the most wrenchingly bittersweet of ways. It is as much as saying that you have finally arrived home, but home is no longer the same. Your house has been razed, and strangers now live in the neighborhood where you once played as a child.”

— Rafael Fernández de Larrinoa

The Artists

Leticia Moreno

Recognized as a truly exciting and versatile violinist, Leticia Moreno “captivates audiences and critics alike with her natural charisma, virtuosity and deep interpretative force.”

She has appeared with the most renowned conductors such as Zubin Mehta, Esa-Pekka Salonen, Paavo Järvi, Vladimir Ashkenazy, Christoph Eschenbach, Yuri Temirkanov, Krzysztof Penderecki, Andrés Orozco-Estrada, Josep Pons, Juanjo Mena, Gustavo Gimeno, Peter Eotvos, and Andrey Boreyko, among others. She has also performed with leading orchestras such as Wiener Symphoniker, St Petersburg Philharmonic Orchestra, Philharmonia Orchestra, Mahler Chamber Orchestra, Washington’s National Symphony Orchestra, The Mariinsky Orchestra, Orchestra del Maggio Musicale Fiorentino, Orchestre Philharmonique de Monte-Carlo, Orchestre Philharmonique du Luxembourg, Academy of St. Martin in the Fields, Simón Bolívar Symphony Orchestra, and is a regular guest with most of the major Spanish orchestras.



Moreno recently premiered Jimmy López Bellido’s new violin concerto *Aurora* with Houston Symphony and Andrés Orozco Estrada to critical acclaim.

In recent seasons, Moreno has made her debut with Helsinki Philharmonic Orchestra and Peter Eötvös, Belgrade Philharmonic Orchestra and Daniel Raiskin, NHK Symphony Orchestra and Paavo Järvi in Tokyo, NCPA Orchestra in Beijing conducted by Vladimir Ashkenazy, as well as Philharmonia Orchestra with Paavo Järvi, Annapolis Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia, Oulu Symphony Orchestra, Porto Symphony Orchestra, at the National Philharmonic of Ukraine, and with George Enescu Philharmonic Orchestra Bucharest. Moreno will also return to the Orquesta Sinfónica Nacional del Perú.

Moreno’s 2023–2024 season will see her debut with Los Angeles Philharmonic, Berkeley Symphony, Gürzenich-Orchester Köln, Bohuslav Martinů Philharmonic Orchestra, Orquesta Sinfónica de Castilla y León, and Serbian RTV Orchestra. Moreno will also return to Orquesta Sinfónica RTVE.

As a keen recitalist and chamber musician, Moreno has collaborated alongside Sol Gabetta, Bertrand Chamayou, Kirill Gerstein, Alexander Ghindin, Lauma Skride, Mario Brunello, Leonard Elschenbroich, Ksenija Sidorova, and Maxim Rysanov.

Moreno released her latest album *Piazzolla* on Deutsche Grammophon, recorded at Abbey Road Studios in London and Emil Berliner Studio in Berlin, with London Philharmonic Orchestra and Andrés Orozco-Estrada. She has also recently recorded two CDs for Universal/Deutsche Grammophon: *Spanish Landscapes*—a study of Spanish music (Sarasate, Lorca, Granados, Falla)—and Shostakovich Violin Concerto No.1 with St Petersburg Philharmonic Orchestra conducted by Yuri Temirkanov.

Moreno studied with Zakhar Bron, Maxim Vengerov, and Mstislav Rostropovich at Escuela Superior de Música Reina Sofía in Madrid, the Hochschule für Musik und Tanz in Cologne and Guildhall School in London, and was the youngest member of the prestigious Alexander von Humboldt-Stiftung. She has won international violin competitions such as Szyryng, Concertino Praga, Novosibirsk, Sarasate, Kreisler, as well as being awarded with the Echo Rising Star.

Born in Spain of Peruvian descent, Moreno has developed strong ties with Latin America, especially with her country of origin where she returns every season to perform, and which has as a corollary her recent world premiere of Jimmy López Bellido's new violin concerto in Houston and Lima.

Moreno plays a 1762 Nicola Gagliano.



Orchestra of the Teatro Real

The Symphony Orchestra of Madrid (OSM) has been the house orchestra of the Teatro Real since it reopened in 1997. Founded in 1903, it premiered at the Teatro Real in Madrid in 1904, conducted by Alonso Cordelás. Maestro Arbós started conducting it in 1905 and remained for three decades, during which he shared the podium with figures the likes of Richard Strauss and Igor Stravinsky. In 1935, Sergei Prokofiev premiered his Violin Concerto No. 2 with the OSM, conducted by Arbós. Since it joined the Teatro Real as the house orchestra, the OSM's musical directors have included Luis Antonio

García Navarro (1999–2002), Jesús López Cobos (2002–2010), and currently Ivor Bolton, along with prominent guest conductors Pablo Heras-Casado and Nicola Luisotti. Gustavo Gimeno will take over as conductor in 2025. In addition to working with the most important Spanish conductors, it has also played under the baton of maestros like Mirga Gražinytė-Tyla, Mark Wigglesworth, Dan Ettinger, Peter Maag, Kurt Sanderling, Krzysztof Penderecki, Mstislav Rostropóvich, Semyon Bychkov, Pinchas Steinberg, Armin Jordan, Peter Schneider, James Conlon, Hartmut Haenchen, Thomas Hengelbrock, Jeffrey Tate, Lothar Koenigs, Gustavo Dudamel, David Afkham, and Asher Fisch. In 2019, the Teatro Real has won the International Opera Award as the best opera theatre in the world, with the Symphony Orchestra of Madrid as its house orchestra. In September 2022, the orchestra debuted at Carnegie Hall with Juanjo Mena as the musical director. osm.es.

Violins

Rubén Mendoza
Shoko Muraoka
Yoshiko Ueda
Margarita Sikoeva
Laurentiu Grigorescu
Felipe Rodríguez
Beatrice Cazals
Yuri Rapoport

Violas

Cristina Regojo
Leonardo Papa
Oleg Krylnikov

Cellos

Dragos Balan
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