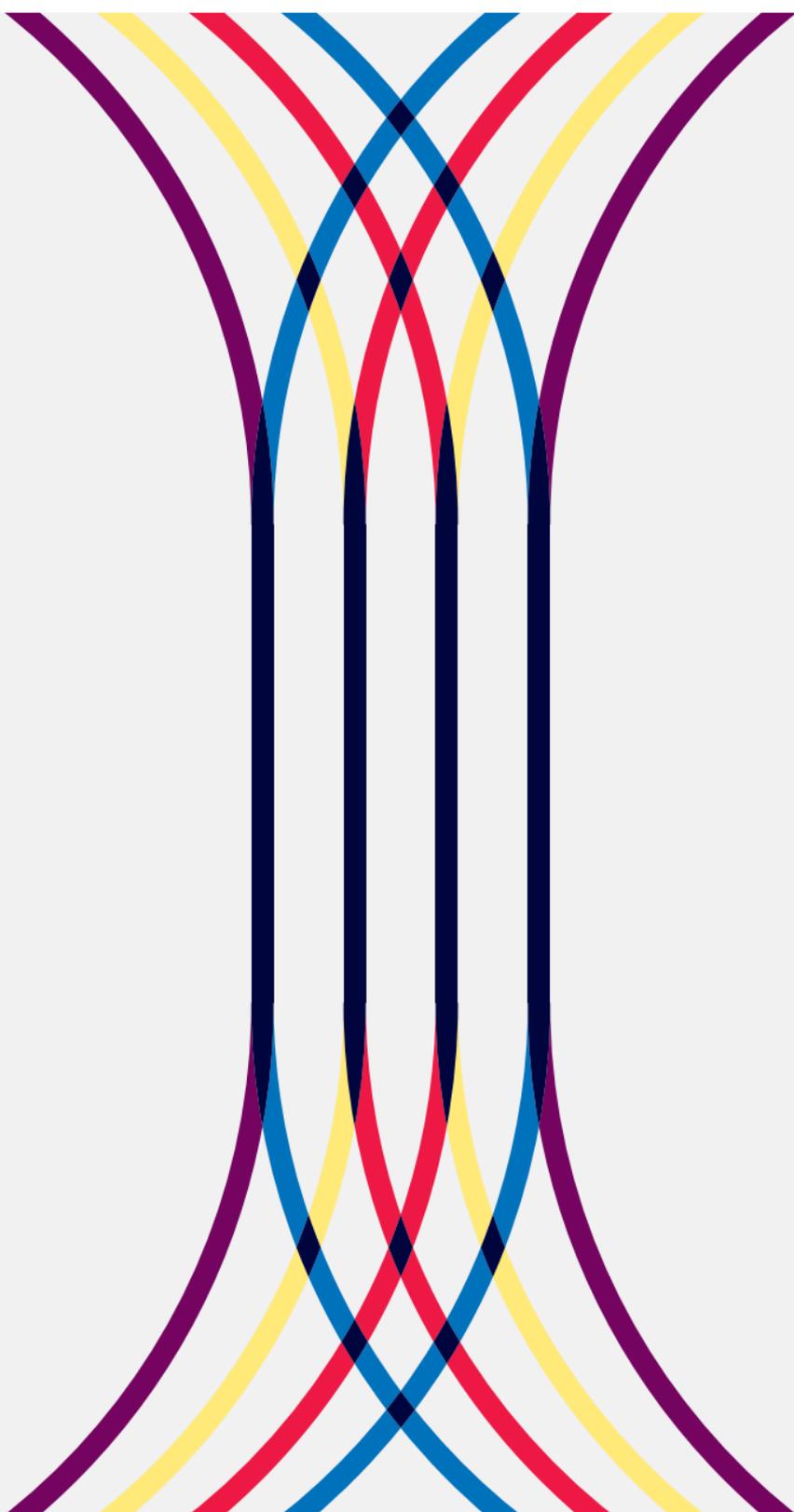




CLASSICAL
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HARMONIOUS POWER - 2021



**2021 CMI ASCEND SUMMER EDUCATION AND
CONCERT SERIES**

June 12-26, 2021

cmi-sa.org



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MESSAGE FROM THE EXECUTIVE DIRECTOR

Donald R. Mason



Welcome to another season of the Classical Music Institute! We're so glad that you're supporting the season as it's one of our most important ever! This year, we make our debut and the H-E-B Performance Hall at the Tobin Center for the Performing Arts, a world premiere composition from San Antonio's own Edna Longoria, and present pieces from around the world with clear intention on how music brings us together and keeps us balanced.

Other highlights being made this season is the return of in person educational instruction, and the launch of CMI JOY - Junior Orchestra for Youth, who have been meeting and practicing this Spring in preparation for their debut on the big stage! These students are previous participants in the CMI Ascend Education Program and are pioneering the new generation of youth musicians.

Leading CMI JOY are Daniela Diaz, who has been at the front of our Education Program for several years, along with Leonardo Pineda, who is making his official Conducting debut this season after years of being Assistant Conductor. Their hard work and dedication is transferring to our students in a big way!

We all have faced a difficult year. All of us can draw strength, knowing that music has soothed the soul in many ways before and will be the conduit that brings us back together again. Moving towards the new normal, the hope is that music continues to be a positive part of your life. We know the Harmonious Power that music holds and want to share that with you and the community this season and for seasons to come.

Let yourself be moved by the music!

