

HISPANIC HERITAGE MONTH

Welcome to today's performance presented by members of Chicago Sinfonietta. Founded by Paul Freeman in 1987, Chicago Sinfonietta is the nation's most diverse and innovative orchestra. We perform in downtown Chicago and Naperville from September through May and invite you to join us for a full symphony experience!

Today's program is a celebration of music created by the greatest Hispanic composers in history and the rich cultures that inspired them. We hope you enjoy this unique musical journey!

ABOUT THE ENSEMBLE



Karla Galva, violin, was born and raised in Chicago. Daughter of a Dominican father and East-Indian Trinidadian mother, she studied at the DePaul University Community Music Division, Carnegie Mellon University, and the University of Maryland. Karla's diverse portfolio of performances include soloing with the Annapolis Symphony and Southwest Symphony, collaborations with artists as far ranging as Emanuel Ax and Harry Connick Jr., and various runs on Broadway in Chicago. After completing the Paul Freeman Orchestral Fellowship with Chicago Sinfonietta, she won a seat as a full member of the orchestra's first violin section.



James Sanders, violin, crosses stylistic borders yet stays true to both the jazz violin legacy and his rigorous classical training, earning a master's degree in performance from Yale University. While he quickly landed a seat in the Chicago Sinfonietta (which he still holds), a chance encounter with jazz violin legend Johnny Frigo changed his approach to music forever. Drawing on his Dominican heritage, Sanders formed the Latin jazz ensemble James Sanders' Conjunto in 2001. His latest project is called The Dark Matter String Band that explores the idea of early 20th Century African American string band music in a 21st century context.



Elizabeth (Becky) Coffman, viola, is a long-time member of Chicago Sinfonietta. She teaches violin and viola at Concordia University. Before moving to Chicago, Becky was a member of the Louisville Orchestra, Indianapolis Chamber Orchestra, and played several years with the Indianapolis Symphony. She holds degrees in violin performance from DePaul University and Indiana University, later returning to Indiana University to study viola. For the past 22 years, Becky has directed the string program at Ascension School in Oak Park. Her husband, Tim, as well as her two adult children, are all professional musicians.



Andrew Snow, cello, is a member of Chicago Sinfonietta and is active in the Chicago classical music community. He holds a bachelor's degree in Cello Performance from Northern Illinois University and a master's degree in Cello Performance from the Meadows School of the Arts at Southern Methodist University. Professional highlights include playing under Zubin Mehta with the Lyric Opera of Chicago, performing with the Milwaukee Symphony under Pinchas Zukerman, and performing and recording with the Chicago Sinfonietta under Maestro Paul Freeman and Maestro Mei-Ann Chen.



Ricardo Castañeda, born in El Salvador, began oboe studies at The National Music School of El Salvador and received his bachelor's and master's degrees in music performance from Northwestern University. An active freelance musician and featured soloist, Castañeda has played with the Chicago Symphony Orchestra, Lyric Opera Orchestra, Grant Park Symphony, Milwaukee Symphony Orchestra, Chicago Opera Theater, and has been principal oboist for orchestras for The Bolshoi Ballet, American Ballet Theater, San Francisco Ballet and Joffrey Ballet as well as numerous Broadway musical productions.

PROGRAM



La Cumparsita | Gerardo Matos Rodríguez (1897-1948)

Written in 1917 by Uruguayan pianist Gerardo Matos Rodríguez, *La Cumparsita* translates to "the little parade." Now considered the most famous tango of all time, initially the song was not very well received. Some speculate this was partially due to the composer being too shy to perform the song and because of the less than favorable lyrics. It wasn't until 1924, when the original lyrics: "The parade of endless miseries marches around that sick being who will soon die of grief" were replaced by Pascual Contursi that the song became a hit as *Si supieras* ("If you knew").



Danzon No. 2 (arr. Erik Giovanni) | Arturo Márquez (b. 1915)

The son of a Mariachi musician and grandson of a Mexican folk musician, Arturo Marquez was exposed to many musical styles of his native Mexico and incorporated those influences into his compositions. His works are among the most frequently performed Mexican contemporary classical compositions. This work is so popular that it has gained status as a "non-official" Mexican Anthem. The Danzón originated in Cuba, but is a very important part of the folklore of the Mexican state of Veracruz where Márquez got his inspiration while visiting a ballroom in Veracruz.



