

Hopkins Center for the Arts at Dartmouth

presents

Music Mexico Symposium

Thursday & Friday, May 26 & 27

Various Locations • Dartmouth College • 2022

Generously supported by *TMF Tours and Travel*



Mariachitlán was co-commissioned and Cumbia Moderna was commissioned in memory of Scott G. Smedinghoff GR'14 for the Dartmouth College Wind Ensemble by the Hopkins Center for the Arts.

Sponsored by



The Music Mexico Symposium is an interdisciplinary two-day event on the past and future of Mexican repertoire. Musicians, performers and scholars will contextualize the musical traditions of Mexico from before the revolution to the present day, and will discuss the representation of Mexican music in education and the industry today. These themes and more will be explored through presentation, discussion and performance, including an opening concert featuring new and classic works from the repertoire of Mexican concert music as well as a Dartmouth College Wind Ensemble concert premiering exciting new works for winds.

The symposium is also a springboard for our launch of the Mexican Repertoire Initiative at Dartmouth.

Reflections from the Producers

At eight years old I first picked up the clarinet to play in the school band at Longfellow Elementary School, a Spanish immersion school in San Diego, California. As a first and second generation Mexican American woman growing up in California I was surrounded by music from my culture but it would take 30 years for me to hear its influence in “classical” orchestral music. It happened this year in Spaulding Auditorium during the Dartmouth College Wind Ensemble winter performance. As they started performing the premiere of Mexican composer Eduardo Aguilar’s Cerro y Nube I heard the familiar sounds that are undeniably Mexican and began to cry. It was at that moment that I realized how profound and important this initiative is. Music is meant to transcend borders and that’s exactly what we are doing, uniting us all and bringing to the spotlight talented and underrepresented artists. ¡Qué sigue la causa!

Karina Sainz

I stumbled upon this project. Curiosity and an increased national focus on the US/Mexico border made me question what I knew about Mexico and, in particular, Mexican music. I quickly learned that there was a void of music for Wind Band by Mexican composers, a reality that did not align with the rich musical history and culture of the nation. One subsequent commission of composer Enrico Chapela turned into a planned tour of Mexico, which in turn led to a competition to create authentic Mexican music for said tour. And thus, here we are three years later, bringing people together from across the US and Mexico to have deepening conversations about the state of music in Mexico and how it is represented in the United States and beyond, and to enjoy original Mexican works by talented young composers. This is the most meaningful musical work I have had the privilege to be a part of.

Brian Messier

El Simposio Música de México es un evento interdisciplinario de dos días sobre la historia y el futuro del repertorio musical mexicano en el que músicos, intérpretes y especialistas contextualizarán desde antes de la revolución hasta el día de hoy las tradiciones musicales de México, y analizarán la participación de la música mexicana en la educación y la industria en nuestros tiempos. Estos y algunos otros temas serán explorados con presentaciones, discusiones e interpretaciones de obras clásicas y el estreno durante la apertura de fascinantes piezas para instrumentos de viento interpretadas por el *Dartmouth College Wind Ensemble*.

El simposio es, también, una catapulta para lanzar la Iniciativa del Repertorio Mexicano en Dartmouth *Mexican Repertoire Initiative at Dartmouth*.

Observaciones de los productores

A los ocho años fue la primera vez que tomé el clarinete para tocar en la banda de la escuela primaria Longfellow, una escuela de inmersión al español en San Diego, California. Como mujer de primera y segunda generación de mexicano-americanos, creciendo en California, estaba rodeada de música de mi cultura, pero me tomaría 30 años para escuchar su influencia en una orquesta de música “clásica.” Sucedió este año durante la presentación de invierno del Dartmouth College Wind Ensemble en el Spaulding Auditorium. Conforme comenzaban su interpretación del estreno de Cerro y Nube del compositor mexicano Eduardo Aguilar, escuché los inconfundibles acordes mexicanos y empecé a llorar. Fue en ese momento cuando me di cuenta de cuán profunda e importante es esta iniciativa. El objetivo de la música es trascender fronteras y eso es exactamente lo que estamos haciendo. Unirnos y poner a los artistas talentosos insuficientemente representados en el foco de atención. ¡Qué siga la causa!