All the best,

A handwritten signature in black ink that reads "Donald R. Mason". The signature is fluid and cursive, with the first name being particularly prominent.

Donald R. Mason
Executive Director

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WE THANK OUR GENEROUS STUDENT SPONSORS

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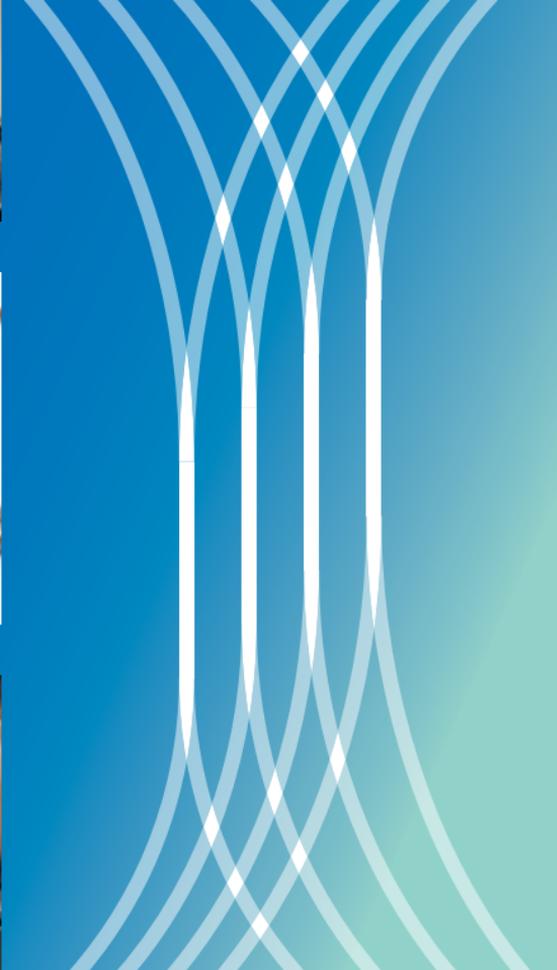
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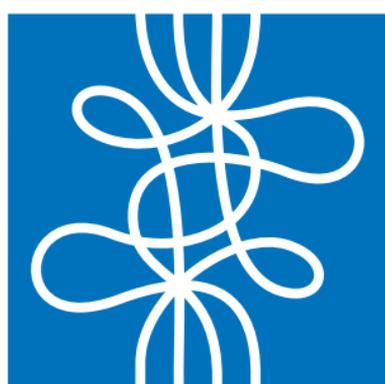
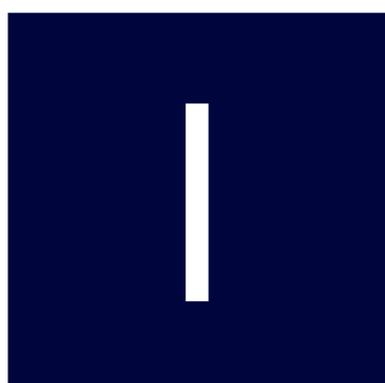
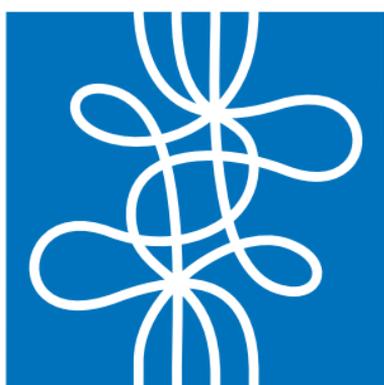
CMI ASCEND SUMMER PROGRAM

JUNE 14–25, 2021

CMI's Summer Education Program, held at Edgewood Fine Arts Academy, is open to Bexar County students ages 8-18. From beginners to advanced players, students will hone their music skills with some of the top artists in the world. The program will conclude with a final concert on June 25 at 6:00 p.m.

For more information please visit:

cmi-sa.org/education



INTRODUCING THE CMI

JUNIOR ORCHESTRA for YOUTH

A new initiative from Classical Music Institute.

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CLASSICAL
MUSIC
INSTITUTE

HARMONIOUS POWER - 2021

SUMMER CONCERT SERIES

For programs and tickets, please visit cmi-sa.org/events

JUNE 12, 2021 • 7:30 PM

SYMMETRY OF TIME

H-E-B Performance Hall

Tobin Center for the Performing Arts

JUNE 16, 2021 • 7:30 PM

SUNG AND UNSUNG HARMONIES

Carlos Alvarez Studio Theater

Tobin Center for the Performing Arts

JUNE 17, 2021 • 7:00 PM

MELODIOUS MEDITERRANEAN

Carlos Alvarez Studio Theater

Tobin Center for the Performing Arts

JUNE 20, 2021 • 4:00 PM

ALLIANCE OF ANIMALS & NATURE

Carlos Alvarez Studio Theater

Tobin Center for the Performing Arts

JUNE 25, 2021 • 6:00 PM • **FREE**

STUDENT & FACULTY CONCERT

Edgewood Theatre of Performing Arts

JUNE 26, 2021 • 7:30 PM

INFINITE ROOTS

Carlos Alvarez Studio Theater

Tobin Center for the Performing Arts

JUNE 12, 2021 · 7:30 PM

SYMMETRY OF TIME

H-E-B Performance Hall · Tobin Center for the Performing Arts

CMI Chamber Orchestra
Leonardo Pineda *conductor*
Francisco Fullana *violin*

Francesco Geminiani (1687–1762)

