

Concerts
from the
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2001–2002



The McKim Fund
The Carolyn Royall Just Fund
in the Library of Congress

THE PAQUITO D'RIVERA ENSEMBLE
with REGINA CARTER, *Violin*
MARIA PICCININI, *Flute*
BRENDA FELICIANO, *Soprano*

Friday, May 31, 2002
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building

The McKim Fund in the Library of Congress was created in 1970 through a bequest of Mrs. W. Duncan McKim, concert violinist, who won international prominence under her maiden name, Leonora Jackson, to support the commissioning and performance of chamber music for violin and piano.

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Friday, May 31, 2002, at 8 p.m.

THE PAQUITO D'RIVERA ENSEMBLE

Paquito D'Rivera, *Saxophone and Clarinet*

Diego Urcola, *Trumpet*

Alon Yavnai, *Piano*

Oscar Rogelio Stagnaro, *Bass*

Mark Walker, *Drums*

with special guest artists

Regina Carter, *Violin*

Maria Piccinini, *Flute*

Brenda Feliciano, *Soprano*

Program

World Premiere

Paquito D'Rivera's

FIDDLE DREAMS

for Violin and Piano

Commissioned by the McKim Fund in the Library of Congress

Gran Danzon (The Bel Air Concerto)

*Commissioned and premiered by the National Symphony Orchestra,
conducted by Leonard Slatkin, February 2002*

Written for Maria Piccinini

Performed in the piano version

Panamericana Suite

*Commissioned by Jazz at Lincoln Center As of Now
series and premiered at Alice Tully Hall, February 2000*

Music by Paquito D'Rivera Lyrics by Annie Colina

Song for Peace

*Commissioned by the New York Festival of Song Meet the
Composer series/Songbook for a New Century and premiered at the Kaye
Playhouse at Hunter College, New York, on March 22, 2001*

Music by Paquito D'Rivera Lyrics by Annie Colina

There will be one intermission.

About *Fiddle Dreams*

"There are only two kinds of music: good and bad," said the great Duke Ellington, trying to get away from the useless divisions so often applied to musical genres. But to be realistic, very few musicians from both sides of the border are prepared technically and idiomatically to go back and forth across the line between the classical and the jazz worlds.

Conceived in the form of a traditional violin-piano format but using some elements of be-bop and Latin American music, *Fiddle Dreams* pretends to eliminate those stylistic barriers, combining the virtuoso approach of classical soloists with the improvisational skills and sense of swing inherent to jazz players.

Paquito D'Rivera

The Performers

Born in Havana in 1948, PAQUITO D'RIVERA was a child prodigy who played the clarinet and the saxophone and performed with the Cuban National Symphony Orchestra at a very early age. He entered the Havana Conservatory at age twelve, where he studied clarinet, composition, harmony, and "everything else." In 1965, with pianist Chu Chu Valdez, he founded the renowned Orquesta Cubana de Musica Moderna. Eight of its members were joined by three other musicians to form Irakere, which introduced an explosive mixture of jazz, rock, and classical and traditional Cuban music never heard before. In 1979 Irakere was awarded the Grammy as Best Latin Jazz Ensemble.

In 1981, while touring Spain, Mr. D'Rivera sought asylum at the U.S. Embassy and, upon his arrival in the United States, he quickly earned the respect of American jazz musicians who ushered him into the jazz scene at some of the most prestigious clubs and concert halls in New York. By 1984 he had gained wider recognition through a nationally broadcast feature on PBS, a full-page article in *Time* magazine, a cover story in *Jazz Times*, and an appearance on *CBS Sunday Morning*. In 1988 he became a founding member and soloist with Dizzy Gillespie's acclaimed all-star United Nations

Orchestra—a fifteen-piece ensemble organized to showcase the fusion of Latin and Caribbean influences with jazz—and wrote a number of original compositions and arrangements for the group.

Since that time Mr. D’Rivera has appeared as guest soloist with several orchestras including the National Symphony Orchestra (in the world premiere of Roger Kellaway’s *David Street Blues*), Brooklyn Philharmonic, London Philharmonic, Orchestra of St. Luke’s, Costa Rican National Symphony Orchestra, and Simón Bolívar Symphonic Orchestra, among others. With the Cuban National Symphony he premiered and recorded several works by the foremost contemporary Cuban composer Leo Brower. He has performed with such renowned artists as Carmen McRea, McCoy Tyner, Toots Thielemans, Claudio Roditi, Roger Kellaway, Dizzy Gillespie, and Benny Carter. With his ensembles Triangulo (devoted exclusively to chamber music), the Paquito D’Rivera Big Band, his quintet, and the Havana/New York Ensemble, he has toured in Europe, Japan, South America, and the United States. In June 1999 he gave a command performance at the White House and a month later was a featured artist in the Americanos Concert hosted by James Olmos and subsequently aired nationally by PBS.