Karina Sainz

Me tropecé con este proyecto. La curiosidad y el aumento en la atención hacia la frontera entre México y Estados Unidos hizo que me cuestionara lo que sabía de México y, en particular, de la música mexicana. Pronto me di cuenta de que había un vacío de compositores mexicanos en la Banda de Viento, una realidad que no concuerda con la rica historia musical y cultural de la nación. Una comisión subsecuente del compositor Enrico Chapela se convirtió en la planeación de un viaje a México, que a su vez se convirtió en una competencia para crear auténtica música mexicana para dicha gira. En consecuencia, aquí estamos, tres años después uniendo a gente de todo Estados Unidos y México para tener una conversación profunda sobre la situación de la música en México, en cómo está representada en los Estados Unidos y más allá de sus fronteras, para disfrutar de las obras originales de talentosos compositores jóvenes mexicanos. Esta es la obra musical más significativa de la que he tenido el privilegio de ser parte.

Brian Messier

Symposium Schedule

Thu, May 26, 4:30 pm

Welcome Reception, Top of the Hop

for symposium attendees, Hop Members and community partners

Speakers:

Mary Lou Aleskie, Howard Gilman '44 Executive Director, Hopkins Center for the Arts

Alberto Fierro Garza, Consul General of Mexico in Boston

Brian Messier, Dartmouth College Wind Ensemble Director

Thu, May 26, 8 pm

Mexican Chamber Music Concert, Faulkner Recital Hall

tickets required | tickets included for symposium attendees

A night of new music and classics from the repertoire of Mexican chamber music. For more, see page 6.

Fri, May 27, 10 am–4:30 pm

Discussions and Activities, Various Campus Locations

for symposium attendees (live-stream available)

10–11 am: Tour of Orozco Murals at Baker-Berry Library with Mary Coffey

11:15–11:45 am: *Mexican Music History: Pre-revolution to Today* by Benjamín Juárez

11:45 am–12:30 pm: *Surpassing La Cucaracha* by Sixto Montesinos

12:30–1:30 pm: Lunch in the Hood Atrium

1:45–2 pm: Leticia Neria: Mexican identity and visual culture

2–2:45 pm: iCantaré!: VocalEssence Mexican composer residency program by Philip Brunelle

2:45–3:15 pm: *Sí Se Puede: Victory Players Mexican composer residency program* by TianHui Ng and Jorge Sosa

3:15–4 pm: *Life In the Hyphen: My Experience as a Mexican-American Music Student* by Eric Jimenez and Cory Meals

4–4:30 pm: The Mexican Repertoire Initiative and Collection with Brian Messier, Mary Lou Aleskie and Marisa Canales

(all discussions will take place in the Hood Auditorium)

4:30–6 pm: Reception in BVAC Lobby

Fri, May 27, 6:30 pm

Public Talk: Musical Diplomacy, Top of the Hop

free and open to the public (live-stream available)

A pre-concert talk with three guest Mexican composers, moderated by guest conductor Sixto Montesinos

Fri, May 27, 7:30 pm

Dartmouth College Wind Ensemble, Spaulding Auditorium

tickets required | tickets included for symposium attendees

Mexican Chamber Music Concert

Thu, May 26, 8 pm, Faulkner Recital Hall

Xochipilli

Carlos Chavez (1899–1978)

Elizabeth Chun '25, student conductor
Clara Shaefer '25, flute
Ian Smith '24, trombone
Addison Dick '22, percussion
Štěpánka Havlova 'UG, percussion
Cole Seagroves '25, percussion
Sheen Kim '23, piccolo
Dwight Aspinwal C, Eb Clarinet
Braydon Baxter '25, percussion
Margaret Frazier '25, percussion
Kevin Lin '24, percussion
Virginia Wei '22, percussion

Estrellita

Manuel Ponce, arr. Heifetz (1882–1948)

Hanlin Wang '21, G, violin
Grace Chen '24, piano
David Vargas '23, bass

Tres Sonetos

Silvestre Revueltas (1899–1940)

Emma Ratchford '24, narrator
Sophie Choe '24, clarinet
Lucy Langenberg '22, bassoon
Karsten Kleyensteuber '23, trumpet
Chase Harvey '25, tuba/student director
Julian Wu '22, percussion
Catherine Liao '25, clarinet
Tim Young C, bass clarinet
Katelyn Hadley '24, trumpet
Nat Alden '23, horn
Annie Tang '25, piano

Son de la Arena

Nubia Jaime Donjuan (b. 1984)

World Premiere

Abigail Mans '22, soprano saxophone/student director
Devontae Lacasse '24, alto saxophone
Mateo Oyola '24, baritone saxophone
Jacob W. Dell '22, tenor saxophone

