

Temple University Symphony Orchestra

José Luis Domínguez,
conductor

Thursday, September 30 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

Huapango

José Pablo Moncayo (1912-1958)

Mediodía en el Llano

Antonio Estévez (1916-1988)

Suite del Ballet “Estancia”

Alberto Ginastera (1916-1983)

1. Los trabajadores agrícolas
2. Danza del trigo
3. Los peones de hacienda
4. Danza final (Malambo)

Batuque

Oscar Lorenzo Fernández (1897-1948)

Conga del Fuego

Arturo Márquez (b. 1950)

Danzón No. 2

Arturo Márquez (b. 1950)

The use of photographic, audio, and video recording is not permitted.

Please turn off all cell phones and pagers.

Fourteenth performance of the 2021-2022 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Shirley Yao,
Concertmaster
 Samuel Nebyu,
Associate
Concertmaster
 Alexandr Kislitsyn,
Assistant
Concertmaster
 Yuan Tian
 Zi Wang
 Zhanara Makhmutova
 Sendi Vartanovi
 Suhan Liang
 Juliia Kuzmina
 Ying-shiun Chen
 Conling Chen
 Katherine Lebedev
 Abigail Dickson

VIOLIN II

Irina Rostomashvili,
Principal
 Jane Pelton,
Associate Principal
 Ryuji Jensen,
Assistant Principal
 Yucheng Liao
 Carly Sienko
 Christopher Smirnov
 Kyungmin Kim
 Alysha Delgado
 Alyssa Symmonds
 Kyle Stevens
 Rachel Wilder
 Allison Edwards
 Linda Askenazi
 Mochon

VIOLA

Gia Angelo,
Principal
 Adam Brotnitsky,
Associate Principal
 Anthony Stacy,
Assistant Principal
 Arik Anderson
 Jasmine Harris
 Peter Wardach
 Rebecca Mancuso
 Meghan Holman
 Stephanie
 Quinanilla

CELLO

Haocong Gu,
Principal
 Harris Banks,
Associate Principal

Max Culp,
Assistant Principal

Lily Eckman
 Gabriel Romero
 Samuel Divirgilio
 Brannon Rovins
 Marcela Reina
 Chloe Kranz
 Gevon Goddard

DOUBLE BASS

Jonathan Haikes,
Principal
 Jui Byun,
Associate Principal
 Coby Lindenmuth,
Assistant Principal
 Ashleigh Budlong
 Jia Binder

FLUTE/PICCOLO

Catherine Huhn 4
 Bianca Morris 3,5
 Ashley Oros 2,6
 Anabel Torres 1

OBOE

Kenneth Bader 3,4,5
 Geoff Deemer 1,2,6
 Grace Hicks
 Amanda Rearden

ENGLISH HORN

Amanda Rearden

CLARINET

Anthony Bithell 1
 Sarah Eom 2,4,6
 Kenton Venskus 3,5

E-FLAT

CLARINET
 Sarah Eom

BASS CLARINET

Kenton Venskus

BASSOON

Rick Barrantes 4
 Tracy Nguyen 1,2
 Collin Odom 3,6
 Joshua Schairer 5

HORN

Jonathan Bywater
 Isaac Duquette
 Erika Hollister 3,6
 Olivia Martinez 4,5
 Jordan Spivak
 Amanda Staab 1,2

TRUMPET

Anthony Casella 3,5
 Noah Gordon 1,2
 Daniel Hein
 Trey Serrano
 Justin Vargas 4,6

TROMBONE

Riley Matties 4,5
 Laura Orzechoski
 Andrew Sedlascik 1,6

BASS TROMBONE

Samuel Johnson

TUBA

Christopher Liounis

HARP

Kathryn Ventura

PIANO/CELESTE

Maria Dell'Orifice

TIMPANI/

PERCUSSION

Caleb Breidenbaugh
 Alonzo Davis
 Garrett Davis
 Alvin Macesaro
 Emilyrose Ristine
 Adam Rudisill
 Zachary Strickland

Principal designations

- 1 Moncayo
- 2 Estévez
- 3 Ginastera
- 4 Fernández
- 5 Márquez (*Conga*)
- 6 Márquez (*Danzón*)

Program Notes

“We were determined to revitalize our own music,” says conductor José Luis Domínguez, “that was a major part of our work and how I became involved with this music and these amazing composers.” He’s speaking of the Latin American music on tonight’s program and his shared determination, along with his mentor the late Fernando Rosas (the founder of the Foundation of Youth Orchestras of Chile) and their work with their sister program, Venezuela’s El Sistema and its founder the late José Antonio Abreu, to present the music to audiences in their homelands. Our program explores works mostly rooted in the indigenous folk songs, dances, and traditions of Mexico, Venezuela, Argentina, and Brazil—it’s a program that’s “fun, full of joy, and filled with virtuosic music,” says Domínguez.

