

June 10, 2020

Dear Friends of the Latin American Music Center,

I hope this note finds you well and healthy.

Continuing with our series called "Friends of the Latin American Music Center in Performance," here at LAMC, we have decided to spotlight a wonderful musical couple, Nancy Roldan and Jose Cueto. These two accomplished artists are not strangers to us, having performed and taught in the Washington, DC area for decades. We are privileged to have Mr. Cueto in our Faculty here at CUA.

Nancy and Jose have spent an important part of their artistic life devoting themselves to performing Ibero-American music, and this is why we consider it important for our Center to feature them in this series. I trust you will enjoy reading about their distinguished careers and listening to some of their wonderful recordings.

Stay safe,

Gustavo Ahualli

Director Latin American Music Center

Voice Faculty

Rome school of Music, Drama, and Art

The Catholic University of America

Nancy Roldan



Recognized an “excellent pianist” by New York critics, and admired for the “beauty and clarity of her tone” and for her ability to “breathe life into the score”, Argentine born pianist Nancy Roldán has concertized worldwide interpreting solo, chamber music, and repertory with orchestras. Special concerts include Homage to Casals (PR), the First Argentine Pianists’ Marathon at the Argentine Embassy in NY, Peabody’s film *The Mind of Music*, and several appearances in International Festivals. In 2016 she and violinist Jose Cueto were featured performing the opening recital at the Alba Music Festival in Piemonte, Italy, performing works by Astor Piazzolla transcribed for violin and piano by Nancy Roldán.

Passionate for the performance of traditional as well as contemporary repertory, she has premiered numerous compositions for solo and chamber ensembles, many of which have been dedicated to her. Premieres in this category include works by Thomas Benjamin, Bryan Dykstra, Daniel Thomas Davis, Russell Nadel, Jorge Villavicencio-Grossman, and Andrew Gerle. She has also performed USA premieres of works by Argentine composers such as Carlos Guastavino-whose work she has championed since her early career. A list of her recordings is listed in her website, including the celebrated 2016 CD [Piazzola, Here & Now](#) - recorded for Centaur Records in collaboration with violinist José Cueto and actor Gabriella Cavallero. Nancy Roldán has been the recipient of several distinctions, a list of which appears [here](#). Some aspects of her career are featured in the American Liszt Society Newsletter Interview (2014: 30-2) and others appear in the 2016 September/October Interview in Fanfare Magazine.

From 1988 through 2017, Nancy Roldán was actively involved with The American Liszt Society (ALS), serving under various roles. In 2005, as President of the Baltimore-Washington Chapter and in collaboration with other professionals, she established the Liszt-Garrison Festival and International Competition, an event that mirrored her teaching and life-mentoring quest. Held at Notre Dame of Maryland University through 2015; in 2017 the event was presented in its new home at OSU/Ohio with her active artistic participation. To Roldán's delight... "the search for remarkable musicians, humanitarian artists who are aware there is something to share beyond the prowess of performance, has not been in vain."

Throughout her professional career, she has held numerous international teaching and administrative positions. In 2007 she retired from her full-time Faculty position at Johns Hopkins University (Peabody Conservatory where she worked over thirty-years. Previous appointments include the UPR and the PR Music Conservatory, UMBC, and the National University of Cuyo (UNC/Argentina.) She presents master classes, lectures and workshops on several performance related topics with emphasis on the Power of Joy, and Wellness in Performance - available to all audiences. She maintains a private and consulting studio in Maryland. For additional information on available workshops please visit [here](#). She has presented master classes and workshops in the USA and abroad.