Concerto Grosso No. 12 in D minor, "La Follia" (1726) 12'

Arnold Schoenberg (1874–1951)

Verklärte Nacht, Op. 4 (1899) 27'

Sehr langsam – Breiter – Schwer betont – Sehr breit und langsam – sehr ruhig

Max Richter (1966)

40'

The Four Seasons Recomposed (2012)

Francisco Fullana *violin*

Spring I – Spring II – Spring III

Summer I – Summer II – Summer III

Autumn I – Autumn II – Autumn III

Winter I – Winter II – Winter III

CMI Chamber Orchestra

Violin

Daniela Diaz *concertmaster*
Siwoo Kim *concertmaster*
Daniel Vega-Albela *principal*
Maria Paula Bernal
Marcela Campos
Dominika Dancewicz
Ingrid Capparelli Gerling
Allison Lovera
Ana Maria Quintero
Ronald Villabona

Viola

Jorge Martinez-Rios *principal*
Jordan Bak
Ramon Carrero
Katie Carrington

Cello

Clare Bradford *principal*
Pedro Bonet Gonzalez
Patrick Moore
Brook Speltz

Double Bass

George Amorim *principal*
Rowan Puig Davis
Andres Vela

Harp

Julie Woolfolk

Harpichord

Wayne Ching

JUNE 16, 2021 • 7:30 PM

SUNG AND UNSUNG HARMONIES

Carlos Alvarez Studio Theater • Tobin Center for the Performing Arts

Jesse Montgomery (1981)

Strum (2006; rev. 2012) 7'

Allison Lovera *violin*
Brendan Speltz *violin*
Mara Arredondo *viola*
Pedro Bonet Gonzalez *cello*
Rowan Puig *doublebass*

Eleanor Alberga (1949)

String Quartet No. 2 (1994) 15'

Siwoo Kim *violin*
Daniela Diaz *violin*
Jordan Bak *viola*
Clare Bradford *cello*

Shawn Okpebholo (1981)

Negro Spirituals Volume I (2013; selection) 16'

"Wade in the Water"
"Ev'ry Time I Feel the Spirit"
"Deep River"
"Great Day"

Christopher Besch *bass-baritone*
Jordan Bak *viola*
Tomomi Sato *piano*

Samuel Barber (1910–1981)

String Quartet, Op. 11 (1936) 7'

II. Molto adagio

Luis Cuevas *violin*
Ronald Villabona *violin*
Jorge Martinez-Rios *viola*
Brook Speltz *cello*

William Grant Still (1895–1978)

Danzas de Panama (1948) 14'

I. Tamborito
II. Mejorana y Socávon
III. Punto
IV. Cumbio y Congo

Brendan Speltz *violin*
Ana Maria Quintero *violin*
Ramon Carrero *viola*
Brook Speltz *cello*
Rowan Puig *doublebass*

JUNE 17, 2021 · 7:00 PM

MELODIOUS MEDITERRANEAN

Carlos Alvarez Studio Theater · Tobin Center for the Performing Arts

Nadia Boulanger (1887–1979)

Three Pieces for Cello and Piano (1914) 8'

- I. Modéré
- II. Sans vitesse et a l'aise
- III. Vite et nerveusement rythmé

Clare Bradford *cello*
Wayne Ching *piano*

Juan Crisóstomo Arriaga (1806–1826)

String Quartet No. 3 in E-flat major (1821–22) 21'

- I. Allegro
- II. Andantino. Pastorale
- III. Menuetto. Allegro
- IV. Presto Agitato

Allison Lovera *violin*
Maria Paula Bernal *violin*
Jorge Martinez-Rios *viola*
Pedro Bonet Gonzalez *cello*

Iannis Xenakis (1922–2001)

Dhipli zyia (1951) 4'

Siwoo Kim *violin*
Brook Speltz *cello*

Antonio Bazzini (1818–1897)

String Quartet No. 3 in E-flat major, Op. 76 (1878) 32'

- I. Molto sostenuto - Allegro vivo - Molto sostenuto
- II. Minuetto. Allegro giusto
- III. Andante quasi Allegretto - Allegro impetuoso
- IV. Finale. Vivacissimo

Siwoo Kim *violin*
Brendan Speltz *violin*
Mara Arredondo *viola*
Brook Speltz *cello*

JUNE 20, 2021 • 4:00 PM

ALLIANCE OF ANIMALS AND NATURE

Carlos Alvarez Studio Theater • Tobin Center for the Performing Arts

Johann Strauss, Jr. (1825–1899)

Tales from the Vienna Woods, Op. 325 (1868) 12'

Luis Cuevas *violin*
Maria Paula Bernal *violin*
Ramon Carrero *viola*
Brook Speltz *cello*

Franz Joseph Haydn (1806–1826)

String Quartet in C major, Op. 33, No.3, "The Bird" (1994) 19'

- I. Allegro moderato
- II. Scherzo: Allegretto
- III. Adagio ma non troppo
- IV. Finale: Rondo – Presto

Daniela Diaz *violin*
Siwoo Kim *violin*
Jorge Martinez-Rios *viola*
Clare Bradford *cello*

Danish Folk Songs

9'

"Five Sheeps, Four Goats"
(Danish Traditional)

"The Topped Hen/The Peat Dance" (Danish Traditional)

Ana Maria Quintero *violin*
Ronald Villabona *violin*
Mara Arredondo *viola*
Clare Bradford *cello*

