Victoria Lupeni

CLARINETIST

Press Kit

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Victoria Luperi

Principal Clarinet, Fort Worth Symphony Orchestra

Adjunct Faculty, Texas Christian University

Buffet Group USA, Artist & Clinician

Vandoren, Artist & Clinician

BIO

Victoria Luperi has established herself as one of the leading clarinetists of her generation. Her performances have been hailed as "especially fine" by The New York Times, praised for their "magic" by The Dallas Morning News and "equal parts polish and expressivity" by the Philadelphia Inquirer.

In addition to her extensive schedule as principal clarinetist of the Fort Worth Symphony Orchestra, Ms. Luperi maintains an active career as a soloist, chamber musician and educator. Highlights of her recent and upcoming engagements include performances as soloist with the Fort Worth Symphony Orchestra, as principal clarinetist with the Grand Teton Music Festival Orchestra, as a featured artist at the Midwest Clinic (Chicago), the International Clarinet Association's ClarinetFest (Assissi, Italy), the University of North Texas' ClariEssentials and in recital with guitarist María Luisa Harth-Bedoya at Texas Christian University's Latin American Music Festival.

As a soloist in the United Sates, Ms Luperi has performed with the Madison Symphony, the Debut Orchestra in Los Angeles, the Youth Orchestra of Greater Fort Worth, the Eastern Washington University Orchestra, the Independence Sinfonia and the Philharmonia of Kansas City. Most recently, Ms. Luperi performed "Fantasia sobre Yma Sumac" for clarinet and orchestra, a work written for her by FWSO Composer-in-Residence John B Hedges, with Miguel Harth-Bedoya and the Fort Worth Symphony Orchestra. As an international soloist, Ms. Luperi has performed extensively in her native Argentina with the Córdoba Symphonic Band, the Crescendo Orchestra of Buenos Aires, the Córdoba Symphony and the Cordoba Chamber Orchestra. In Canada, she has appeared with the Winnipeg Symphony Orchestra.

An avid chamber musician, Ms. Luperi has collaborated with members of the Emerson, Vermeer and Guarneri Quartets and performed at the Marlboro and Mimir Festivals, the Academie Musicale Villecroze in France, the Oregon Bach Festival, Chicago's Latino Music Festival and the Fort Worth Chamber Music Society, among others. She is a founding member of the Caminos del Inka Ensemble, the latest project from Caminos del Inka, through which she shares the rich tradition of South American music in a chamber music setting.

Ms. Luperi enjoys an active orchestral career as principal clarinetist with the Fort Worth Symphony Orchestra, a position she has held for the last eight seasons. Previously, she held the same position with the Winnipeg Symphony for four seasons. As a guest, she has performed in the Philadelphia Orchestra, Pittsburgh Symphony, the Chamber Orchestra of Philadelphia and the St. Paul Chamber Orchestra. Ms. Luperi has appeared in many national and international music festivals as an orchestral clarinetist including the Tanglewood, Verbier, National Repertory Orchestra and Mainly Mozart Orchestras.

A devoted educator, Ms. Luperi currently serves as Adjunct Faculty at Texas Christian University. For two years she served as Lecturer at the University of Texas, Austin, and previously was on Faculty at Brandon University (Canada), the New York Summer Music Festival, the Filarmónica Jóven de Colombia and the Buffet Academy in Jacksonville, Florida. She has given master classes in the US, Argentina, Canada, Colombia and Mexico.

Ms. Luperi earned a Bachelor of Music degree from The Curtis Institute of Music where she studied with Donald Montanaro. She began her musical education in her native Argentina under the instruction of Oscar Gieco, and later studied with Richard Hawkins at the Interlochen Arts Academy and Yehuda Gilad at the University of Southern California. Distinctions include the First Prize in the Pasadena Instrumental Competition, the Interlochen Fine Arts Award and the Banco Mayo Award of Buenos Aires. She has been heard in concert broadcasts on National Public Radio's Performance Today, WRR 101.1, WFMT and the Canadian Broadcasting Corporation.