She is a graduate from the Universidad Nacional de Cuyo (UNC) in Argentina and holds master and doctorate degrees from the Peabody Conservatory at The Johns Hopkins University. Currently, she continues her work about composer Carlos Guastavino (1912-2000). Inspired by his life and music, and supported by a group of kindred spirits, Roldán has brought together **Sonus Guastavino**, a collective of international artists and seekers of beauty dedicated to sharing, studying, performing, and disseminating the music of Carlos Guastavino as well as the work of other visionary creators inspired by the all-encompassing awareness of the universe that guided the composer's life. Rooted in the heart of humanity by way of folk traditions centered on love and respect for nature, beauty, and a keen perception of the role of the artist, Guastavino's work reflects the power of the arts to unite, heal, and bring peace to the world at large. Our objectives include organizing and creating presentations, sharing expert information and resources, and working with individuals and organizations whose purposes resonate with the group's principles.

I have asked Nancy to share with us her relationship with LAMC and CUA throughout her career...

The lines between the Latin American Music Center and the Rome School of Music, Drama and Art at CUA are difficult to separate, as well as my connections with members of both, some of whom have been great personal friends.

During my first years in Baltimore, around 1975, I met a compatriot from Argentina – **Efrain Paesky** – who was at the head of the Music Unit of the Organization of American States (OAS), known to Spanish speakers as OEA. I had recently completed my first recording of music by Argentine composers **Alberto Ginastera** and **Juan José Castro**, and brought a copy of the recording to him when we met. I had learned about the OAS during my years in Puerto Rico as Director of Cultural and Social activities at the University of Puerto Rico at the Bayamón College and member of the piano faculty at the island's Music Conservatory – then under the aegis of the Casals Festival Organization. In Puerto Rico I had close connections with the eminent pianist **Jesús María Sanromá** who inspired my pianistic interpretations and with whom I expanded, among other, my Latin American repertoire, which, from then on included the works of Puerto Rican composer **Héctor Campos-Parsi**. Sanromá was well acquainted with the work of Guillermo Espinosa, who had created the American Music Council in D.C in 1956. When he retired, his work continued in the hands of Paesky, who took over this post in 1975. I would later meet **Emma Garmendia**, who had been instrumental in the organization of the Latin American Music Center at CUA.

Around 1985, during the beginning of my research on **Carlos Guastavino** (1912-2000) about his work and compositional style I visited the Latin American Music Center. Then an important event took place during the late 80s when I was in the process of starting the Baltimore-Washington Chapter of the American Liszt Society. My most staunch supporter for this enterprise was **Thomas Mastroianni** (1934-2014) who had been Dean of the former **Benjamin T Rome School of Music** and was then president of the **American Liszt Society** – created and inspired by the life and works of Liszt and his humanitarian ideals of service. The chapter's formation took place in one of the classrooms at the Rome School in the company of a bunch of idealists and lovers of music who elected me as president. In 2005 I founded the Liszt-Garrison International Festival and Competition (LGFC), supported by Tom until his death. In 2015 we held the last festival presentation in Maryland at the University of Notre Dame, moving the event to the ALS/Ohio Chapter at OSU in 2017, a year that marked the completion of my active supervision of the enterprise. The disappearance of a good heart like Tom's proved a big loss to ALS and the music world. Throughout all those years we supported each other in presentations of festivals. CUA's Rome School of Music was always represented in the programs. One of the requirements for participants in the competition was the performance of music by American composers as works by Franz Liszt. It has always been my objective to present music of the New World and Latin-American composers not only in my own recitals, but in all music enterprises I have initiated. Many works were premiered in our programs, including a beautiful solo piano work (**Angelus!**) that composer **Jorge Villavicencio-Grossman** dedicated to me in 2011. In the 2015 festival we dedicated to Tom's memory, we presented the last premiere (**Double Rhapsody for Violin and Piano**) written and dedicated to violinist **José Cueto** and myself by pianist-composer **Andrew Gerle**, who I count among my very special former disciples and dear friend. He is the son of famed violinist **Robert Gerle** (1924-2005) and pianist **Marilyn Neeley** (1938-2007). She served as Dean of the Rome School of Music. Both were dear friends who also taught at the institution. Another eminent artist from CUA that comes to mind is **Sharon Christman** – who regaled our ears at the LGFC Festival with the beauty of her

voice, and also was part of the Collaborative Artist Category judging panel of the competition.