Kalliope Reed Quintet

Danzon No. 5

Arturo Marquez, arr. Zemba (b. 1950)

Across the Seas Towards the Mystical

Charles Phillip Daniels Torres (b. 1985)

Alcatraz

Nubia Jaime Donjuan, arr. Zemba (b. 1984)

Izumi Sakamoto, oboe
Bennett Parsons, saxophone
Natalie Zemba, bassoon
Jan Halloran, clarinet
Amy Advocat, bass clarinet

Drum Kit Concerto

Rodrigo Martínez Torres (b. 1992)

World Premiere

Luther Gray, drum set
Carson Peck '22, guitar
Olivia Shortt GR '23, bari sax
Amy Norton '23, trumpet
Eli Berman GR '23, voice
Addison Wessel '22, electronics
Jehan Diaz '22, viola
Taylor Ho Bynum, director
Mateo Oyola '24, alto sax
Christopher Damon '22, bassoon
Sarah Chacko '23, trombone
Ted McManus '22, electronics
Helena Seo '25, violin

*C = Community Member
GR = Graduate Student*

Program Notes

Xochipilli

Carlos Chávez was born on June 13, 1899 in Mexico City, Mexico and died on August 2, 1978. He is most well known as an iconic Mexican composer, conductor, and the founder of the Mexican Symphonic Orchestra. He wrote six symphonies and over 170 total compositions, including the *Toccata for Percussion and Sinfonia India*. His work has been heavily influenced ancient Mexican culture and *Xochipilli* is no exception. This unique piece is composed for piccolo, flute, clarinet, trombone and six percussion players. Even though Chávez would have preferred the original native sound, he had to substitute the pre-Cortesian instruments, such as *Teponaztlis*, ocarinas, bone flutes, or sea snail shells, with modern instruments. Despite this limitation, this piece successfully replicates the original ancient sounds following his artistic decisions.

Xochipilli is a rhythmical composition divided into three parts. During the first and the third part, we can imagine that we are the participants of great sacred Mexican rituals on open Aztecs' planes or on the top of the teocallis (terraced pyramids) and inside of their temples. These music parts are dominated by the sounds of piccolo, flute and drums. The melodic middle section contrasts the beginning and ending, resembling inner concentration and meditation connected to deep native lyrical poetry and introduces us to a tremendous clarinet solo. Chavez's source of inspiration for this piece was pre-Cortesian art, including sculptures, paintings, and lyrical poetry. He wanted to metamorphose its beauty into music for us to enjoy today. Carlos Chávez is rightfully perceived as the founder of the modern Mexican music.

Štěpanka Havlova 'UG

Estrellita

Manuel Ponce was born on December 8, 1882 and is considered the father of Mexican classical music. Well known for bringing original folklore tones to Mexican music, the famous composer focused on writing piano

arrangements, chamber music, orchestral compositions, and pieces for solo guitar. His works have become established in the repertoire of some of the best performers around the world.

One of his most famous compositions is *Estrellita*, also known as *My Little Star* or *Star of Love*. This love song was composed in 1912, and Ponce wrote not only the music but also the lyrics. Although this piece is suitable for all ranges of voices, usually it is performed by soprano singers. *Estrellita* was written based on a poem by Aubrey Dowdon. In the song, the singer is talking to the little star in the sky above, explaining that they will die without their beloved's affection, and they are asking the star to come down and reassure them that their lover feels the same way.

The version you will hear tonight was arranged by Jascha Heifetz for violin and piano in 1927. Jascha Heifetz was a Lithuanian violinist of Jewish descent who was born on February 2, 1901. He was a very talented child and a so-called young virtuoso. During his life, he became famous for his playing style, which he managed to bring to technical perfection. Undoubtedly, Heifetz created an unrivalled standard of violin playing, which violinists worldwide are striving for to this day. His version of *Estrellita* was first featured on Mexico's concert program during his 1927 world concert tour as he liked to include a piece of local music in his repertoire. However, it became popular among the American audience only after Heifetz's US premiere in New York in 1928. In this arrangement of *Estrellita*, the violin takes over the role of the singer and lovingly serenades the night sky through strings and bow. We can almost hear it calling for unconditional love through the expressive and fast vibrato.

