

Hopkins Center for the Arts at Dartmouth

presents

Dartmouth College Wind Ensemble

Brian Messier, conductor

Luis Manuel Sánchez, guest conductor

Saturday, February 15, 1 pm

Rollins Chapel • Dartmouth College • 2025

Dartmouth College Wind Ensemble is funded in part by the Deborah E. & Arthur E. Allen Jr. 1932 Fund, the Richard F. Mattern 1970 Fund and Friends of the Dartmouth College Wind Ensemble.

We thank Mrs. Selma Bornstein for her generous donation of the Petrof concert grand piano, given in loving memory of her husband Dr. Murray Bornstein and used for today's concert.

Program

Approximate duration: 90 minutes

Chameleons, clarinet choir	Nubia Jaime Donjuan (b. 1984)
Chinelo Mitotiani U.S. premiere	Omar Arellano Osorio (b. 1995) arr. Brian Messier
Montuno World premiere	Rodrigo Lomán (b. 1986)
Danzón No. 2	Arturo Márquez (b. 1950) arr. Oliver Nickel
Son al Gusto, saxophone quartet	Omar Arellano Osorio (b. 1995)
Fuga Rebajada World premiere	Horacio Fernández (b. 1996) arr. Brian Messier
Tundra Consortium premiere	Nubia Jaime Donjuan

Program Notes

Omar Arellano Osorio, arr. Brian Messier
Chinelo Mitotiani (Dancing Chinelo)
Winner of the Arturo Márquez Chamber Orchestra Composition Contest in 2020.

The work has as its premiere, to capture the musical and sonorous essence of *la danza and son del chinelo* from the state of Morelos and refunctionalize them in the context of concert music. To do so, several elements of traditional music were taken, such as the *danza del huehuenche (huehuetzin)*; direct antecedent of the chinelo, as well as sounds, rhythms and melodies that are lived and heard in the processions of Holy Week and prior to the carnival, where the *huehuenches* walk and dance, accompanied by a leather drum and a reed flute. *Chinelo Mitotiani* also represents the carnivals of the state of Morelos, festivities of jubilation of the people, where the people externalize their emotions with the dance of the *brinco del chinelo*, all this, from the perspective of the community festivities, which

exist in the municipalities of Jiutepec, Tepoztlán, and Tlayacapan, to mention a few. From the composer’s imagination, the work begins representing a sunrise, to then hear “a call” sung by the piccolo, which will be present in several moments of the piece. Little by little the sonorous and rhythmic elements are introduced that will give life to a musical party, which will go through soft moments of reflection, joy and reminiscence, intertwining motives and original musical phrases, with some of the many sones de chinelo that exist, giving the work a musical character similar to the sonorous style of the traditional wind bands of the state of Morelos.

Omar Arellano Osorio

Horacio Fernández, arr. Brian Messier
Fuga Rebajada
Cumbia is one of the most representative modern musical genres of Mexican culture. Much like *danzón*,

which originated in Cuba, *cumbia* has undergone so many aesthetic changes in the hands of Mexican barrios that it’s easy to forget it is a Colombian genre. One of its most interesting transformations occurred in Monterrey, in the Colonia Independencia during the ’90s. It was there that the *sonidero* Gabriel Duñez gave life to *cumbia rebajada* when, accidentally, the BPM control of the music player malfunctioned and started playing Colombian music at a lower speed, resulting in a “heavier, more alluring” rhythm. For some reason that I still can’t understand, this effect of listening to extremely slow music gives this incredible genre its flavor, unique in the world. As Octavio Paz once said: “For city dwellers, especially those who have never been to the provinces, the crowing of a rooster, the call of a distant train, the murmur of a river, the wind in the branches, everything seems like music.”

In my piece *Fuga Rebajada*, the characteristic sound of the *güira rebajada* with the *cabasa*, a percussion instrument widely used in Brazilian music, is imitated. Percussionist 2 will find the indication “dirty” in his part.