Ms. Luperi is a Buffet Group USA Performing Artist, and a Vandoren Artist and Clinician.

She resides in Fort Worth with her husband Andrés Franco, Resident Conductor of the Fort Worth Symphony Orchestra.

PRESS ACCLAIM

THE NEW YORK TIMES

"Victoria Luperi, the principal clarinetist, was especially fine in solos in both the Rachmaninoff and the Respighi"

THE PHILADELPHIA INQUIRER

"Victoria Luperi played with equal parts polish and expressivity"

THE DALLAS MORNING NEWS

"Ana Victoria Luperi made magic of the first movement's serie clarinet solos"

LA NACIÓN, ARGENTINA

"Victoria Luperi made a brilliant solo appearance"

THEATER JONES

"The Messiaen requires a clarinet and that role was gloriously filled by Ana Victoria Luperi, the principal clarinetist with the Fort Worth Symphony Orchestra. Luperi's assay of the movement for solo clarinet had the audience holding its collective breath the entire time. Crescendi, from a whisper to a fortissimo, were a wonder to hear; the breath control was astonishing and the pitch never wavered"

"Solos by clarinetist Ana Victoria Luperi were breathtaking in their tone and musicality; she has a sound that sweetens the woodwind section as a whole and elevates their playing. "

"Ana Victoria Luperi gave a dazzling performance right from the moment she walked on stage. [..] Hedges makes amazing demands on the clarinetist and Luperi turned in a stunning performance. [...] All in all, it was a marvelous piece, thrillingly performed, that brought a rousing response from the audience."

"Clarinetist Ana Victoria Luperi played beautifully…"

"Principal clarinetist Ana Victoria Luperi was miraculous and looked amazing in a dress that put an exclamation point on the entire performance."

LA VOZ DEL INTERIOR, ARGENTINA

"Ana Victoria Luperi performed smoothly and expressively, rending a gentle but precise sound from the start. Luperi has managed to combine a technically flawless performance with a heartfelt quality to her playing"

THE DALLAS MORNING NEWS

“The best moments came from clarinetist Ana Victoria Luperi”

“Ana Victoria Luperi supplied lovely clarinet solos.”

“It all got a grandly romantic performance, with stylishly generous rubato, from Ana Victoria Luperi”

“New principal clarinetist Ana Victoria Luperi sounded like an outstanding addition”

“Of the many beautifully played solo lines, particularly fine contributions came from Ana Victoria Luperi”

THE EXAMINER

“…The real magic of the work came not from the Hollywood overture-style orchestration, but instead from Luperi. The choice to voice the clarinet to portray such a versatile singer like Sumac was genius, and Luperi rewarded Hedges at every turn. Her versatility as a player was astounding!

From soaring arioso lines, directly into crass multiphonics representing the extreme low register of Sumac, to dainty floating lines, Luperi could do it all. Hedges sure demanded a lot, and Luperi delivered. At one point, Hedges drops the entire orchestra out for an extended unaccompanied cadenza, and the audience was enraptured on the edge of their seats. When the harp re-entered you could actually hear a collective exhale from the audience that had been holding their breath.”

“Once again principal clarinetist Ana Victoria Luperi supplied particularly telling solos”

WINNIPEG FREE PRESS

“Her lyrical take on the slow movement’s gorgeous theme was warm and serene, with a tone that blended into the string writing with subtlety and sensitivity. Her tone spoke out passionately in the forceful writing of the first movement”

“Ana Victoria Luperi’s clarinet playing was wonderfully vocal and bird-like”

“The Kodaly was splendid and full of life, with especially fine solo contributions from clarinetist Ana Victoria Luperi”

FANTASÍA SOBRE "YMA SUMAC"

I am thrilled to share with you some notes from the composer, John B Hedges, who wrote this piece for me in 2008. I am very passionate about this work, which I have performed with the Youth Orchestra of Greater Fort Worth, the Eastern Washington University Orchestra, the Philharmonia of Kansas City and, in its current expanded version, with the Fort Worth Symphony orchestra.