Štěpanka Havlova 'UG

Tres Sonetos

Silvestre Revueltas Sánchez was born on December 31, 1899 in Santiago Papasquiaro, Mexico. After studying

at the National Conservatory of Music, *Revueltas* was invited to become Carlos Chávez's assistant conductor at the National Symphony Orchestra of Mexico in 1929. Throughout the eleven remaining years of his life, he composed almost 70 pieces before passing away in 1940. In a three-day span of February 1938, *Revueltas* composed *Tres Sonetos* in its entirety. The three-movement chamber work is based on poems by Carlos Pellicer, all which have a melancholy character. Each movement is titled with a line of Pellicer's work which can be sourced to *Cuatro canciones de horas de junio* (Four songs of hours of June).

Although the score does not call for narration, there typically has been recitation of each poem over the music. The first movement, *Vuelvo a ti, soledad, agua vacía*, (I return to you, loneliness, empty water) is an ode to loneliness (soledad) by using imagery from the landscape, body and poetry itself. The second, *Junio me dió la voz, la silenciosa música de callar un sentimiento* (June gave me the voice, the silent music of concealing a feeling) can be seen as a continuation of the first movement revolving around love and the landscape. The third movement, *Era mi corazón piedra de río* (My heart was a stone from the river) focuses on the movement of rising water from "someone [moving] something" which then obscured the clear view of the riverbed. *Revueltas* interpreted these poems revolving around themes of overwhelming solitude that is beyond one's control.

Chase Harvey '25

Son de la Arena

Son de la Arena (Sound of the Sand) is inspired by the people of Comcáac, Sonora, México. The Comcáac people, also known as the Seri, are an Indigenous group that live in a corner of the Sonoran Desert in northwestern México. Their lives revolve around the intersections of land and sea, and their traditional diets and livelihoods are closely linked to their natural environments. *Son de la Arena* was originally written for a contest sponsored by the *Cuarteto Latinoamericana de Mujeres* (CLAM), a female-

identifying saxophone quartet whose members are from Argentina, Chile, Colombia, and México. However, the piece was not entered in the contest and is being premiered here at Dartmouth instead.

Son de la Arena immediately transports the listeners to the Sea of Cortez, where the Seri people maintain exclusive fishing rights. The lilting feel of the music is reminiscent of a fishing boat on a choppy day, bouncing the audience along for the ride. As the four saxophones trade the melody between them, we feel the often-unpredictable swells of the waves. At the Moderato, feel how the change in tempo and style gives this section a stealthier, more predatorial feel - perhaps emulating a chase toward a big catch. The bouncing waves return until the Vals triste, where the lively lilt gives way to a smoother, more flowing, more focused state. At the conclusion of the piece, listen for the key change signaling the wrap-up of the long day on the water.

Abigail Mans '22

Danzón No. 5

Arturo Marquez was born in Álamos, Sonora on December 20, 1950. He began composing at the age of 16 and studied at the Mexican Music Conservatory. Today, he still composes while living with his family in Mexico City. The Nine Danzones are based on the music from Veracruz region of Mexico. Colloquially, this style of music is known as *son jarocho* (Veracruz Sound) and is characterized by a fusion of Andalusian, Canary Islander, and African musical elements. Also known by the name of *Portales de Madrugada* (Early Morning Doorways), Marquez wrote *Danzón No. 5* in 1997 for saxophone quartet, which consists of a soprano, alto, tenor, and baritone saxophone.

The piece begins quietly with a duet between the tenor and baritone saxophones. The staggered entrances of the alto then soprano saxophones evoke the image of a slow sunrise beaming over the grand colonnades of a Mexican cathedral. As the musicians continue to paint the picture of an early morning

Program Notes *continued*

promenade, Marquez shows you a fleeting image of a salon in Veracruz as the saxophones faintly introduce the famous motifs found in Danzón no. 2. Yet, the motif soon disappears, replaced by a freely drifting melody line that carries an unmistakable major tone. In the final section, the homage to his previous work becomes unmistakable as the piece accelerates and knocks away the image of the early morning reverie.

Kevin Lin '24

Across the Seas Towards the Mystical

A voyage across the seas can actually be an inner journey, and encountering the mystical, the deepest form of introspection. In an invented world, a traveler seeks to encounter elusive magical creatures and in finding them, he comes to know himself. This piece intends to comment on the mystical as a self-knowledge state of mind.

This work was commissioned by Natalie Zemba for the Kalliope Reed Quintet, and premiered 4/19/22 in Teatro Angela Peralta, Mazatlan, Sinaloa.

Charles Phillip Daniels Torres

Alcatraz

Alcatraz Island serves as sanctuary for sea lions, birds, and many other species. A few minutes from the town of Bahía de Kino, in the municipality of Hermosillo, Sonora, Alcatraz Island is a place often frequented by the citizens of the municipality. “As a composer, I have the clear need to capture in my artistic work the problems of my genre, but also the cultural traditions and artistic expressions, as well as iconic places and landscapes of my country, especially of my native State of Sonora”.