My research of Latin American Music included the **Latin American Music Center** at CUA for two of my recording enterprises for **Centaur Records**. First in 1992 for the recording **Music of the Americas** that **Noel Lester** (1951-2016) and I completed in the year 1992, celebrating the 15th anniversary of our duo and the 80th birthday of Carlos Guastavino. In 2002 I recorded **Horizons, Solo Piano Music of Latin- America** after receiving a **Faculty Development Grant** from the Peabody Conservatory at the Johns Hopkins University, where I served as Faculty and in different administrative positions for over 30 years. On this occasion I was assisted by **Esperanza Berrocal** (another dear former disciple). She helped me find rare jewels of music for solo piano, many of which became part of the recording. At the time I also received the invaluable support of musicologist **Susana Salgado** who was working at the **Library of Congress** and had been instrumental in my new adventures with tango and **Astor Piazzolla**. It was our honor to present the first Tango Concert at the LC with a program she titled **The Golden Age of Tango** that traced its history. On that occasion José Cueto and I had the honor of performing with Uruguayan Bandoneón Master **Raúl Jaurena**.

Another important association at CUA is **José Ramos Santana**, who I first met during my years in Puerto Rico and have encountered since then in numerous occasions in the Baltimore-Washington area. Needless to say, he performed and participated as a judge in the LGPC. Both he and Thomas Mastroianni invited me to present Master Classes at CUA. For a while Tom and I collaborated in presentations about **Wellness in Performance**, which was the theme for one of my master classes for his students. José Ramos Santana invited me to present a two-session Course/Master Class for his students, on **Works by Latin American Composers** with concentration on the works of my compatriots, Alberto Ginastera and Carlos Guastavino.

I thank **Gustavo Ahualli** for his initiative reviving this important Center of Studies, and for his invitation to participate in this **Music Festival at the Latin American Music Center at CUA**. There is much beautiful music from the Americas, still unknown, that must be heard and shared with the world.

You can learn more about Dr. Roland by clicking the link below...

<http://nancyroldan.com/index.html>

Jose Miguel Cueto



Recognized for the beauty of his tone, Mr. Cueto performs worldwide as chamber musician and guest soloist with orchestras. His recordings with orchestra include Gladness of Heart, performing the Menotti Violin Concerto with Concert Artists of

Baltimore conducted by Edward Polochick (Sonora Label) and Two Italian Violin concerti-featuring violin concertos by Mario Castelnuovo-Tedesco and Ottorino Respighi, with Vladimir Lande conducting the St. Petersburg Symphony Orchestra of Russia (Marquis label). The album includes the premiere of Cueto's violin solo and string orchestra arrangement of the song *La rosa y el sauce* (*The Rose and the Willow Tree*) by Carlos Guastavino. A featured guest artist in major music festivals in North America, Puerto Rico, France and Italy, he has toured in Hungary, Slovakia, China, the Czech Republic, Italy and Russia. Mr. Cueto is Concert Master of the Maryland Lyric Opera Orchestra and the Chesapeake Festival Orchestra. He served as Concert Artists of Baltimore orchestra's concertmaster from the beginning of its creation until the recent demise of the organization in 2019.