Franz Schubert (1797–1831)

Piano Quintet in A major, D. 667 (1819) 35'

- I. Allegro vivace
- II. Andante
- III. Scherzo: Presto
- IV. Andantino – Allegretto
- V. Allegro giusto

Francisco Fullana *violin*
Jordan Bak *viola*
Pedro Bonet Gonzalez *cello*
Andres Vela *doublebass*
Tomomi Sato *piano*

JUNE 26, 2021 • 7:30 PM

INFINITE ROOTS

Carlos Alvarez Studio Theater • Tobin Center for the Performing Arts

CMI Chamber Orchestra
Leonardo Pineda *conductor*
Daniela Diaz *violin*
Francisco Fullana *violin*
Siwoo Kim *violin*
Allison Lovera *violin*

Clarice Assad (1978)

Impressions (2008) 19'

Yasushi Akutagawa (1925–1989)

Triptyque (1953) 13'

- I. Allegro
- II. Berceuse
- III. Presto

Jesse Montgomery (1981)

7'

Strum (2006; rev. 2012)

Astor Piazzolla (1921–1992)

Cuatro Estaciones Porteñas (1965–70; arranged by Leonid Desyatnikov in 1996–98) 24'

- I. Verano Porteño
- II. Invierno Porteño
- III. Primavera Porteña
- IV. Otoño Porteño

Edna Longoria (1988)

Partita Latina – Homage to Beethoven and to Latin Music
(2021) WORLD PREMIERE 11'

- I. Huapango – Tango – Salsa – Son Jarocho – Banda – Bolero – Huapango

CMI Chamber Orchestra

Violin

Francisco Fullana *concertmaster*
Siwoo Kim *associate concertmaster*
Luis Cuevas *principal*
Daniela Diaz
Maria Paula Bernal
Marcela Campos
Joseph Kneer
Allison Lovera
Ana Maria Quintero
Ronald Villabona

Viola

Jorge Martinez-Rios *principal*
Mara Arredondo
Jordan Bak
Ramon Carrero

Cello

Brook Speltz *principal*
Titilayo Ayangade
Clare Bradford
Pedro Bonet Gonzalez

JUNE 26, 2021 · 7:30 PM

Double Bass	Rowan Puig Davis <i>principal</i> Andres Vela
Piano	Wayne Ching
Percussion	Sherry Rubins <i>principal</i> Sarek Gutierrez Paul Millette

JUNE 25, 2021 · 6:00 PM

STUDENT AND FACULTY CONCERT

Edgewood Theatre of Performing Arts

Join CMI's Ascend summer students and artist faculty in a concert dedicated to the power and harmony of music.