Mexico’s **José Pablo Moncayo’s** *Huapango* delights with all the qualities Domínguez mentions. Born in Guadalajara, Moncayo (1912-1958) was a piano prodigy and studied at the Mexico City Conservatory with the revered composer Carlos Chávez (1899-1978). In 1931, on Chávez’s recommendation, he began his career as a percussionist in the Symphony Orchestra of Mexico. Mexico’s national music always inspired him and in 1934 he teamed with the composers Blas Galindo (1910-1993), Salvador Contreras (1910-1982), and Daniel Ayala (1906-1975), forming the *Grupo de los Cuatro* (Group of Four) to promote the music. Moncayo won a scholarship to conductor Serge Koussevitzky’s Berkshire Institute where he studied with Aaron Copland (1900-1990) in 1942. But it was Moncayo’s visit to Veracruz—at Chávez’s suggestion—that inspired his most famous composition, *Huapango*.

Huapango is loosely derived from the word *fandango* (a dance style); it was in Veracruz that he encountered the uniquely indigenous fandango party, an outdoor celebration where the community gathered to sing, dance, and play. Moncayo brilliantly depicts the sounds of the popular songs, dances, and instruments he heard during the festivities. Listen for the strummed violins recreating the sounds of guitar and harp, plus

some jovial jousting between trumpet and trombone. Moncayo dedicated the piece to Chávez who conducted its premiere in 1941. Intricate and energized by its constant pulsing rhythm, Domínguez calls it “pure joy—it’s a party, the joy of being!”

Popular song and dance also move the other Mexican composer on our program, **Arturo Márquez** (b. 1950) in his *Conga del Fuego* and *Danzón No. 2*. Márquez’s father was a mariachi performer and his grandfather a folk musician, so he was exposed to Mexico’s native music at a young age. His family moved to the US when he was eleven years old, where he played violin in his school. He returned to Mexico six years later to study composition at the National Conservatory. He continued his studies in Paris before returning to the US and the California Institute of the Arts. His early works were experimental, sometimes using electronics, but his return to Mexico opened new doors. He regularly visited dance halls in Mexico City and was exposed to popular styles, particularly the *danzón*—a formal ballroom dance that’s both sinuous and seductive. Márquez’s *Danzón No. 2* “Is more Caribbean than Mexican,” says Domínguez, “based on a Cuban *son* [a Cuban song genre fusing African and Hispanic styles], it has a strong rhythmic code that you hear throughout the piece.” Márquez masterfully captures the essence of the *danzón*, portraying its sultry beauty in opening wind solos over insistent claves taps and its romantic soul with spiraling passages for full orchestra building to a passionate climax. His *Conga del Fuego* is also rooted in Cuba, this time the inspiration is the *conga*—a popular street dance brought over from Africa and danced in a line during carnival season. Of course, most associate *conga* with the tall drums that accompany the dance, and Márquez uses them throughout this rhythmically propulsive work that vividly depicts its irresistible energy.

The exquisite melodic beauty and brilliant orchestration of Venezuelan composer **Antonio Estévez**’s *Mediodía en el Llano* (*Noon on the Prairie*) provides a fascinating counterpoint to the percussive, extroverted style of some of the music on the program. Estévez (1916-1988) was a skilled oboist who performed

in the Venezuela Symphony Orchestra from 1940 to 1945. Over the next four years he studied in the US with Koussevitzky, Leonard Bernstein, and others at Columbia University and Tanglewood. He returned to Caracas and cultivated a nationalist musical style that paid homage to his homeland's culture and landscape. Los Llanos, the sprawling grasslands of western Venezuela, inspired his *Mediodía en el Llano* from 1942. His original intention was to write a three-part suite depicting dawn, afternoon, and sunset, in this beautiful region but only published the central movement. Estévez didn't paint specific musical portraits of the flora and fauna he saw but, not unlike Debussy, created musical impressions of his experience.

"It has a remarkable Debussy-Ravel quality," says Domínguez. "It's very delicate and difficult to play with its high wind writing, but his winds are not biting, instead they create beautiful textures. The entire piece is like a song orchestrated by a master." Estévez's years of playing in the winds section of an orchestra certainly inform the stunning subtlety of his writing in his evocative, harmonically daring and sublimely melodic masterpiece.

Perhaps the most familiar composer on the program is Argentina's **Alberto Ginastera** (1916-1983). He showed musical talent at a young age, began music lessons as a seven year old, entered the Conservatorio Williams five years later, and eventually graduated with a gold medal in composition. His breakthrough came with the 1937 premiere of his *Panambi* suite (drawn from his complete ballet), a work that showcased the dazzling orchestration and rhythmic drive of his music. With this premiere, his stature as a major Argentine composer was established. *Panambi*'s successful 1940 premiere led to a commission for another dance work, *Estancia*.