While pursuing his studies at the Peabody Conservatory at JHU, he performed with Ruggiero Ricci and his teacher Berl Senofsky in the "Masters of Today and Tomorrow" series. Sought after for his extraordinary chamber music talents, he has shared the stage with cellist Steven Kates, harp virtuoso Nicanor Zabaleta, clarinetist Gervase de Peyer, pianist Leon Fleisher with The Kennedy Center Chamber Players, and pianists Jesús María Sanromá, and Nancy Roldán, with whom he has toured and recorded extensively. His dedication to the performance of music by composers of the Americas includes local and international premiere performances, such as music for solo, duo, and other ensembles. Among such repertory are Solo for Violin dedicated to him by Peabody trained composer William Moylan; Concerto for Violin and Viola by David Froom, with Violist Jennifer Rende and the Chesapeake Festival Orchestra; Para vos y para mí by Raúl Jaurena for Violin and Bandoneón; Double Rhapsody for Violin and Piano by Andrew Gerle dedicated to Cueto/Roldán; Recitativo/Allegro Barbaro for violin and piano by Thomas Benjamin; and the Piazzolla Transcriptions for Violin and Piano written by Nancy Roldán for the duo, featured in the Centaur Records Album Piazzolla, Here & Now. American premieres include Presencia No. 7 A Rosita Iglesias and Llanura by Carlos Guastavino; Piano Trios by Constantino Gaito (Argentina), Eduardo Grau (Spain-Argentina), and Juan Orrego Salas (Chile) recorded under the title Music of the New World with Trio Americas - with cellist Daniel Malkin and pianist Nancy Roldán - Artists in Residence at UMBC through 1994. Italian premieres include Sonata for Violin Solo by David Froom and Grace for violin and orchestra by Judah Hadashi at the Alba Music Festival; and the Violin Concerto by Phillip Glass at the Saluzzo Festival.

José Cueto holds degrees from the Puerto Rico Conservatory of Music and BM and MM in violin performance from the Peabody Conservatory at the Johns Hopkins University. He plays a 1920 Stefano Scarampella, and a 2006 Luiz Bellini violin.

Mr. Cueto is on the violin faculty at the Catholic University of America and at St. Mary's College of Maryland, where he has also served as Artist in Residence and Chair of Strings. He has taught for the Road's Scholar program at Johns Hopkins University

Peabody Institute. He serves on the Advisory Committee of the Center for Latin American Studies at CUA.

I have asked Jose to express in his own words about his experience at Rome School of Music, Drama and Art...

My first contact with Catholic University of America occurred around 1983 when I met pianist **Thomas Mastroianni** to record the Second Sonata for violin and piano by Luis de Freitas, at the request of pianist Fernando Lares, Artistic director of the project Music of Portugal sponsored by the government of Portugal and produced by Educo Records.

I have always performed Latin American repertoire in my recitals to familiarize audiences with wonderful and seldom heard works. I was a student of Héctor Campos-Parsi at the Puerto Rico Conservatory of Music and had the opportunity of performing his Sonatina for violin and piano – first in Puerto Rico at the Institute of Culture, and then making it known to American and Argentine audiences with Nancy Roldán. I have also performed this exquisite work with my friend and colleague **José Enrique Ramos Santana**, with whom I share fond memories of our island and adventures in Interlochen, Michigan; and Aspen, Colorado. I have had the pleasure to perform under the baton of ex-CUA-faculty member, violinist /conductor **Robert Gerle** at the Library of Congress. In 2015 I joined the Faculty at CUA at the invitation of **Jody Gatwood**. Since then, besides teaching graduate and undergraduate students, I coach chamber music and lead string sectionals for the CUA student orchestra.

I am most grateful to **Gustavo Ahualli** for his invitation to serve on the advisory board of the **Latin American Music Center**.

You can learn more about Mr Cuento by clicking on the link below.

<https://josemiguelcuento.wordpress.com/>

Nancy and Jose have shared with us these recordings of them playing Carlos Guastavino and Horacio Salgan...

<https://www.youtube.com/watch?v=C-jOiRFlfE8>

(In a letter written by Guastavino to Roldan on November 9, 1987, he says about the interpretation of his works for violin and piano : Llanura and Rosita Iglesias: ...” I was deeply moved by your sensible and noble interpretation of my works. Each of you, with your mastery and in perfect communication, have shaped each phrase to perfection. You both have a marvellous innate musical sense with great expressive results... really moving”

<https://www.youtube.com/watch?v=ygUpJx0PsDU>