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2021 SUMMER ARTISTS

For more artist information, please visit cmi-sa.org/about



LEONARDO PINEDA*

**CMI ASSISTANT CONDUCTOR -
VENEZUELA**

CMI JOY Co-Director, Orchestral Division



FRANCISCO FULLANA*

VIOLIN - SPAIN

CMI Concertmaster • Chamber Music Director

Generously sponsored by Dr. Kimberly Terry



DANIELA DIAZ*

VIOLIN - VENEZUELA

CMI Education Coordinator

CMI JOY Co-Director, Chamber Division



RONALD VILLABONA*

VIOLIN - VENEZUELA

CMI Resident Artist



MARIA PAULA BERNAL*

VIOLIN - COLOMBIA



MARCELA CAMPOS*

VIOLIN - MEXICO



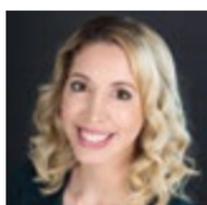
LUIS CUEVAS*

VIOLIN - VENEZUELA



DOMINIKA DANCEWICZ

VIOLIN - POLAND



INGRID CAPPARELLI GERLING

VIOLIN - BRAZIL

*CMI Ascend Summer Artist Faculty

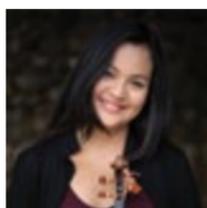
2021 ARTISTS CONTINUED



SIWOO KIM*
VIOLIN • SOUTH KOREA



JOSEPH KNEER
VIOLIN • USA



ALLISON LOVERA*
VIOLIN • VENEZUELA



ANA MARIA QUINTERO*
VIOLIN • COLOMBIA



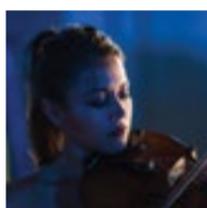
BRENDAN SPELTZ*
VIOLIN • USA



DANIEL VEGA-ALBELA
VIOLIN • MEXICO



JORGE MARTINEZ-RIOS*
VIOLA • MEXICO



MARA ARRENDONDO*
VIOLA • USA



JORDAN BAK*
VIOLA • USA

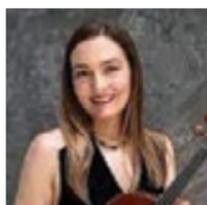
*CMI Ascend Summer Artist Faculty

2021 ARTISTS CONTINUED



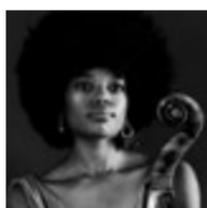
RAMON CARRERO*

VIOLA • VENEZUELA



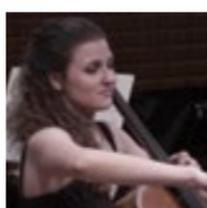
KATIE CARRINGTON

VIOLA • USA



TITILAYO AYANGADE*

CELLO • USA



CLARE BRADFORD*

CELLO • USA



PEDRO BONET GONZALEZ*

CELLO • SPAIN



PATRICK MOORE

CELLO • USA



BROOK SPELTZ*

CELLO • USA



GEORGE AMORIM

DOUBLE BASS • BRAZIL



ROWAN PUIG*

DOUBLE BASS • PUERTO RICO

*CMI Ascend Summer Artist Faculty

2021 ARTISTS CONTINUED



ANDRES VELA*

DOUBLE BASS • USA



CHRISTOPHER BESCH*

VOICE • USA



WAYNE CHING*

PIANO • USA

CMI Resident Artist



TOMOMI SATO*

PIANO • JAPAN



JULIE WOOLFOLK

HARP • USA



SAREK GUTIERREZ

PERCUSSION • USA



PAUL MILLETTE

PERCUSSION • USA



SHERRY RUBINS

PERCUSSION • USA

PROGRAM NOTES

By Dr. Eric Schneeman



JUNE 12, 2021 – SYMMETRY OF TIME

Francesco Geminiani (1687-1762)

Concerto Grosso No. 12 in D minor, "La Follia" (1726)

Francesco Geminiani was an Italian violinist and composer who is best remembered for his treatise, *Art of Playing on the Violin*, which Mozart's father hated. Geminiani moved to London in 1714 where George Frideric Handel reigned supreme and the music of the 17th-century violinist Arcangelo Corelli was immensely popular (there was in fact a "Corelli Cult" taking over the city). While Geminiani's own compositions have fallen out of the repertoire, his arrangements of Corelli's works still remain very popular. Geminiani's *Concerto Grosso* is a reworking for Corelli's Violin Sonata, Op. 5, No. 12. Corelli's original work was for solo violin with continuo (harpsichord and violoncello). Here, Geminiani transforms the work to a full *concerto grosso* in which a small group of soloists are juxtaposed against a larger ensemble. As in Corelli's original Sonata, the piece is a variation on the popular Portuguese dance, the *folia* (*folia* in Italian). Many composers in the 17th and 18th century were drawn to this dance for its repeating bass line that allowed melodies to float freely in the solo instruments. For Geminiani, the dance is a means to showcase his use of expressive, dynamic rhythms that drive the work to a rousing conclusion.

Arnold Schoenberg (1874-1951)

Verklärte Nacht, Op. 4 (1899)

Schoenberg is often considered the composer who destroyed music or liberated it from the boundaries of tonality with his move to atonality in 1905. Working in Vienna at the *fin-de-siècle*, Schoenberg's career was always marked by controversy – he was from a Jewish household in an increasingly antisemitic environment and lacked formal training as a composer. The sextet *Verklärte Nacht* (*Transfigured Night*) was one of Schoenberg's earlier works, premiering in Vienna in 1902. Though the work is still tonal (centered on the key of D), its chromatic melodies and irregular rhythms were met with derision by the audience who hissed throughout the entire performance. One critic claimed that "It sounds as if someone had smeared the score of Wagner's *Tristan und Isolde* while the ink was still wet!"

The composition is a programmatic work that is based on Richard Dehmel's poem, in which a young man and woman are walking through a dark forest when she confesses that she is carrying the child from another. The man professes that he will raise the child as his own, transfiguring the dark forest into the bright night. Though

Schoenberg employs chromatic harmony and melody to capture the psychological torment of the couple, he builds the entire work on a continual thematic transformation that moves us from the dark torment of D minor to the brilliant key of D major.

Max Richter (1966)

Recomposed by Max Richter – Vivaldi: The Four Seasons (2012)

Max Richter is a busy contemporary composer, writing music for film and television as well as major music ensembles around the world. Richter's 2012 composition is a reimagining of Vivaldi's famous work from 1725. Still keeping the structure of a solo violin against a larger string orchestra (first performed by violinist Daniel Hope with the Britten Sinfonia), the composer claimed to have discarded 75% of Vivaldi's original material, and of the material he did keep, he phased and looped them to create a postmodern and minimalist texture. The result is a composition of ambiguous coloring that perfectly blends the music of the past with that of the future.

JUNE 16, 2021 – SUNG AND UNSUNG HARMONIES

Jessie Montgomery (1981)

Strum (2006; rev. 2012; string ensemble version)

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her work "Strum" was commissioned by the Community MusicWorks and premiered in 2006 and later revised in 2012 for the Sphinx Organization. The work opens with a nostalgic gesture created through a strummed pizzicato line that builds to a dramatic conclusion.

Eleanor Alberga (1949)

String Quartet No. 2 (1994)

Eleanor Alberga is a composer and pianist from Jamaica who received a scholarship to study at the Royal Academy of Music in London in the 1970s. In 1978, she became the music director of the London Contemporary Dance Theatre. With such a position, she focused heavily on improvisation and the intersection of music and dance. Within her String Quartet No. 2, we hear this improvisational quality played out as there are no formal movements but instead a series of contrasting sections: from a rhythmically intense opening to a serene middle section of harmonious colors, returning a dynamic conclusion of exceptional beauty. Alberga still lives in the United Kingdom with her husband, violinist Thomas Bowes, where they run the contemporary music festival *Arcadia*.