Paquito D’Rivera is becoming increasingly well known for his compositions in addition to his extraordinary performing career. The Chamber Orchestra Werneck (based in Germany) presented a concert series titled Paquito Meets Mozart, featuring Paquito’s chamber compositions alongside those of Wolfgang Amadeus Mozart, which culminated in a piece written by Paquito inspired by the second movement of the Mozart Clarinet Concerto, titled *Adagio*. Other commissioned works include *New York Suite* (Gerald Danovich Saxophone Quartet, 1989); *Aires Tropicales* (Aspen Wind Quintet, 1994); *Rivers* (New Jersey Chamber Music Society, 1998); *Quasi An Arabesque* (American Saxophone Quartet, 1999); and *Panamericana Suite* (Jazz at Lincoln Center *As of Now* series, 2000). He has also written or arranged for the Caracas Clarinet Quartet, the Cuarteto Latinoamericano, Quinteto D’Elas, Turtle Island String Quartet, Ying Quartet, and other chamber ensembles throughout the world.

In 1990 Mr. D’Rivera received the Latin Jazz USA Lifetime Achievement Award for his contribution to Latin music, along with Dizzy Gillespie and Gato Barbieri. In 1997 he received his second Grammy Award for the highly acclaimed *Portraits of Cuba*, and in 1999 he flew to Spain to receive a special award from the Universidad de Alcalá de Henares during its 500th anniversary celebration, in

recognition of his contributions to the arts and his defense of artists' rights.

Mr. D'Rivera has been Artist in Residence at the New Jersey Performing Arts Center and Artistic Director for Jazz Programming of the New Jersey Chamber Music Society; board member of Chamber Music International, Chamber Music America, and the New York Virtuosi Orchestra; and artistic director of Festival Internacional de Jazz en el Tambo in Punta del Este, Uruguay. His discography of more than thirty albums—several of which have hit the top of the jazz charts—cover a wide range of musical styles including bebop, classical, and Latin-Caribbean. A gifted writer, he has written an autobiography, *My Saxual Life*, due to be published by the prestigious Spanish literary house Seix Barral, and a novel, *En tus brazos morenos*.

A native of Argentina, trumpeter DIEGO URCOLA holds a music education degree from the Conservatorio Nacional de Música, a performer's diploma from Berklee College of Music, and a master's in jazz performance from CUNY/City College, Queens. He has been a member of the Paquito D'Rivera Quintet since 1991. In addition to touring with Slide Hampton and the Jazz Masters and the United Nations Orchestra, he has extensive performance experience with such artists and groups as Wynton Marsalis and the Lincoln Center Jazz Orchestra; the Jimmy Heath Sextet; Steve Turre's Sanctified Shells; Carnegie Hall Jazz Band; and Milt Jackson's All Star Big Band. He has also recorded with various artists including Ed Simon, Dee Dee Bridgewater, Claudia Acuña, Bebo Valdez, Danilo Perez, Joanne Brackeen, Arishai Cohen, and the Joe Henderson Sextet. In 1997 he won second prize at the Thelonious Monk International Jazz Trumpet Competition. His debut solo album, *Libertango*, features him as both a performer and composer.

A graduate of Tel-Aviv Conservatory, Israel-born ALON YAVNAI lived in Costa Rica from 1990 to 1993 and toured Mexico and Guatemala with his jazz trio. In 1993 he came to the United States, winning the Great American Jazz Piano Competition three years later. He has performed with several renowned artists, such as Freddie Hubbard, Bob Moses, Paquito D'Rivera, Louis Hayes, Jay Leonhart, Danny Gottlieb, George Garzone, Vic Firth, Oscar Stagnaro, Arturo Sandoval, Bobby Shew, John Benitez, among others. He has toured in West Africa, Central America, and Europe, and has appeared in several jazz festivals, including the International Jazz Festival in

Cancun, Mexico, the Boston Globe Jazz Festival, and those in Huntington, Long Island, and Jacksonville, Florida. He has recorded over a dozen albums with various artists and labels, notably the music of Jorge Calandrelli with the Boston Pops in a live recording at Symphony Hall. He is currently working on his first solo CD titled *D.S. AL CODA*. Mr. Yavnai is a faculty member of New England Conservatory. In addition, he conducts workshops on jazz improvisation and Caribbean music for students from elementary to high school, as well as disabled youth.