Gabriel's Oboe from The Mission | Ennio Morricone (b. 1928)

The Mission tells the story of a Jesuit priest's missionary work in 18th century South America. Initially not receptive to Christianity and the presence of outsiders, the native Guaraní threaten the life of the incoming missionaries. In an attempt to win the people over, Father Gabriel goes to the top of the Iguazu Falls and plays this hauntingly beautiful melody on his oboe. Never having heard the sound of the oboe, the natives begin to approach the priest with curiosity and intrigue instead of suspicion- except for the chief of the tribe who in displeasure breaks the oboe. Not all is lost, however, as that moment marks the beginning of Father Gabriel's relationship with the Guaraní people. This film won Morricone the 1986 Golden Globe Award for Best Original Score.



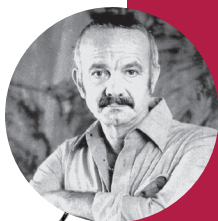
Bésame Mucho (arr. Izizarry) | Consuelo Velázquez Torres (1916 - 2005)

Written in 1940 by Mexican songwriter Consuelo Velázquez Torres, *Bésame Mucho* ("Kiss me a lot") has been performed around the world by hundreds of artists and translated into more than 20 languages. In 1999, it was recognized as the most performed and recorded Mexican song in the world. Many people know the most famous version as performed by internationally renowned artists including Trio Los Panchos, Nat "King" Cole, and The Beatles. Velázquez Torres was strongly influenced by Spanish composers and set this song to a late 18th century form of Spanish ballroom music known as the bolero. Inspired by the sight of seeing a couple kissing in the street, she wrote *Bésame Mucho* when she was only 16 years old.



String Quartet No. 1 (various movements) | Heitor Villa-Lobos (1887 - 1959)

Born in Rio de Janeiro, Brazil, Heitor Villa-Lobos is considered one of the best known South American composers. After almost a decade of exploring the native folk melodies of interior Brazil, he broke from many of the traditions of European music and shifted his focus to the folk music of Brazil's indigenous cultures. The *String Quartet No. 1* (1915) is a folkloric suite of six pieces. Two of the liveliest movements are Brincadeira which is a fun Brazilian polka, and Saltando comma um Saci, which refers to the mythical dwarf Saci Perere who delights in frightening people.



Oblivion, Four for Tango, Histoire du Tango | Astor Pantaleón Piazzolla (1921- 1992)

Argentinian composer Astor Pantaleón Piazzolla is described as "the world's foremost composer of tango music." At a young age, he quickly developed into a bandoneon prodigy and virtuoso, working the Buenos Aires tango night club scene. His work *Oblivion* is one of his most popular tangos, characterized by deep melancholy and harmonic sophistication. *Four for Tango* is his only string quartet, pushing the boundaries of traditional string instrument technique with percussive elements, and unusual slides, this tango stretches into a new expression of tango that is distinctly Piazzollacalled "Nuevo Tango". *Histoire du Tango* is Piazzolla's 1986 composition in four movements that traces the stylistic history of the development of tango from the music of bordellos in the first movement, to the elevated art of concert halls in the final movement. This second movement, *Cafe 1930*, depicts the evolution of tango into music for listening, not solely intended for dancing, and into a slower more melancholic form.



America from West Side Story (arr. Naughtin) | Leonard Bernstein (1918 - 1990)

The Tony award-winning musical, *West Side Story*, set in the mid-1950s and inspired by Shakespeare's *Romeo and Juliet* was the first of its kind to focus on the social problems of Hispanic Immigrants. The song *America* presents the characters contrasting viewpoints of the immigrant experience. Composer Leonard Bernstein crafted this tune using mixed meters, Latin percussion, and Cuban dance derived rhythmic patterns such as the Habanera and Guajira to capture a distinctly Hispanic style.