Shawn Okpebholo (1981)

Negro Spirituals, Volume I (2013; selection)

Shawn Okpebholo is a popular contemporary composer who received his formal music training from the College-Conservatory of Music at the University of Cincinnati. Okpebholo is currently teaching composition at Wheaton College Conservatory of Music where he also works to bring music to underserved members of the community. As you'll hear in tonight's music, the composer has reimagined Black spirituals and hymns, giving them a new arrangement in order to emphasize the words and message of the song.

Samuel Barber (1910-1981)

String Quartet, Op. 11 (1936), 2nd Movement – Molto adagio

Samuel Barber was a precocious musical talent, having composed his first operetta at age ten and entering the Curtis Institute of Music at age 14. In 1935, he won the American Academy's prestigious Rome Prize. It was during this period that Barber composed his String Quartet, Op. 11, along with his Symphony in One Movement. From this point forward, Barber's career flourished as his works were featured in the concert halls of Europe and America. Italian conductor Arturo Toscanini requested a composition for the newly formed NBC Symphony Orchestra, and Barber responded with his Essay and an orchestration of the second movement of his String Quartet. The work premiered over the radio on 5 November 1938 and has remained in the American psyche ever since. Whenever there is a major tragedy or a memorial to the fallen, Barber's lush melodic piece serves as a cathartic outpouring in a moment of collective healing.

William Grant Still (1895-1978)

Danzas de Panama (1948)

As Alex Ross of the *New Yorker* recently opined, "the field [of classical music] must acknowledge a history of systemic racism while also honoring the individual experiences of Black composers, musicians, and listeners." William Grant Still is such a Black composer and musician whose compositions remained outside the canon until recently. Active in the 1920s and 30s, he was a frequent conductor of major symphony orchestras in the United States, received numerous fellowships as well as honorary degrees, and was a prolific composer of popular and classical compositions. Still's *Danzas de Panama* were inspired by the American violinist Elisabeth Waldo, who lived for a while in Mexico City and toured Latin America extensively in the 40s and 50s. She composed arrangements of folk tunes and recorded them for the "Latin Craze" that was sweeping the United States. Still uses the melodies of the Tamborito, Mejorana y Socovon, Punto, and Cumbia y Congo. The dances reflect the syncretism of Latin American culture as the first and last dance originated in Afro-Panamanian culture whereas the middle two reflect the mixture of Spanish and Indigenous musical

practices of Panama. Under Still's guidance, he gives the dance tunes a certain airiness that transports the listener to a forgotten realm of eternal charm.

JUNE 17, 2021 – MELODIOUS MEDITERRANEAN

Nadia Boulanger (1887-1979)

Three Pieces for Cello and Piano (1914)

American music owes everything to Nadia Boulanger: As a founder of the American Conservatory at Fontainebleau, American composers, such as Aaron Copland, Leonard Bernstein, and Virgil Thompson (to name a few), studied under the charismatic teacher from the 1920s to 50s. She was notorious for encouraging her American students to draw from distinctly American musical traditions, especially the improvisatory genre of Jazz. Boulanger herself was a talented concert pianist and composer. Her 3 Pieces for Cello and Piano were composed around 1914 and are a reworking of an early piece for organ. In 1918, her talented younger sister, Lili, died of tuberculosis at the age of 22, and Boulanger subsequently gave up her compositional career out of grief.

Juan Crisóstomo Arriaga (1806-1826)

String Quartet No. 3 in E-Flat major (1821-22)

Juan Crisóstomo Arriaga became the "Spanish Mozart" through a commercial campaign by his brother. When the Basque nationalist movement emerged in the 1890s, the region's native son all of a sudden became the "Basque Mozart." Aside from the association to Mozart, Arriaga's musical style demonstrates a greater association with early Romantic composers Schubert and Cherubini. This affinity for the Romanticism comes through clearly in his String Quartet, No. 3, in which the opening movement displays a powerful interchange of motives within the context of a chromatically shifting texture. The fury of the first movement is then tempered by the sublime pastoral of the second movement. In September 1821, Arriaga moved to Paris, where his collection of string quartets was published in 1824. He would not return to his native Spain, however, dying of a pulmonary infection at the age of 20.

Iannis Xenakis (1922-2001)

Dhipli Zyia (1951)

In the 1930s, Iannis Xenakis was involved in the Greek resistance movement against the German occupation. This experience fermented the young composer's interest in Grecian folk music until his full embrace of abstract modernist principles in the 1960s. Composed in 1951, *Dhipli Zyia* was not premiered until 2000. The work is based on striking rhythmic dances and alternates time signatures to create an off-kilter feeling. The work concludes with a surprisingly open-ended cadence, which leaves us wanting more.

Antonio Bazzini (1818-1897)

String Quartet in E-flat major, Op. 76 (1878)

Coming from Italy, Bazzini made a name for himself as a concert violinist, traveling all over Europe. Settling in Germany for a while, he was friends with Robert Schumann and Felix Mendelssohn. After years of touring, Bazzini returned to Italy and settled in Milan where he focused on composition and teaching (Puccini was one of his students). Though he tried his hand at opera and other vocal genres, it was in the genre of the string quartet that he truly excelled, ushering in a late 19th-century renaissance of Italian chamber music. In his String Quartet in E-flat, Bazzini demonstrates his mastery of form and motivic development, which he absorbed from his German counterparts. There is a freshness that pervades the work, especially in the second movement where Bazzini revives the 18th-century minuet – a courtly dance long associated with finesse and dexterity. The Italian poet Arrigo Boito noted that Bazzini “was left out of the operatic movement and had the unusual luck of remaining an independent artist.”