The saxophone quartet is marvolous, it has what it takes in terms of range extension, timbre and great sonority. That and the ease of movement make it perfect for many genres, including the danzón. For its part, the classic form of the rondo, generously gives us the opportunity to expose a kind of theme and variations in the same work, that is why I have chosen

this form to give life to the Danzón Alcatraz, dedicated to the Latin American Women’s Quartet, in favor of making visible the work of women in composition, and in turn in the wonderful world of the saxophone.

Nubia Jaime Donjuan

Drum Kit Concerto

In a rock band, music making can be very ‘democratic’. If someone is jamming on a riff that the rest does not like, that riff has got to go. That’s why you team up with your best friends. The people with whom you will be able to connect on similar influences, and people who you can take honest critique from. In that sense, music making becomes a social experiment.

This drum kit concerto is a social experiment. I was awarded a MacDowell fellowship in 2019 and was given complete freedom to create whatever I wanted. So I decided to write an homage to my favorite instrument: the drum kit. What does it mean to be a drummer in a band? The drummer keeps the time, helping everybody else be “on time”

...What is time? ...

The piece draws inspiration from Carlo Rovelli’s ideas presented in his books *The Order of Time* and *Seven Brief Lessons on Physics*. Basically, there’s no shared present. And there’s quanta of time (micro particles) that we only notice once we interact with our environment, which in turn, is an agglomeration of interactions. Life itself, you could say.

So the Drum Kit Concerto is that: an agglomeration of interactions. When people interact, they create time. There’s no common beat that we follow. We create and draw time ourselves. And what better way to revel in time-making, than in a rock band.

This piece was finished thanks to a commission by the Hopkins Center for the Arts at Dartmouth.

Rodrigo Martínez Torres

Tres Sonetos Poems

Vuelvo a ti soledad...

Vuelvo a ti, soledad, agua vacía,
agua de mis imágenes, tan muerta,
nube de mis palabras, tan desierta,
noche de la indecible poesía.

Por ti la misma sangre —tuya y mía—
corre el alma de nadie siempre abierta.
Por ti la angustia es sombra de la puerta
que no se abre de noche ni de día.

Sigo la infancia en tu prisión, y el juego
que alterna muertes y resurrecciones
de una imagen a otra vive ciego.

Claman el viento, el sol y el mar del viaje.
Yo devoro mis propios corazones
y juego con los ojos del paisaje.

Junio me dió la voz, la silenciosa musica de callar un sentimiento

Junio me dio la voz, la silenciosa
música de callar un sentimiento.
Junio se lleva ahora como el viento
la esperanza más dulce y espaciosa.

Yo saqué de mi voz la limpia rosa,
única rosa eterna del momento.
No la tomó el amor, la llevó el viento
y el alma inútilmente fue gozosa.

Al año de morir todos los días
los frutos de mi voz dijeron tanto
y tan calladamente, que unos días

vivieron a la sombra de aquel canto.
(Aquí la voz se quiebra y el espanto
de tanta soledad llena los días).

I return to you, loneliness, empty water

I return to you, loneliness, empty water,
Water of my imagery, so dead,
Cloud of my words, so deserted,
Night of the unspeakable poetry.

Through you the same blood –yours and mine
Runs nobody's soul always open.
For you, the anguish is shadow of the door
That remains closed day and night.

I follow the childhood in your prison, and the game
That changes deaths and resurrections
Lives blind from one image to the next.

The wind, the sun and the sea of the journey cry out.
I devour my own hearts
And play with the landscape's eyes

June gave me the voice, the silent music of concealing a feeling.

June gave me the voice, the silent
music of concealing a feeling.
June takes away now like the wind
The sweetest and most spacious hope.

I withdrew the clean rose from my voice.
The only eternal rose of the moment.
Love did not take her, the wind did
And the soul was uselessly joyous.

One year after dying everyday
The fruit of my voice said so much
And withheld so much, that some days

They lived in the shadow of that song.
(Here the voice breaks up and the horror
Of such immense solitude fills the days).

Tres Sonetos Poems *continued*

Era mi corazón piedra de río...

Era mi corazón piedra de río
que sin saber por qué daba remanso,
era el niño del agua, era el descanso
de hojas y nubes y brillante frío.

