

INDIANA UNIVERSITY  
SCHOOL OF MUSIC  
Two Hundred Eightieth Program of the 1967-68 Season

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INDIANA UNIVERSITY  
LATIN AMERICAN MUSIC CENTER

presents a program of music by

# Roque Cordero

Introductory remarks by

JUAN A. ORREGO-SALAS, *Director*, Latin American Music Center

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Duo 1954, for Two Pianos

Allegro vigoroso—Adagio—Allegro vigoroso

Charles H. Webb, Jr. and Wallace Hornibrook, *Duo-pianists*

String Quartet No. 1 (1960)

Allegro vivo ed energico

Largo

Presto agitato

Molto Allegro

THE BERKSHIRE QUARTET

Urico Rossi, *Violin*

David Dawson, *Viola*

Irving Ilmer, *Violin*

Fritz Magg, *Cello*

INTERMISSION

Quintet (1949)

Vivace con spirito

Lento assai

Allegro molto

Largo—Allegro molto

Irving Ilmer, *Violin*

James Pellerite, *Flute*

Leopold Teraspulsky, *Cello*

Earl Bates, *Clarinet*

Alfonso Montecino, *Piano*

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Recital Hall  
Wednesday Evening  
February Twenty-First  
Eight-Thirty O'Clock



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ENTERED

INDIANA UNIVERSITY  
SCHOOL OF MUSIC

Two  
One Hundred Seventy-Seventh Program of the 1967-68 Season  
Eightieth

Indiana University

Latin American Music Center

presents a program of music by

ROQUE/CORDERO, +d 1917-

RECORDED ONLINE  
BY JAMES BERKEY  
MS TAPES 3

Introductory remarks by Dr. Juan A. Orrego-Salas, Director, Latin American Music Center

#1

++ [Duet, +m pianos]  
Duo 1934, for Two pianos  
Allegro vigoroso--Adagio--Allegro vigoroso  
Charles H. Webb, Jr. and Wallace Hornbrook, Duo-pianists  
650 Piano music (Pianos (2))  
[Quartets, +m strings, +m no. 1] Made GCL 3858  
String Quartet No. 1 (1960) Wabo: 4 string quartets (1960, 1968, 1973, 1983)  
Allegro vivo ed enérgico  
Largo  
Presto agitato  
Molto allegro  
650 String quartets  
M452 . 679

#2

THE BURESHIRE QUARTET +d 1913-1975  
[Urico/Rossi, Violin]  
[Irving/Klar, Violin]  
[David/Dawson, Viola]  
[Fritz/Magg, Cello]  
650  
Made LAQA935

INTERMISSION

Wabo: Quintet for Flute, clarinet, Violin, Cello, and Piano (1949)  
++ [Quintet +m piano, flute, clarinet, violin, violoncello]  
Quintet (1949)  
Vivace con spirito  
Lento assai  
Allegro molto  
Largo--Allegro molto  
Irving Klar, Violin  
Leopold Taraspuisky, Cello  
Alfonso Montecino, Piano  
James Pellerite, Flute  
Earl Bates, Clarinet  
650 Quintets (Piano, clarinet, flute, violin, violoncello)  
M522. 667 Q8  
+d 1924-

#3

ae

11/13

Aknowlegement by Roque Cordero

Recital Hall  
Friday Evening Wednesday  
December Eighty February 21  
Eight-Thirty O'Clock

RH600 A5A9867  
A copy of this program has been sent to the printers. No additions or  
inserts may be made. If there are any corrections, please bring them to  
MA070, School of Music.

44  
23  
26



*Back solo of  
program*

Roque Cordero was born in Panama City on August 16, 1917, where he received his early musical training from Herbert de Castro, Myron Schaeffer, and others. Upon coming to the United States, he studied composition with Ernst Krenak and conducting with Dimitri Mitropoulos and Stanley Chapple. He graduated from Hamline University in Minneapolis in 1947 and received a Doctor honoris causa diploma from the same university in 1966.

In 1949, Cordero received a Guggenheim Fellowship for composition. In 1958, he was granted the Caro de Boesi Award for his Second Symphony, first performed at the Second Latin American Music Festival held in Caracas that same year. He has received commissions from the Koussevitzky and Coolidge foundations and from an extended list of outstanding performers, ensembles, and orchestras.

Since 1966, Cordero has been a member of the School of Music faculty at Indiana University and holds the position of Assistant Director of the Latin American Music Center.

The catalog of his works includes three symphonies, a concerto for violin, a concerto for piano and orchestra, and several other orchestral compositions, as well as chamber music written for a variety of ensembles and solo instruments.

His style reflects great individuality of thought. Besides Cordero's unbiased position regarding the folk music trends from his native country, he is also unprejudiced regarding the methods of contemporary composition.

The Duo 1954 for pianos was written for the duo-pianists, Jaime Ingram and Nelly Hirsch (longtime friends of the composer). This single-movement work reflects a free employment of certain devices characteristic of Hispanic American folk music, such as the duple and triple divisions of the 6/8 meter.

Cordero's String Quartet No. 1 (1960) was commissioned by the Elizabeth S. Coolidge Foundation at the Library of Congress and was first performed in Washington in 1961 by the Claremont Quartet. This work was introduced in Bloomington at the Third Spring Festival sponsored by the Latin American Music Center in 1965. Its vigorous writing reflects a type of motivic development which is employed in most of Cordero's latest compositions as well as a very unorthodox use of twelve tone techniques.

His Quintet for piano, violin, cello, flute, and clarinet (1949) was premiered in Montevideo in 1957 during the First Latin American Festival of Chamber Music sponsored by SOIRE and received the highest praises from both music critics and public.

All of the compositions included in this 50th-birthday program honoring Roque Cordero are published by Peer International Corporation, New York and Hamburg.