JUNE 20, 2021 – ALLIANCE OF ANIMALS AND NATURE

Johann Strauss II (1825-1899)

Tales from the Vienna Woods, Op. 325 (1868)

As the story goes, Johann Strauss's father discouraged him from pursuing a career in music, pushing him instead to study accounting. For some odd reason, accounting did not seem as sexy as directing your own dance band in 19th-century Vienna. Johann Strauss II was expelled from college and became the music director at Dommayer's Casino in a Viennese suburb. From there, Strauss's career flourished. *Tales from the Vienna Woods* was written for a Prince Hohenlohe's garden party at the Augarten. The piece opens with an introduction of forest murmurs as we hear bird calls, the squawking of geese, and hunting horns. The forest sounds give way to quotations of numerous Austrian folk melodies and some of his father's waltzes. Strauss also included a section for solo zither – an instrument long associated with peasant life and culture. (Always a practical composer, Strauss transcribed the zither part for string quartet in case none is available).

Franz Joseph Haydn (1732-1809)

String Quartet in C Major, Op. 33, No. 3, “The Bird” (1781)

From 1761 to 1780, Franz Joseph Haydn was the Kapellmeister for the Esterházy family. With their lavish estate in the Austrian Empire (present-day Hungary), Haydn had at his disposal an amazing orchestra with which he could experiment and devise the most amazing compositions. This position did come at a cost – he neither had much freedom of movement nor owned his own compositions outright. When Prince Nicholas Esterházy renegotiated Haydn's contract in 1779, he let the composer own his compositions fully

and allowed him to accept commissions from other courts and organizations. To mark this moment of freedom, Haydn composed a series of six string quartets (opus 33), which he described in letters to his friends and patrons as “composed in an entirely new and special way, because I have written none in ten years.” For the string quartet, Haydn had already established the traditional four-movements form with the minuet (courtly dance) as the second or third movement. What makes his Opus 33 quartets “new and special” is that he replaces the minuet with a “scherzo,” which would become the new standard for quartets going forward. To make the quartets more profitable, Haydn employs a certain playfulness in thematic development and melody. This is heard strikingly in the String Quartet in C in which Haydn decorates the skeleton of the melody with playful grace notes that create a chirping effect. The composer himself did not nickname the Quartet the “Bird” but a later publisher. These nicknames were often added to Haydn’s instrumental works in order to make them profitable and accessible to new audiences.

Danish Folk Songs

The Peat Dance (Danish Traditional)

Five Sheep, Four Goats (Danish Traditional)

There has long been a mystical connection between nature, animals, and music. The first instruments found in caves were flutes made from vulture bones, perhaps as a way to communicate to the birds. Where and why these practices emerge are hard to answer but they remain and evolve throughout human history.

The Danish *Peat Dance* is Denmark’s version of the Irish jig and reel – a lively dance in duple meter that requires some sophisticated foot work. These are communal dances for couples and the movements are meant to symbolize a community coming together after hardship. The piece *Five Sheep, Four Goats* is of unknown origin but has a funny title.

Franz Schubert (1797-1828)

Piano Quintet in A major, D. 667, “Trout” (1819)

Schubert’s chamber music often plays second fiddle to the Austrian’s vast output of *Lieder* (songs). Even when we discuss his chamber music, it’s often in relationship to his *Lieder*, noting his lyrical melodies and lack of transition between sections. Schubert does not always help himself on this topic by quoting his own *Lieder* in his chamber music. The Quintet was composed in 1819 when Schubert and the singer Johann Michael Vogl went to the singer’s hometown of Steyr. The work was completed for a private concert at the home of Sylvester Paumgartner who was an amateur cellist. Apparently, Paumgartner suggested the unusual scoring: Schubert removed the second violin and added a double bass to the ensemble of piano, violin, viola, and cello. The name of the Quintet derives from the fourth movement where Schubert quotes the entire vocal melody from his *Lied, Die Forelle* (The Trout). The original *Lied* tells the tale of

a fisherman who muddies the water to catch a trout. In the Quintet, Schubert “muddies” the original melody through a set of variations, but in pure Schubertian fashion, he restores the melody to its original simplicity and elegance.

JUNE 26, 2021 – INFINITE ROOTS

Clarice Assad (1978)

Impressions (2008)

Clarice Assad is a Grammy-nominated composer who has had works performed by Philadelphia Orchestra, Tokyo Orchestra, Cabrillo Contemporary Music Festival Orchestra, and many more. Born in Rio de Janeiro, Assad currently resides in Chicago and maintains an active performance and compositional career throughout the USA and abroad. (She’s visiting San Antonio this summer, for example.) Composed in 2008, Assad has provided her own program notes of her work *Impressions*:

IMPRESSIONS, Suite for Chamber Orchestra, was commissioned by the New Century Chamber Orchestra (NCCO) in 2008. The purpose of the piece was to showcase the orchestra’s diverse, unique performers and to create a musical portrait of the first impressions between the musicians of the orchestra and the composer. The first movement is a set of variations, one for each of the orchestra’s five sections. The second movement, *Dança Brasileira*, echoes my homeland. The film noirs of Hollywood inspired the middle movement’s, *Slow Waltz*, while *Perpetual Motion*, the fourth movement, showcases skill and proficiency. The last movement serves as a bridge, and the suite concludes by reflecting on its very opening.