American dance mogul Lincoln Kirstein commissioned the work in 1941 for the American Ballet Caravan troupe. George Balanchine was supposed to be the choreographer, but the company disbanded in 1942 and unable to perform the ballet. It would be ten years before a staged production of the ballet

would take place, but Ginastera created the four-movement ***Suite del Ballet “Estancia”*** from the complete ballet score, which premiered to great acclaim in 1943.

The suite is “much more influenced by European styles, but has a very strong Argentinian sense of identity in its story and dances,” says Domínguez. *Estancia*’s story focuses on life in a rural area devoted to cattle ranching in the Río de la Plata region of Argentina. The opening dance, “Los trabajadores agrícolas,” (The Field Workers) is vividly painted in stunning orchestral colors (brass and percussion are especially busy) and driven by surging rhythms. The second movement, “Danza del trigo” (The Wheat Dance) is delicately scored, tender-hearted, and sweetly melodic, using piano and pizzicato strings to evoke the sound of a guitar. High energy returns with “Los peones de hacienda” (The Cattle Men), a rhythmically complex and muscular dance punctuated by brass and timpani. The concluding “Malambo” takes its name from the dance that *gauchos* (Argentine cowboys) would perform competitively. Whirling, winding and perpetually in motion, it is relentlessly propelled by its breathless pulse and buoyed by a raucous orchestra—it’s the most famous movement of the suite. It’s no wonder Domínguez calls *Suite del Ballet “Estancia,”* “the orchestra’s cardiovascular piece.”

There’s no dearth of energy in **Lorenzo Fernández’s *Batuque***. While his earliest studies were in medicine, the Rio de Janeiro-born composer’s musical education was rooted in European traditions and much of his early music followed these models. But in 1924 Fernández (1897-1948) shifted his focus to a Brazilian nationalist style, infusing his works with the traditional music of his homeland.

His *Batuque*, the final movement of a 1930 orchestral Christmas-Epiphany triptych called *Reisado do pastoreio* (The Pastoral Three Kings Day), layers roaring brass and winds over incessant rhythms and turn on a dime accents in a vibrant fusion of Afro-Brazilian musical styles. Groundbreaking for its boldly innovative use of the African music brought to Brazil,

Batuque is the most popular movement from *Reisado do pastoreio* and continues to thrill audiences as a stand-alone piece.

“*Batuque* is a dance that’s very grounded,” says Domínguez, “and I mean grounded to the earth. It’s danced by people who were barefoot most of their lives—and still are in some parts of the Amazon—in complete connection to the earth. It’s a rough but happy dance with orchestral lines that sing like the calls of the dance leaders. Fernández brilliantly captures the essence of this and uses a very European instrument—the symphony orchestra—to share it. He goes all in with massive orchestration and an ostinato [a repeating musical pattern many times in succession while other elements are changing] that is completely engaging. I think it truly reflects how our native culture in South America is related to the land, almost religiously connected to the earth.

“It makes me so happy to share these composers who have that amazing talent to portray these cultures and emotions symphonically. You actually forget that you are listening to a symphony orchestra, it’s just music that emotionally engages each person in a different way.”

Program notes by Craig Zeichner.

About the Conductor

Chilean conductor **JOSÉ LUIS DOMÍNGUEZ** is a prominent talent on international orchestral and El Mercurio operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing”, and he frequents prominent stages across the globe. José Luis currently serves as artistic director of the New Jersey Symphony Orchestra Youth Orchestras. He is a regular guest conductor with the Opéra Saint - Étienne and New Jersey Symphony Orchestra and is currently Artistic Director of the Musical Encounters International Music Festival in La Serena, Chile. Recent commissions as a composer include the new ballet titled, “La Casa de Los Espíritus (The House of Spirits)” based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which José Luis also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of the Philadelphia Orchestra, commissioned José Luis to write a piece for violin and piano titled “Aitona” that was included in DePue’s 2020 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist, Jorge Pinzón, and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

Upcoming commissions include a violin concerto, a harp concerto and a cello concerto. Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia),

Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Symphony Orchestra of Saint - Étienne, Orquesta Sinfónica Nacional de Peru (Lima University y Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfonica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina, Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain, and Temple University Symphony Orchestra in Philadelphia.

José Luis has collaborated with many noted artists including: Renée Fleming, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel and Luciana D'Intino. He recently released two critically acclaimed Naxos recordings; one of his own composition, the ballet "The Legend of Joaquín Murieta," and the other, the music of Enrique Soro with the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile).

