

Opus 3 Piano Trio
Sunday, March 6, 2016
St. John Lutheran Church, Forest Park

La Rosa y el Sause (Vc. and Pn.) Carlos Guastavino

Sonata (Vc. And Pn.) Constantino Gaito
Allegro moderato
Andante sostenuto
Allegro moderato

Triste (Vc. And Pn.) Alberto Ginastera

Pampeana No. 2 (Vc. and Pn.) Alberto Ginastera

El Gran Tango (Vc. And Pn.) Astor Piazzolla

**Intermission – a free will offering will be accepted in support of the
Gasse School of Music**

Intermezzo, from Goyescas (Vc. And Pn.) Granados-Cassado

Suite Popular Espanola (Vc. And Pn.) Manuel de Falla
El Pano Moruno
Nana
Cancion
Poplo
Asturiana
Jota

Trio in B minor Op. 76 (Pn., Vn. And Vc.) Joaquin Turina
Lento/Allegro molto moderato
Molto vivace
Lento/moderato/allegro vivo

A reception with the musicians will follow.

The **Gasse School of Music** is an institution committed to providing quality music education for people of all ages. The school provides individual and group instruction with an emphasis on self-expression, creativity, teamwork, fun, and proper technique. Lessons are given in instrumental music (piano, violin, viola, cello and guitar), elementary music for early childhood,

chamber music and music reading. The school promotes public performances by its students, faculty and guest artists. For more information, check our website: www.gasseschoolofmusic.org

PERFORMER BIOS

Opus 3 Piano Trio is the faculty trio in residence at the Gasse School of Music in Forest Park. The trio consists of pianist Hülya Alpakin-Luethi, violist/violinist Sarah Gasse and cellist Daniel Gasse. The trio was founded in 1999 with a different pianist (Dr. Gerald Anderson), at a time when the three members were faculty members at Olivet Nazarene University in Bourbonnais, Illinois. Mrs. Alpakin-Luethi became the pianist of the trio when Dr. and Mrs. Gasse centered their activities full time on the newly founded Gasse School of Music (GSM) in Forest Park. Since the inaugural performance in September of 1999, they have performed regularly in Chicago and the surrounding area. Opus 3 as well as GSM is committed to bringing great chamber music to a variety of audiences. While active as solo performers and teachers, GSM faculty has a special affinity for the beauty of ensemble music and its power to inspire people of all ages. Opus 3 programs cover a wide variety of periods and styles, including many of the best-known works of the piano trio repertoire, as well as modern compositions, some of which were dedicated to and premiered by them.

Dr. Daniel Gasse is the co-Founding Director of the Gasse School of Music in Forest Park, Illinois, where he teaches cello, Mini Musicians classes and coaches chamber music. Dr. Gasse has a Professor de Violoncello degree from the Conservatorio Provincial de Musica de la Provincia de Cordoba, Argentina, a Master in Music degree and a Doctorate in Musical Arts with a major in Cello Performance and minor in Music Education from the University of Illinois. Dr. Gasse served as principal cellist of the Kankakee Valley Symphony Orchestra for 18 years until January 2006 and played with the Oak Park River Forest Symphony Orchestra for 9 years until 2015. Previous professional experience includes being the cellist in the Convergence String Quartet and a member of the Chicago Twentieth Century Music Ensemble until the end of their regular performances. As a recitalist and soloist Dr. Gasse performed numerous times with orchestras in Argentina, Brazil, Uruguay, Paraguay and the United States. He also has held the position of principal or assistant principal cellist in orchestras in Argentina, Brazil and the U.S. He is a former faculty member of Columbia College and Olivet Nazarene University. He was also the music director of the Suzuki-Orff School for Young Musicians in Chicago for 12 years, until 2002. Dr. Gasse is also the author of the books [The Music](#)

Written for the Cello by Argentinean Composers and The History of Spain Through the Arts. He is also co-author, with Emi Murata and Sarah Gasse, of Piano Trios for Tots through Teens, an annotated catalog created with the intention of helping students, parents and teachers to find the works appropriate for the level and age of the performers. As part of this project, the Gasses, including their children Ernesto and Antonio and several students, performed 6 presentations in the area including one at the Music Teacher National Association conference in Chicago in 2014.