Since moving to the United States in 1979 from his native Peru, OSCAR STAGNARO has been a very active performer and one of the most versatile bass players on the East Coast. A graduate of the Conservatorio Nacional del Peru, his mastery of different music styles including jazz, fusion, Latin jazz, Brazilian jazz, and South American music has led to numerous festival and club appearances around the world performing with the very best of Latin jazz artists, including Paquito D'Rivera, Alex Acuña, Dan Moretti, Claudio Roditi, Charlie Sepulveda, Wayne Shorter, Mike Stern, Dave Valentin, Ernie Watts, Dave Liebman, Danilo Pérez, Chucho Valdez, the Caribbean Jazz Project, New York Voices, and the Boston Pops. In addition to recording collaborations with D'Rivera (*100 Years of Latin Love Songs*), Valentin (*Musical Portraits*), and the United Nations Orchestra (*Live at MCG in Pittsburgh*), he has recently released his first CD, *Mariella's Dreams*, featuring Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña, and Ramon Stagnaro. He is also coauthor of *The Latin Bass Book* and is now working on another book, *World Music Slap*. Currently, Mr. Stagnaro is associate professor of bass at the Berklee School and teaches improvisation and jazz studies at the New England Conservatory.

Chicagoan MARK WALKER began piano lessons at age three, switched to guitar in his preteens, and finally settled on drums and percussion in high school. Many of his early musical influences were Afro-Cuban and Brazilian, and over the years he has worked with several Latino musicians, including Paquito D'Rivera, Chucho Valdes, Arturo Sandoval, and Cesar Camargo Mariano. In 1996–1997 he joined a quartet led by Mariano for a tour in Brazil and an appearance at the Montreux Jazz Festival in Switzerland. In 1999 he performed in a concert tribute to Antonio Carlos Jobim at Carnegie Hall. His non-Latin jazz experience includes recordings and performances

with WDR Big Band (Cologne), NDR Big Band (Hamburg), Paul McCandless, Ralph Towner, Lyle Mays, Bob Sheppard, and many others. With guitarist Dave Onderdonk he coproduced and composed works for the album, *Loose Contact*, which received a four-star rating in *Down Beat* magazine. He has also played on many commercial jingles, film scores, and educational videos. A faculty member at Drummers Collective, New York City, and at Berklee College, Mr. Walker has taught students around the world, both privately and through his master classes and clinics at many universities and music centers.

GUEST ARTISTS

Voted the #1 violinist in the *Down Beat* Critics' Poll and #1 in the Annual New York Jazz Awards for three years running, REGINA CARTER began studying violin under the Suzuki method at age four and later attended the Detroit Community Music School. She had never heard jazz violin until she was sixteen, when someone lent her a recording of Jean-Luc Ponty and Noel Pointer; subsequently she attended a live concert of Stephane Grappelli. At eighteen she entered the New England Conservatory, majoring in both jazz and European classical music. There she learned about other jazz violinists like Stuff Smith, and a year later she decided to focus exclusively on jazz. Since the conservatory had no jazz violin teacher, she went back to Detroit, where she enrolled at Oakland University and became part of the jazz community, getting her first gig at the Club Sweet Basil. After graduation she went to Germany, where she sat in with jazz combos in Munich nightclubs. Almost two years later, in 1987, she returned to Detroit, playing the electric violin with the all-woman fusion band Straight Ahead.

She moved to New York in 1991, playing sessions with Mary J. Blige, the Black Rock Coalition, and the String Trio of New York. Three years later her debut CD, *Rhythms of the Heart*, made it onto *Time* magazine's list of the Top 10 recordings of 1999. Since then she has played with a broad range of musicians—from jazz trumpeter Wynton Marsalis and R&B legend Aretha Franklin to country star Tanya Tucker and hip-hop singer Lauryn Hill, as well as Cassandra Wilson, Billy Joel, Dolly Parton, and Max Roach.

Regina Carter has appeared with the City of Birmingham Symphony under Sir Simon Rattle in a program of Ellington's music, which was

repeated a year later at Carnegie Hall. These days she and her quintet are performing in symphony halls, intimate jazz clubs, and live TV shows from coast to coast. On recent tours Ms. Carter has expanded her role as educator, conducting afternoon workshops to help listeners better understand her music and to attract new audiences. In February 2001 she gave the annual Warrick L. Carter Distinguished Lecture at the Berklee College of Music, part of the school's Black History Month Celebration.