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, three of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

Temple University 2021-2022 Season Upcoming Events

Friday, October 1 at 1:00pm

Music Studies Colloquium Series: Alisha Nypaver, "The Music Professors of YouTubeiversity"

Presser 142, also via Zoom

Friday, October 1 at 7:00pm

2021 Mosaic Concert

This fast-paced concert will feature back-to-back performances by Boyer student soloists and ensembles, including the TU Jazz Band, Wind Symphony, Choirs, Dance and chamber ensembles. This annual concert is part of Temple's Homecoming weekend.

Presented online on the Boyer College YouTube channel

Tuesday, October 5 at 7:30pm

Temple University Concert Band

Paul Bryan, conductor

Temple Performing Arts Center

Wednesday, October 6 at 7:30pm

Temple University New Music Ensemble

Jan Krzywicki, director

Klein Recital Hall

Thursday, October 7 at 4:30pm

Rite of Swing Jazz Café: Tim Brey, piano

Tim Brey, piano

John Swana, EVI

Nathan Pence, bass

Justin Faulkner, drums

Temple Performing Arts Center Lobby

Friday, October 8 at 1:00pm

Music Studies Colloquium Series: Alex deVaron, "Music as Contemplative Practice"

Presser 142, also via Zoom

Temple University 2021-2022 Season Upcoming Events

Sunday, October 10 at 3:00pm

Temple University Concert Choir
Paul Rardin, conductor
Temple Performing Arts Center

Wednesday, October 13 at 4:30pm

Jazz Master Class: Larry McKenna, saxophone
Howard Gittis Student Center

Wednesday, October 13 at 7:30pm

Jazz @ the Underground: Larry McKenna, saxophone
Howard Gittis Student Center

Thursday, October 14 at 4:30pm

Rite of Swing Jazz Café: Preston Lee Group
Preston Lee, alto saxophone
Bell Thompson, trumpet
Ross Gerberich, tenor saxophone
Joshua Richman, piano
Matthew Green, bass
Donovan Pope, drums
Temple Performing Arts Center Lobby

Friday, October 15 at 1:00pm

Music Studies Colloquium Series: Bill Dougherty, "Listening In: Making Music, Making Communities"
Presser 142, also via Zoom

Friday, October 15 at 7:30pm

Saturday, October 16 at 7:30pm

Reflection:Response Commission with Metal
Tickets: \$20 general admission, \$15 students/senior citizens, \$10 Temple employees, \$5 Temple student with OWLcard.
Available at boyer.temple.edu or 215.204.1122.
Conwell Dance Theater

Temple University 2021-2022 Season Upcoming Events

Saturday, October 16 at 2:30pm

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Temple University Center City, Room 222

Monday, October 18 at 7:30pm

Temple University Jazz Band

Terell Stafford, director

Joey DeFrancesco, organ

Christian McBride, bass

A celebration of the album “Without You, No Me: Honoring the Legacy of Jimmy Heath” released on BCM&D Records in September 2021 featuring guest artists Joey DeFrancesco and Christian McBride.

Temple Performing Arts Center

Wednesday, October 20 at 7:30pm

Senior Recital: Brian Morris Jr., jazz saxophone

Klein Recital Hall

Wednesday, October 20 at 7:30pm

conTemplum: SoundPrints I

Rock Hall Auditorium

Thursday, October 21 at 4:30pm

Rite of Swing Jazz Café: Eli Zukor Group

Eli Zukor, bass

Lora Sherrodd, vocals

Evan Kappelman, saxophone

Oliver Mayman, piano

Larry Shaw, drums

Temple Performing Arts Center Lobby

Temple University 2021-2022 Season Upcoming Events

Thursday, October 21 at 7:00pm

World Music Lecture-Performance: Philly Trad: Irish traditional music on accordion, harp, and fiddle

John McGillian, button accordion

Allyn Miner, fiddle and concertina

Ellen Tepper, harp

Temple Performing Arts Center

Friday, October 22 at 4:00pm

Music Studies Colloquium Series: Patrick de Caumette. Master Class: "The Contemporary Artist: Harnessing Technology in Performance and Production"

Rock Hall Auditorium

Monday, October 25 at 7:30pm

Temple University Percussion Ensemble

Phillip O'Banion, director

Temple Performing Arts Center

Tuesday, October 26 at 2:30pm

Dance Studies Colloquium Series: Ketu H. Katrak, University of California, Irvine

Curating Crisis, Excess, Spillage: Live Art in South Africa

Presented on Zoom

Thursday, October 28 at 4:30pm

Rite of Swing Jazz Café: Kirsten Grace Group

Kirsten Grace, vocals

Performers TBA

Temple Performing Arts Center Lobby

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609
or visit www.temple.edu/boyer.