Mrs. Sarah Gasse and her husband, Dr. Daniel Gasse founded The Gasse School of Music in Forest Park, Illinois in 2001. She is the Co-Director of the school where she also teaches viola, violin and chamber music. She is a native of Sunderland, England and attended the Royal Scottish Academy of Music and Drama in Glasgow, Scotland and Glasgow University where she was awarded a BA (Musical Studies) Hons degree. After performing with renowned ensembles such as Britten-Pears Orchestra, Scottish Early Music Consort and the Cruic Quartet, Mrs. Gasse immigrated to the United States in 1995 for a career in performance and teaching. Mrs. Gasse has coached the string sections of The McHenry County Youth Orchestra and The Kankakee Valley Youth Symphony Orchestra. She has been a member of the faculty of Olivet Nazarene University, The Suzuki-Orff School for Young Musicians in Chicago and the McHenry County Music Center. She also was the Director of Chamber Music at the McHenry County Music Center. Mrs. Gasse's training and experience include both traditional and Suzuki methods for strings and early childhood music education. Mrs. Gasse was principal violist in the Kankakee Valley Symphony Orchestra for nine years until May 2006 and played viola in the Oak Park River Forest Symphony Orchestra for two years until 2007. She also was the violist with the Convergence String Quartet, and co-author and presenter of the Piano for Tots Through Teens. The Gasse Quartet (Antonio, Ernesto, Sarah and Daniel) performs frequently, mostly in private events but also in some public ones.

Hülya Alpakin-Luethi is a native of Turkey and holds a Bachelor Degree in piano from Istanbul State Conservatoire, a Master's Degree in piano performance, and an Artist Diploma, both from the Chicago College of Performing Arts at Roosevelt University. Since 1992 she has performed internationally as soloist, as part of ensembles, and as accompanist. Her performances have been featured on the radio and on records, among them compositions especially dedicated to her. Mrs. Alpakin-Luethi studied piano with the distinguished Turkish pianist Hülya Saydam, pianist, orchestra conductor, and composer Serdar Yalcin, Professor Esin Kanberoglu, Dr. Ludmila Lazar, and internationally famous pianist Graham Scott. As a

teacher she has more than 30 years of experience. She has been invited several times as a judge to the Roberta Savler Piano Contest of the Chicago Area Music Teachers Association (CAMTA). Mrs. Alpakin-Luethi performed as an ensemble member of Palomar with Access Contemporary Music (ACM) for ten years. Currently she teaches at Gasse School of Music and privately. She also is continuing to perform as a soloist and an ensemble player.

Program notes

Carlos Guastavino (April 5, 1912 - October 29, 2000) was one of the foremost [Argentine composers](#) of the 20th century. His style was quite conservative, always tonal and lusciously romantic. Guastavino has sometimes been called "the Schubert of the Pampas." Some of his songs, among them ***La rosa y el sauce*** ("**The Rose and the Willow**"), became national favorites.

Conatantino Gaito (1878-1945) was an Argentine pianist and composer who studied in Naples, Italy, and returned to his home country to contribute with a large body of folk rudder but European influenced works. Among his most famous works are the opera Ollantay (1926) and the symphonic Poem Ombu (1924) that are gems of the romantic nationalistic Argentine music. The Cello Sonata is an earlier work that doesn't show much of the Argentine folk influences, although it has some, but is more in the Cesar Frank's style. Gaito uses successfully the singing capability of the cello and find a great balance between the two instruments.