It is with great joy that I also share with you three reviews of our recent performances of this work with the Fort Worth Symphony Orchestra conducted by Miguel Harth Bedoya in February, 2012.

Notes from the Composer:

Fantasia sobre Yma Sumac is a musical fantasy-portrait of Peruvian vocalist Yma Sumac. Her recordings from the 1950's may stir emotions, raise eyebrows, cause head-scratching, induce dancing, singing, or unbidden laughter. Quite often at the same time. There is something inherently astounding in Yma's legendary vocal range, stylistic explorations and exotica mystique that could sometimes steer those recordings towards the surreal, absurd or sublime. However, the crossing of stylistic barriers, musical juxtapositions, and genuine expressive power of her voice are maintained in a tenuous balance which hold the listener rapt. As someone who is constantly drawn to pull in external musical influences from my life into and to comment on them in my work without losing my identity in a foreign body of sound, Yma Sumac has my admiration and envy.

This work is one of several 'musical portraits' I have composed. Each is made up almost exclusively of small moments, groups of pitches and rhythms from the artist' work as its fundamental material. These are then utilized to develop a soundworld through which I can explore whatever variety of styles, feels, and emotions which the subject's work inspires. InFantasia, Yma Sumac's exotica, lounge music, mambo, folk melodies, and my own musical language swirl around the virtuosic linchpin of her vocalizations with the solo clarinet serving as surrogate.

In November 2008 Yma Sumac died. It was coincidentally just two weeks before the premiere of an earlier version of this work. Her death transformed the piece, and that first performance, instantaneously into a memorial. Since then the piece has been revised and greatly expanded including the addition of a cadenza and elegiac middle section. The work was commissioned by clarinetist Victoria Luperi, who will premiere it in this final incarnation with the Fort Worth Symphony Orchestra in 2012.

Review:

Clarinet Gain

John B Hedges creates a beautiful clarinet concerto in tribute to Yma Sumac, and the Fort Worth Symphony and Ana Victoria Luperi do it justice. by Gregory Sullivan Isaacs (Theater Jones)

published Saturday, February 4, 2012

Who was Yma Sumac and what did she have to do with the clarinet?

This question was resoundingly answered on Friday evening at Fort Worth's Bass Performance Hall when the Fort Worth Symphony's composer in residence, John B Hedges, forever joined the two into one with his new composition: Fantasía sobre Yma Sumac for Clarinet and Orchestra.

Sumac was an exotic Peruvian singer who was able to sing notes so high that dogs in the area covered their ears, and then descend into the depths of a basso profundo. She also sang a range of styles from opera to Incan folk music and lounge songs. She claimed to be a princess directly descended from Atahualpa, the last ruler of the Incan empire before the inconvenient arrival of Pizarro and the Spanish army. She even played an Incan princess in the movies, most notably the 1954 Secret of the Incas. Music Director Miguel Harth-Bedoya played a short selection of Sumac singing before the piece was performed, because her voice and style are difficult to describe with mere words.

Hedges' piece, really a clarinet concerto, pays tribute to Sumac in all of her various aspects. Fort Worth Symphony Principal Clarinetist, Ana Victoria Luperi, took on the persona of Sumac and gave a dazzling performance right from the moment she walked on stage. She was wearing an eye-popping gown, a tribute to the lounge singer part of Sumac's résumé, that was inspired by the brightly colored fabrics associated with South America. It was tightly fitted except for a pleated kick skirt that started at the knees, and it was gorgeous. Such a contrast to the all-in-black attired orchestra!

The music was also highly colored. Hedges makes amazing demands on the clarinetist and Luperi turned in a stunning performance. All of Sumac's unique abilities were on display; great leaps, wide ranges, operatic and lounge styles, folk tunes, virtuosic riffs and even Latin-flavored dance. Her weird vocal effects were matched by flutter-tonguing and over-blowing the clarinet. The FWSO was also challenged by Hedges' music and they played the vibrant and fragmented score with energy and accuracy. All in all, it was a marvelous piece, thrillingly performed, that brought a rousing response from the audience.

