

Pilar Vañó

She began her musical studies at the Conservatory 'Oscar Esplá' of Alicante and finished them at the Conservatory of Music 'Joaquín Rodrigo' in Valencia, obtaining the High Degree in Clarinet, Piano, Composition, and Choral Conducting, with the highest grades. She has done postgraduate courses obtaining the Diploma of Advanced Studies (DEA) from the University of Valencia, Faculty of Philosophy and Educational Sciences.

After studying with Manuel Galdúf, she was subsequently assistant director with the JOGV between 1998/2002 conducting twelve programs for the final concerts. Conducting Courses in Vienna "Wiener Musik Film Meisterkurs 2001", also with Salvador Mas and in the "Accademia Musicale Chigiana of Siena" (Italy) with Yuri Ahronovitch.

She has directed JOGV at the Teatro Monumental in Madrid in a program recorded by the Spanish TV, with works by Joaquín Rodrigo in order to commemorate the centenary of his birth. With the Orchestra and Chorus of the Comunidad de Madrid she conducts "Los Gavilanes" in Teatro Lírico de La Zarzuela, and at the Teatro Campoamor in Oviedo. With the Warsaw Opera Mozart's "Le Nozze di Figaro". She made her conducting debut in Montevideo, conducting OSSODRE Orchestra in "La vida breve" by Falla. She has led several orchestras including the Chamber Orchestra of Moldova, Festival Orchestra of Sofia, Orchestra of the International Guitar Festival "Francisco Tárrega" Orquesta Vetus in the Auditorium "Príncipe Felipe" in Oviedo, Sinfónica de la Región de Murcia, Sinfónica Europea del Mediterráneo, Filarmónica y OSSODRE de Montevideo...

Singers as Montserrat Caballé, Ana María Sánchez, Milagros Martín, Ana Häslér, Itxaro Mentxaca, Jorge de Leon, Luis Damaso Alfonso Antonio Mugica ... Soloists like Antonio Escobar, Dejan Ivanovic, Josep Puchades, Raquel Beldorini ... have been under her conducting. Her repertoire includes a wide range that runs from baroque to contemporary music.

Finalist at the International Conducting Competition in Besançon 2005. Chief conductor of the "Camerata Académica" in Valencia since 2004. Professor of Conducting at the Conservatory of Music "Joaquín Rodrigo" in Valencia.

Recently, with the assistance of S.M. Queen Sofia, who inaugurated the new Conservatory of Music in Valencia, she conducted the Symphonic Orchestra performing works by Eduardo Montesinos, Britten and de Falla.

Ramón Cardo

Born in Godella, Valencia, in 1962, where he begins his musical career at the age of 9. He studied saxophone at the Conservatory of Music in Valencia. Completes his jazz formation at the "Taller de Músics de Barcelona" and in several International Jazz Seminars.

Currently active as a saxophonist and as director his usual ensembles are: the quartet, the Ramon Cardo Big Band, Ramon Cardo ORANGE SWING and UJI Big Band. He is also a member of Ivam Jazz Ensemble. His current teaching activities include the pedagogical direction of the Jazz Department of 'Universitat Jaume I' of Castelló and the jazz Department of the "Conservatorio Superior de Música "Joaquín Rodrigo" de Valencia where he also teaches. He is applied in many Jazz Schools for the development of their respective Big Band projects.

He has recorded his own albums as a leader and has done several collaborations with top jazz musicians in the country and abroad.

He is immersed as a composer in the preparation of a new project about the "cant d'estil valencià" focused from the language of the Big Jazz Band. In this sense he's developing a request of the Ministry of Culture focused within the "cant d'estil valencià" and flagged to the prestigious group Spanish Brass Lur Metals.



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Conservatorio Superior de Música
"Joaquín Rodrigo" de Valencia

CONCERT ON THE OCCASION OF THE OPENING OF THE 2011 ANNUAL MEETING OF THE ASSOCIATION EUROPÉENNE DES CONSERVATOIRES ACADÉMIQUES DE MUSIQUE ET MUSIKHOCHSCHULEN (AEC)

ORQUESTA SINFÓNICA DEL CONSERVATORIO
Conductor : PILAR VAÑÓ

BIG - JAZZ BAND
Conductor: RAMÓN CARDO

November 10, Thursday. 7 p.m AUDITORIUM

PROGRAM

Vicente Asencio
(1908 - 1979)

Quatre danses i una Albada
Danza I
Danza II
Albada
Danza III
Danza IV

Ramon Cardo
(1962)

Jazz d'estil

Rolf Liebermann
(1910 - 1999)

Concerto for jazz band
and symphony orchestra

Introduction. Adage
Jump. Allegro vivace
Scherzo I. Allegro molto
Blues
Scherzo II
Boogie - Woogie
Interludium
Mambo

Program notes

Quatre Danses i una Albada by Vicente Asencio (1908 - 1979), Professor of our Conservatory, was released in 1974 by the *Orquesta sinfónica de Radiotelevisión Española* (the Spanish Radio Television Symphony Orchestra), conducted by Enrique García Asensio. The four dances, originally composed for piano, belong to the piece *Danses Valencianes* (1960 - 1964) and I, II, V (Albada), III, and VII of this collection were premiered by the pianist and Professor of the Valencian Conservatory Mario Monreal.