Alberto Ginastera (1916- 1983) is considered one of the most important [20th-century classical composers](#) of the [Americas](#). He studied with [Aaron Copland](#) at [Tanglewood](#) in 1945. His earlier Objective Nationalistic works often integrate Argentine folk themes in a straightforward fashion; while works in is later Subjective Nationalism incorporate traditional elements in increasingly abstracted forms. He wrought a series of three Pampeanas, which means from the Pampas, rutted on the folkloric themes of the Argentine plains. Ginastera married a great Argentine cellist, Aurora Natola. Not surprisingly he wrote 2 concertos, a sonata and **Pampeansa No 2** for cello and piano. This is a Rhapsody from the Objective time and the folk influence is obvious. **Triste** was originally written for Voice and piano, a nostalgic song of unrequited love. The triste, as a gauchesco musical form, though lacking a set form, is characterized by a slow guitar introduction, a recitativo melody with sparse accompaniment; which creates an image of

the [gauchos](#) strumming their guitars in the vast plains. Pierre Fournier, a French cello virtuoso, did the transcription of this piece.

Astor Piazzolla(1921-1992); was an Argentine Tango composer and bandoneón player who revolutionized the traditional tango into a new style called *nuevo tango*. Piazzolla's *nuevo tango* was distinct from the traditional tango in its incorporation of elements of jazz, its use of extended harmonies and dissonance, its use of counterpoint, and its ventures into extended compositional forms. All these influences are present in **El Gran Tango**

The fast-slow-fast form used in the piece is a quotation to the 3 movements in Baroque concertos, as it is the use of counterpoint. The dialogue between piano and cello remind one of the sensual and choreographic intense interactions of a tango dancers couple. The harmonies and syncopations are clearly a jazz influence, and the flamboyant ending is fair pictures of portenos compadritos (dandies).

Granados – Cassado (27 July 1867 – 24 March 1916) was a [Spanish](#) pianist and [composer](#) of classical music.^[1] His music is in a uniquely Spanish style and, as such, is representative of [musical nationalism](#). In 1911 Granados premiered his suite for piano *Goyescas*, which became his most famous work. It is a set of six pieces based on paintings of [Francisco Goya](#). Such was the success of this work that he was encouraged to expand it. He wrote an opera based on the subject in 1914. The **Intermezzo from Goyescas** was transcribed for cello and piano by Gaspar Cassado (1897 –1966) who was (30 September 1897 – 24 December 1966) was a [Spanish cellist](#) and [composer](#) of the early 20th century. When he was nine, he played in a recital where [Pablo Casals](#) was in the audience; Casals immediately offered to teach him.

Mauel de Falla (1876 – 1946) was a [Spanish composer](#). With [Isaac Albéniz](#) and [Enrique Granados](#) he is one of Spain's most important musicians of the first half of the 20th century. During his early time in Madrid Falla became interested in native Andalusian music, particularly [Andalusian flamenco](#). **Suite Popular Espanola** is from this period. Falla moved to Paris in 1907, where he remained for seven years. There he met a number of composers who had an influence on his style, including the [impressionists Maurice Ravel](#), [Claude Debussy](#) and [Paul Dukas](#), as well as [Igor Stravinsky](#), [Florent Schmitt](#), [Isaac Albéniz](#), and the choreographer [Sergei Diaghilev](#). After returning to Madrid and then moving to Granada in 1921 Falla moved to Argentina after Franco's victory in the Spanish Civil War.

Franco offered him a large pension if he would return to Spain but he refused. Falla died in Alta Gracia, a town a few miles from Cordoba, hometown of Dr. Gasse.

Joaquin Turina (1882 –1949) was a [Spanish composer](#) of [classical music](#) born in [Seville](#). He lived in [Paris](#) from 1905 to 1914 where he took composition lessons from [Vincent d'Indy](#) and got to know the impressionist composers [Maurice Ravel](#) and [Claude Debussy](#). Much of his work shows the influence of traditional [Andalusian](#) music. The **Piano Trio No 1, Op 35**, is an imaginative mixture of the learned style Turina acquired in Paris and folkloric inspiration provided by his homeland. The second movement is a theme and variations, a form, which has a long tradition in Spanish music. In this case each of the variations evokes a dance from a different region of Spain.