Yashushi Akutagawa (1925-1989)

Triptyque (1953)

Passionate about the music emerging from the Soviet Union, Yashushi Akutagawa smuggled his way into the communist state in 1954, because there was no diplomatic relationship between Russia and Japan. During his visit, Akutagawa met with Dmitri Shostakovich and Aram Khachaturian, whose influences are strongly heard in his music. Ultimately, Akutagawa was the only Japanese composer to have his works performed in the Soviet Union. Akutagawa’s *Triptyque* is a work of sensual modernist beauty – lush lyricism accompanied by driving melodic cells that unfold throughout the composition. The composer creates an unearthly composition with celestial harmonies and punctuating rhythms made by players hitting the wood of their instruments. While he draws upon the folk music of Japan in this and in other works, he uses these folk idioms to further his personal drive toward a modernist aesthetic that is both accessible and progressive.

Jessie Montgomery (1981)

Strum (2006; rev. 2012; string orchestra version)

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her work “Strum” was commissioned by the Community MusicWorks and premiered in 2006 and later revised in 2012 for the Sphinx Organization. The work opens with a nostalgic gesture created through a strummed pizzicato line that builds to a dramatic conclusion.

Astor Piazzolla (1921-1992)

Cuatro Estaciones Porteñas (1965-70; arranged by Leonid Desyatnikov in 1996-98)

Developed in the slums of Buenos Aires, Argentina, the tango has taken over the world and our hearts. Yet, this distinctly Argentinian dance is not without controversy: In the 1960s, Astor Piazzolla created a distinctive style of tango, known as “nuevo tango.” This new style infused the traditional genre with fugues, jazz harmonies, and extreme chromaticism that shocked Argentinian culture. Finally, by the 1980s, Piazzolla’s progressive take on the tango was widely accepted in Argentina and found popularity in the USA and Europe. His *Four Seasons of Buenos Aires* was an attempt to break down the barriers that rigidly demarcated “classical” and “popular” music, showing that there is just as much tango in the music of Vivaldi as there is as much of Vivaldi in the tango.



PARTITA LATINA NOTES

By Edna Longoria



Edna Longoria (1988)

Partita Latina – Homage to Beethoven and to Latin Music (2021)

WORLD PREMIERE

Partita Latina was written as a homage to Beethoven's 250th anniversary. My composition is inspired by his Symphony No.3, Symphony No.5, and his piano piece *Für Elise*. The entire composition is built with the first few notes and rhythms of the main motif of each of these pieces, combining them with my own ideas. *Partita Latina* is also inspired by Latin dances. The composition begins with an introduction featuring the Huapango dance followed by a Tango, Salsa, Mariachi (Son Jarocho style), Banda, and Bolero. The piece ends with a final dance featuring the Huapango dance once more, but this time a "Huapango Norteño." My goal was to give these popular dances my own spin by playing with the rhythm and tonality, while maintaining their fundamental core. I want to thank CMI for commissioning this piece, as well as the National Association of Latino Arts and Cultures for the grant I received to help fund this project.

Huapango

The Huapango is a Mexican dance which is characterized by its complex rhythmic structure mixing duple and triple meters. The word "Huapango" is a Nahuatl word that means "On top of the wood." The Huapango dance is commonly danced on a wooden platform where dancers perform "zapateado dance steps". The instrumentation commonly used are violins, a huapanguera (bass guitar used for strumming) and a jarana huasteca (5 stringed guitar used for rhythmic accompaniment). The "Final" section is based on the "Huapango Norteño". The common instrumentation consists of accordion, bajo sexto, double bass, and drums.

Tango

The Tango was originally created in Buenos Aires, Argentina, among the working-class citizens. This dance is characterized by marked rhythms commonly in a 2/4 time. Tango was frequently practiced at brothels and bars. Many variations of this dance currently exist around the world.

Salsa

The Salsa was primarily developed by Puerto Ricans and Cubans living in New York in the late 1960s. This dance is a combination of Cuban dances such as Mambo, Pachanga, and Rumba, as well as some American-based dances. Salsa is a partnered dance where

the lead leads the follow through a series of spins and turns. The principal instrument that provides the core groove of the Salsa dance is the clave.

Mariachi (Son Jarocho styled)

The Son Jarocho is a Mexican dance originated in the state of Veracruz. This dance represents a fusion of Spanish and African musical elements. The commonly used instrumentations are the requinto guitar, the arpa (harp) jarocho, the jarana jarocho (guitar) and voice. This dance is known for its characteristics of singers exchanging improvised verses called "décimas."

Banda

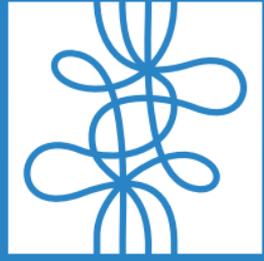
The Banda is a genre of regional Mexican music. This dance originated in the 19th century when communities tried to imitate the military bands. The common instruments used in Banda are brass instruments, clarinets, percussion and voice. Banda has a strong percussion characteristic played by the tambora (large bass drum) and a cymbal. This dance generally contains between 10 to 20 members.

Bolero

The Bolero is often called the "Cuban Dance of Love" and is believed to have evolved from Afro-Cuban and Spanish folk dances. In the early 20th century, the Bolero reached Puerto Rico and Mexico, where it was popularized by the first radio stations. Boleros are generally in 4/4 time accompanied by claves and congas.

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