The characteristic modes of the Spanish Mediterranean coast support mainly this music. The absorbed folklore transcended in its quintessence, is what animates the inventiveness of these folk dances where the strict appointment only occurs in *Albada*, as well as in a phrase from the last *danza*. In this *danza* the composer uses in its central section the last theme of " *Lo cant del valencià*", which is a pasodoble by Peter Sosa, who was Director of the Conservatory, but the subject acquires even greater expressiveness by converting the pasodoble in recitative.

Dances I, II, and III, are entirely his own creation, although they include in their thematic texture some melodic patterns of our folklore. In them appear two patterns of the first paragraph of the *Albada*, the initial one with melodic character, and the conclusive one rather rhythmic. Asencio raises especially the first pattern to the level of cycles, since it appears both in these and in the rest of the *danzas*.

Asencio limits his task in the *Albada* to an exquisite and refined harmonization of the folksong alternating new composed sections as a central core.

He generally uses the ternary Lied A B A form, with the simplest structure in the *Albada*, and other structures for the rest, being the most complex the one of the latter which is the most developed. A clever and colorful orchestration helps to enhance this beautiful composition.

Jazz d'estil for Big Band and Cantor (singer), is a composition of director of this group, Ramon Cardo.

The project *Jazz d'estil* is based on the fusion of the structure and the melodic design of the *palos* concerning the *Cant d'estil*: "Alba, Ú, Ú i Dos, Ú i Dotze, Riberenques and some popular "canciones de bressol" (lullabies) with purely jazz language that the formation of the Big Band provides. This achieves a huge colour by fusing these elements with the singer's voice, which is the last piece of gear for this three-way merger.

The original harmonic progression is modified thanks to continuous reharmonizations given that the original progression is very basic, almost always moving on chords who has as fundamental degrees I, IV and V of the key.

The piece has also created substantial rhythmic changes, due to the work is originally designed in the traditional $\frac{3}{4}$ *jota-like* rhythm, and in the new composition the rhythm is closer to the *palos* of the Flamenco: bulería, seguidilla, alegría, and so on. In fact one of the objectives of the composition is to show that these traditional songs are part of what is called *cantes de Levante*; although in the Valencian case, it is not noticeable in a rhythmic or harmonic sense, but the influence of flamenco is fully recognizable in the melodic part.

The biggest challenge has been to adapt the main character, which is the singer, to the new structures that are closed because the background is the big-band. This is inevitable by the harmonic complexity and the large instrumentation, unlikely to what traditionally does happen, as the *rondata* changes the harmonic progression due to the singer's requires. Therefore the structure remains open.

Another great challenge is the fact of not losing the identity of this genre although changing structures in substantial way, harmony and instrumentation while remaining clearly visible in all the *palos* that have been shown.

Concerto for Jazz Band and Symphony Orchestra, Rolf Lieberman, (Zürich, September 14, 1910 - Paris, January 2, 1999), Swiss composer, conductor, stage director and music producer, who played occasionally the saxophone in a jazz orchestra.

In this composition it can be appreciated a playful establishment of dialogue/grief between jazz and serialism. It is not a kind of incorporating jazz elements as those found in authors such as Debussy, Honegger, Milhaud, Stravinsky, Hindemith, Krenek, Weill and Auric. Here you are the Composer's own comments for the editing of the score by Universal Edition in 1954:

My Concerto is an attempt to bring the current dance forms of to-day into "art" music. This presented the following problem: the two musical planes have moved so far apart during the course of historical development that music can only be performed by specialists in one or the other plane. For a start, each sort of orchestra has entirely different instruments. While the normal "big band" consist of 4 trumpets, 4 trombones, 5 saxophones and a rhythm section, the essential part of a symphony orchestra is formed by a large number of strings and 12 woodwinds. A faithful realization of the score is the symphony orchestra's basic task, but the Jazz orchestra practices a very free style of improvisation, the written music being no more than a rhythmic and harmonic frame-work. These considerations forced me to use two "specialized" orchestras, and the form of the Concerto is the necessary result of this. The Jazz orchestra appears like the "Concertino" of Baroque music, while the symphony orchestra performs accompanying functions as well as tasks of its own in between.

The whole work is composed on a 12-note row, which is introduced at the beginning of the piece, and is constructed with the strictest 12-note technique. The consistent unity of the material is to ensure the relation of the two planes.

The following three classical Jazz forms were used: the "jump", the "blues" and the "boogie woogie". Since these dances are all in 4/4 time, the interludes of the symphony orchestra were largely built on irregular metres (3, 5, 7, 9). In the end the two orchestras come together in the South American dance rhythm of the "mambo".

The work was composed at the request of Baden-Baden Radio for the Donaueschingen Music Festival 1954.