Through the Baroque composition technique known as fugue, I like to think that I do in music what director Fernando Frías achieved with the fantastic Netflix film *Ya no estoy aquí (I’m No Longer Here)*; romanticize and emphasize the urban beauty of the *Kolombias*, the unique cultural movement born in Colonia Independencia in Monterrey, Mexico.

This work was composed for La Súper Orquesta, the symphony orchestra of the Escuela Superior de Música de Monterrey. Its first performance included the projection of an animated video inspired by the colorful *Kolombia* culture, a modern folklore characterized by an outfit inspired by cholo culture with marked elements of Mexican and Colombian Indigenous fashion.

Horacio Fernández

Arturo Márquez, arr. Oliver Nickel
Danzón No. 2
Commissioned by the National Autonomous University of Mexico and dedicated to his daughter Lily, *Danzón No. 2* by Arturo Márquez is the most renowned orchestral composition in his Danzones series and is regarded as one of Mexico’s greatest musical treasures, often called “Mexico’s second national anthem.” The piece reflects the cultural influence of the Cuban dance style *el danzón*, a social ballroom dance that brings people together through music and dance. Márquez was inspired to compose *Danzón No. 2* after visiting a dance hall in Veracruz, where he was enraptured by the dance’s precise footwork and syncopated rhythms. The piece premiered in 1994, played by the UNAM Philharmonic Orchestra in Mexico City. Since then, it has been performed worldwide, notably on American and European tours with the Simón Bolívar Symphony Orchestra conducted by Gustavo Dudamel, bringing Márquez international acclaim.

Sonny Hur ’27

Rodrigo Lomán
Montuno

Montuno is inspired by the homonymous genre from Cuba, rooted in Mexico. Using characteristic Afro-Caribbean rhythms, the work invites you to dance with the rhythm of the clave. Composed under commission from the Hopkins Center for the Arts at Dartmouth in 2024, it is a work faithful to the style of the winner of the Arturo Márquez composition competition in 2015.

Nubia Jaime-Donjuan
Tundra

I have always been interested in knowing about different ecosystems, and as a person who practically lives in the desert, I am amazed by the opposite. I have baptized this new *danzón* as *Tundra*, and you may wonder: what relationship would the *danzón* have with the cold climate of the tundra, with the *danzón* being such a warm musical genre? The answer lies in the subtitle “A cold that burns.”

Nubia Jaime-Donjuan

About the Artists

Dr. **Brian Messier** is Director of Bands and Senior Liaison for Hopkins Center Ensembles; he directs the Wind Ensemble and Marching Band, teaches courses in applied conducting and arts entrepreneurship, and serves as ensemble coordinator and admissions liaison for the arts. Upon arriving at Dartmouth in 2019, Messier launched a Composition Competition, which he has since stewarded into the Mexican Repertoire Initiative at Dartmouth, sponsored by the Hopkins Center for the Arts. The initiative is committed to creating outstanding new repertoire by commissioning new works by Mexican composers and increasing performances of Mexican music within U.S. public schools, colleges and universities in order to better represent our shifting demographics.

In addition to his work at Dartmouth, Messier is founder and Artistic Director of the 2016 American Prize-winning Valley Winds based in the Pioneer Valley of Massachusetts, a group for which he also won the 2023 American Prize in conducting. Lauded for his work with ensembles ranging from youth to professional, Messier is in high demand as a clinician, adjudicator and guest conductor.

Luis Manuel Sánchez has been the Principal Conductor for the Symphonic Band of the UNAM Faculty of Music since 2008, and in February 2023 he was appointed as the Principal Conductor of the Chamber Orchestra of Fine Arts. Prior to his current appointments, Sánchez served as the Principal Conductor of the Wind Symphony of the Federal Police from 2007 to 2015, and as the Principal Conductor of the Mexico City Typical Orchestra from 2017 to 2020. Between 2019 and 2023, he held the position of Assistant Musical Conductor at the National Opera Company. In 2019, he secured first place in the prestigious Conducting Competition organized by Bilbao Musiká in Spain, and during the same year, he received a Latin Grammy nomination for his role as a conductor with the FaM UNAM Symphonic Band on the album Vereda Tropical.