Puerto Rico-born BRENDA FELICIANO is widely recognized as a leading bilingual performer of popular, jazz, classical music, and spoken drama. A regular soloist with the Bronx Arts Ensemble, she has performed with several orchestras, including the NSO at the Kennedy Center under the baton of Leonard Slatkin; the Simón Bolívar Orchestra singing selections from *Porgy and Bess* in celebration of Gershwin's centennial; and the Costa Rican Symphony for the 100th anniversary of the National Theater of Costa Rica. She has premiered works by husband Paquito D'Rivera, most recently his chamber piece for eight instruments and soprano for the New Jersey Chamber Music Society's 25th Anniversary concert. She has given the U.S. premieres of *Cantos del Tucuman* by Ginastera and the Uruguayan tango-opera *Marta Gruni* by Juarez Lamarque-Pons, singing the title role under the baton of Pablo Zinger. She has also performed Manuel de Falla's *El Amor Brujo* with the New Philharmonic of New Jersey and again with the New York Virtuosi Orchestra.

At Repertorio Español in New York City, Ms. Feliciano has appeared in leading roles such as Magda in Menotti's *The Consul*, the title roles in the zarzuela *Luisa Fernanda* by Amadeo Vives and Lehar's *The Merry Widow*, the bride in Lorca's *Blood Wedding*, and Chepa in the Puerto Rican opera *Los Jíbaros Progresistas* by Manuel Gonzalez. In May 2001 she sang the title role in Lecuona's opera *María La O* in a concert performance with the Cosmopolitan Symphony Orchestra conducted by Pablo Zinger, as part of Town Hall's *Sunday Afternoon Opera Series*. She has performed with Raul Julia in the NY Shakespeare Festival production of *Two Gentlemen of Verona*, and has sung and done voice-overs on numerous television and radio commercials. As a jazz vocalist she won *Down Beat's* Critics Poll Award as a Talent Deserving Wider Recognition and has sung as a backup singer for such artists as Boy George, Willie Colón, Celia Cruz, Albita, and many others.

Ms. Feliciano has performed and toured with Paquito D'Rivera and has recorded several albums with his band, including *Mariel*, *Tropicana Nights*, and *Música de dos mundos*, which was nominated for Grammy Latino's Best Classical Album in 2000.

The first flutist ever to win Lincoln Center's prestigious Avery Fisher Career Grant, MARIA PICCININI was also First Prize Winner at the CBC Young Performers Competition in Canada and at New York's Concert Guild International Competition. In 1989 she was named Young Artist of the Year by *Musical America*. Other awards include an NEA Solo Recitalist Grant, the BP North America Artist Career Award, as well as numerous grants from the Canada Council. In 2000 she was awarded the first five-year McMeen-Smith Career Award.

Ms. Piccinini has performed throughout the United States, Canada, Europe, and Japan, appearing as soloist with such orchestras as the Boston, St. Louis, Cincinnati, Toronto, Vancouver, and Tokyo symphonies, as well as the Minnesota, St. Paul Chamber, and National Arts Center orchestras, among others. As an active chamber musician she spends most of her summers appearing at different festivals, such as Marlboro, Santa Fe, Newport, La Jolla, Davos, Tivoli, Kuhmo, Saito Kinen, and Lincoln Center's Mostly Mozart Festival. Her interest in new music has led to commissions and premieres of several new works by John Harbison, Michael Torke, and Lukas Foss. In 1995, at the Ford Centre for the Performing Arts in Toronto, she premiered *A Flute in the Kingdom of Drums and Bells* by Pulitzer Prize winner Michael Colgrass, a work she co-commissioned with the Nexus percussion ensemble. Ms. Piccinini has released recordings on international labels, including *Belle Epoque*, which has received critical acclaim, and her latest CD of twentieth-century flute and piano sonatas with pianist Ewa Kupiec.

A graduate of the Juilliard School under Julius Baker, Maria Piccinini began her studies with Jeanne Baxtresser in Toronto and has also worked with Aurele Nicolet in Europe. As a pedagogue, she is frequently engaged in master classes throughout the world and at schools such as Juilliard, Yale University, Cleveland Institute, and the Banff Centre for the Arts. She is currently on the faculty of the prestigious Internationale Meisterkurse für Musik Zürich, where she holds a two-week class each summer. Since September 2001 she has been on the flute faculty at Peabody Conservatory of Music.

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For its 1998–1999 concert season, the Music Division won the ASCAP-Chamber Music America Award for Adventurous Programming. Then in April 1999 the Division was inducted into the American Classical Music Hall of Fame, one of only three institutions given this distinction.

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