Clarinetists are desperately in need of new concerti. Other than the one by Mozart [...] you'd be hard pressed to come up with many more. Hedges has done the instrument a great service by writing this piece. It is modern and up-to-date without assaulting the audience. It has a fusion of classical, folk and pop elements that are both intellectually challenging and crowd-pleasing at the same time. It should be welcomed into the repertoire with a ticker-tape parade.

PHOTOS

Playing solo at Fort Worth Symphony Orchestra.

With Yo-yo Ma at Bass performance Hall, Fort Worth, Texas.

With Maestro Miguel Harth-Bedoya and composer John B Hedges

REPERTOIRE

Repertoire with Orchestra

- **Bruch**
  - Double Concerto for Clarinet and Viola.
- **Copland**
  - Concerto.
- **Debussy**
  - Premiere Rhapsodie.
- **Hedges**
  - Fantasia sobre Yma Sumac (written for Victoria Luperi).
- **Kromer**
  - Concerto.
- **Mendelssohn**
  - Concert Piece No. 1 for two clarinets.
  - Concert Piece No. 2 for two clarinets.
- **Messager**
  - Solo de Concours.
- **Mozart**
  - Concerto in A Major, K. 622.
- **Ponchielli**
  - Il Convegno for two clarinets.
- **Rossini**
  - Introduction, Theme and Variations.
- **Spohr**
  - Concerto No. 1.
- **Stamitz, C.**
  - Concerto No. 3.
- **Weber**
  - Concertino, op. 26.
  - Concerto No. 1 in F minor, op. 73.
  - Concerto No. 2 in E flat major, op. 74.

Repertoire for Clarinet and Piano

- **Brahms**
  - Sonata Op. 120 No. 1.
  - Sonata Op. 120 No. 2.
- **Cavallini**
  - Adagio e Tarantela.

Repertoire for Clarinet and Piano

- **Debussy**
  - Premiere Rhapsodie.
- **Finzi**
  - Five Bagatelles for Clarinet and Piano.
- **Hindemith**
  - Sonata.
- **Lutoslawski**
  - Dance Preludes.
- **Martinu**
  - Sonatina.
- **Messager**
  - Solo de Concours.
- **Poulenc**
  - Sonata.
- **Rabaud**
  - Solo de Concours.
- **Rossini**
  - Introduction, Theme and Variations.
- **Saint-Saens**
  - Sonata.
- **Schumann**
  - Fantasiestucke
  - 3 Romanzen
- **Lovreglio**
  - Fantasia da Concerto “La Traviata”
- **Weber**
  - Grand Duo Concertant.

Chamber music Repertoire

- **Beethoven**
  - Trio for clarinet, cello and piano in B-flat Major, Op. 11.
  - Quintet for Piano and Winds in E-flat Major, Op. 16.
  - Septet, Op. 20.
  - Wind Octet in E-flat Major, Op. 103.
- **Brahms**
  - Quintet in B minor Op. 115.
  - Trio in A minor, Op. 114.

Chamber music Repertoire

- **Bruch**
  - Eight pieces Op. 83.
- **Dvorak**
  - Serenade Op. 44.
- **Enesco**
  - Dixtuor, Op. 14.
- **Hedges**
  - Los Susurros.
- **Hindemith**
  - Quartet for Clarinet, Violin, Cello and Piano.
- **Messiaen**
  - Quartet for the end of time.
- **Mozart**
  - Quintet in A major K. 581.
  - Trio K. 498 “Kegelstatt”.
  - Serenade in C minor, K. 388.
- **Nielsen**
  - Serenata in vano.
- **Schoenberg**
  - Suite, Op. 29.
- **Schubert**
  - The Shepherd on the Rock.
- **Spohr**
  - Sechs Deutsche Lieder, Op. 103.
- **Stravinsky**
  - Histoire du Soldat.
- **Wagner**
  - Siegfried Idyll.
- **Weber**
  - Quintet in B flat major, Op. 34

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