In addition to his conducting appointments, Sánchez has guest conducted many distinguished ensembles and orchestras, such as the Mexican Fine Arts Opera,

the Mexican National Dance Company, the UNAM Philharmonic Orchestra, the Mexico State Symphony Orchestra, the Mexico City Philharmonic Orchestra, the University of Guanajuato Symphony Orchestra, the Mexiquense Philharmonic Orchestra, the Youth Orchestra Eduardo Mata University, the Sinaloa Symphony Orchestra of the Arts, the Puebla Symphony Orchestra, the Aguascalientes Symphony Orchestra, the Fine Arts Theater Choir, the Fine Arts Madrigalists Choir, the INBA Ensemble Soloists, the Traditional Choir of the Diaspora in Greece, the Symphonic Band National of Costa Rica, the Integrated Symphonic Band of the Americas in Colombia, the Northern Arizona University Wind Symphony and the Dartmouth College Wind Ensemble in the United States, as well as the Las Palmas de Gran Canaria Symphonic Band and the Bilbao Municipal Symphonic Band in Spain.

Sánchez studied as a tuba player under the tutelage of Dwight Sullinger and graduated with honors from the Faculty of Music at UNAM. His studies were conducted under the guidance of Ismael Campos, complemented by advanced courses in Mexico, the United States and Spain, with esteemed mentors including Ronald Zollman, Enrique Bátiz, José Vilaplana, Robert Meunier, Franco Cesarini and Fernando Lozano.

Nubia Jaime-Donjuan began her professional studies at the University of Sonora and has studied composition with Arturo Márquez, Alexis Aranda, and Brian Banks, and orchestration with David H. Bretón. Proud of her roots and being raised by her musician father and historian mother, Nubia has adopted the artistic and cultural expressions of her surroundings to create her music. Nubia balances being a composer and performer, having founded the Philharmonic Orchestra of Sonora where she currently serves as the co-principal cellist. As a composer and performer, she forms part of the project Las Montoneras, which unites the work of female composers, performers and researchers, seeking to make women's work more recognized in the national music scene. Nubia was the first woman to win the Arturo Márquez Chamber Orchestra Composition Contest (2021), with her work *Maso Ye'eme*.

At the age of 14, **Omar Arellano Osorio** joined Grupo Amanecer in Jiutepec, Morelos, later becoming its musical director, leading the ensemble of over 80 people in cultural musical performances. Omar subsequently pursued a professional musical education, completing with honors a degree in Musical Composition at the School of Theater, Dance and Music (ETDM) of the Autonomous University of the State of Morelos (UAEM).

In 2020, he won the Arturo Márquez Composition Competition for Chamber Orchestra with *Chinelo Mitotiani*, a work that reflects the musical identity of Morelos. He has collaborated with the National Symphony Orchestra of Mexico (OSN), the Chamber Orchestra of Bellas Artes (OCBA), and the FaM Symphonic Band, among others. Arellano Osorio works as a pianist, guitarist, singer, audio producer, teacher and director, active in many musical and cultural initiatives.

Horacio Fernández, a Mexican-born composer and urban music producer based in NYC, infuses his work with the vibrant rhythms of Latin America. His genre-defying compositions have captivated major orchestras worldwide, including the Chicago Sinfonietta, Nashville Symphony, and Syrian National Symphony Orchestra, as well as the Cuban National Symphony at the Havana International Jazz Festival. Horacio's orchestral works are published by Boosey & Hawkes and Earshot Publishing.

Recent commissions include works for the Albany Symphony, Little Orchestra Society, and New Juilliard Ensemble, with performances by renowned artists such as Zlatomir Fung and Mathew Whitaker. A Juilliard graduate, he has earned accolades like the Arturo Márquez Competition and International Songwriting Competition and fellowships from Mexico's Culture Secretariat and National Sawdust.

Equally adept at crafting pop lyrics, film scores, and rap beats, Horacio embodies versatility in music. Learn more at www.horaciofernandezcomposer.com.

Arturo Márquez is a highly acclaimed composer born in the Sonoran Desert in Alamos, Mexico, on December 20, 1950. Márquez began his musical career by learning traditional music, waltzes, and polkas from his father, a mariachi musician. Márquez began composing music at the Mexican Music Conservatory at 16 and later studied composition in France and became a Fulbright Scholar in the US. Since, Márquez has written more than 50 compositions, incorporating the sounds of Mexico in his music, winning the National Prize for Arts and Sciences given by President (Mexico) Felipe Calderón in 2009, the La Medalla De Oro De Bellas Artes de Mexico (Gold Medal of Fine Arts of Mexico), the Medalla Mozart, and more for his work in composition with his world-renowned Danzones. Now, Márquez works at the National University of Mexico, Superior School of Music, and the National Center of Research, Documentation and Information of Mexican Music.

Sonny Hur '27

Rodrigo Lomán is a Mexican composer. His music mixes traditional Mexican music with classical concert music, creating innovative works that celebrate the cultural richness of Mexico. He has won composition awards such as the Arturo Márquez Competition and the II Ibero-American Competition for composition for children's and youth symphony orchestras IberoMúsicas – Iberorquestas. He is currently a member of the National System of Art Creators of the Mexican government.

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Flute

Tim Bonis '26, piccolo
Karen Correa Morales MX
Elsa Coulam '27, piccolo
George Jabren II '28, piccolo
Brin Jaffe '25
Linden Schaefer '25
Clara Young '28

Oboe

Nathaniel Chen '25
Anika Larson '26
Eloisa Roach '28, English horn

Bassoon

Sonny Hur '27
Oskar Troicki '28

Contrabassoon

Lucy Langenberg '22

E-flat clarinet

Dwight Aspinwall '84

B-flat clarinet

Emily Anderson '28
Ramsey Ash '24*
Conor Joyce C
Andrew Lee '28*
Catherine Liao '25*
Emma Ratchford '25*
Anna Raymond '27*
Laura Salazar C
Julia Spigai '26
Marjorie Tassey C
Bri Yi '28
Leah Zamansky '24*

Bass clarinet

Jim Lenz C
Morgan Reik GR*

Alto saxophone

Jesse Dong '26+
Francisco Garcia '28, soprano*+
Luis Alberto Marín Campuzano MX
Tracy Weener '26

Tenor saxophone

Noah Stigeler '28+

Baritone saxophone

Jun Jiang '28+

Trumpet

Grace Asmar '28
Caleb Cox '28
Jake Crawford '27
Julia D'Antico C
Jacob Friedman '28
Joe Parmigiani '28

Horn

Avery Aaronson '28
Janet Proctor C
Sophia Scull '25
Shisui Torii '27
Itzuri Vallebuena Estrada MX

Trombone

Alice Cook '25
Tommy Cowan '28
Oscar Osorio Ramirez MX
Gabriel Rodriguez '28

Bass trombone

Ian Smith '24

Euphonium

Margaret Frazier '25
John Rieling '26

Tuba

Chase Harvey '25
Max Liedtka '28

String bass

Omar Nava Báez MX

Harp

Greta Richardson '26

Piano

Braydon Baxter '25, percussion
Claire Chang '28, percussion

Timpani

Jack Liedtka '27

Percussion

Beccy Abraham GR
Vittorio Bloyer '28
Lucy Coleman '26
Addison Verrill '28

C = Upper Valley community member
GR = Dartmouth College graduate student
MX = Mexican guest artist
* = Member clarinet choir
+ = Member saxophone quartet



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