Alguien algo movió, y se alzó el río.
¡Lástima de aquel hondo siempre manso!
Y la piedra lavada y el remanso
liáronse en sombras de esplendor sombrío.

Para mirar el cielo, qué trabajos
ruedan los ojos turbios, siempre bajos.
¿Serán estrellas o huellas de estrellas?

Era mi corazón piedra de río,
una piedra de río, una de aquellas
cosas de un imposible tuyo y mío.

My heart was a stone from the river

My heart was a stone from the river
Without knowing the reason for its peaceful shelter,
It was the child from the water, it was the restful
Leaves and clouds and glimmering cold.

Someone moved something, and the river rose.
Oh pitiful depth, always calm!
And the washed stone and the shelter
Embraced in shadows of obscure splendor.

To look up at the sky, what an effort
The murky eyes had to make, always low.
Are they starts or traces of starts?

My heart was a stone from the river.
A stone from the river, one of those
Things of an impossible you and me

Dartmouth College Wind Ensemble Spring Concert

Fri, May 27, 7:30 pm, Spaulding Auditorium

Combined Ensembles

Zacatecas March (1892)

Genaro Codina, arr. Laurendeau (1852–1901)

Vals Carmen (1893)

Juventino Rosas, trans. Martínez Torres(1868–1894)

Sixto Montesinos, guest conductor

World Premiere, Version for Wind Band

Dartmouth College Wind Ensemble

Cumbia Moderna

Rodrigo Martínez Torres (b. 1992)

World Premiere

Grand Prize winner of the 2020 DCWE US/Mexico Composition Competition

Little Mexican Suite for Winds

Nubia Jaime Donjuan (b. 1984)

World Premiere

1. Ahuehuete (Montezuma Cypress)

2. Mezquite (Mesquite); Nathaniel Chen '25, oboe

3. Ayacahuite (Mexican White Pine)

4. Sahuaro (Cactus)

5. Cacalosúchil (Plumeria Rubra); Jacob Wesley Dell '22, tenor saxophone

6. Ceiba (Sacred tree of the Maya)

Mariachitlán

Juan Pablo Contreras (b. 1987)

World Premiere, Version for Wind Ensemble

Program Notes

Zacatecas March

On an afternoon in the year of 1891, composer Fernando Villalpando hosted a gathering attended by Codina and several other musicians. A challenge arose between Villalpando and Codina to see which of the two could compose the better military march with an agreement that the winner would dedicate their march to the governor of *Zacatecas*, General Jesús Aréchiga. Codina immediately took to his primary instrument, the harp, writing the first version of what

would become *Zacatecas*. Villalpando's march (of which there remains no record) was described as beautiful by the informal panel of friends and musicians, but ultimately Codina's march was declared the winner. In a show of good sportsmanship, Villalpando (Codina's brother-in-law) assisted with the orchestration of the march and conducted the world premiere with the Municipal Band of *Zacatecas* in October 1893, Governor Aréchiga presiding.

Program Notes *continued*

The March of *Zacatecas* has become the anthem of the state of Zacatecas and is informally known as the second national anthem of Mexico. Codina was born in the city of Zacatecas on September 10, 1852.

Brian Messier

Vals Carmen

Juventino Rosas wrote *Vals Carmen* in 1888 as a gift for the First Lady of Mexico, Doña Carmen Romero Rubio de Díaz (1864-1944), better known as Carmelita. Carmelita's public persona was comparable to her Austrian counterpart, Empress Elisabeth (1854-1898) popularly known as Sissi. As Carmelita was the Mexican contemporary of Austria's Sissi, so was Rosas the musical contemporary of Johann Strauss Jr. (1825-1899). Rosas was the first Mexican composer to reach an international audience and remains the most recorded Mexican composer despite only living to the age of 26. Rosas' best-known composition, *Sobre Las Olas*, remains popular today due to its regular inclusion in television and film. While *Vals Carmen* has only remained popular within Mexico, this new arrangement makes it accessible for modern concert bands, promoting the beauty, sophistication and elegance of Rosa's music in the United States and beyond more than a century later.

Sixto Montesinos Jr.

Cumbia Moderna

Cumbia Moderna was born during lockdown, one calm, sunny afternoon of 2020. The ideas for the piece arose from having been listening to a weekly stream of a local DJ in Mexico, Sonido Confirmación, who would play cumbias on Instagram live, and my interest in orchestral music that can pull you in and make you lose track of time. During that afternoon I was feeling zen and got to work on my computer. I jammed with several cumbia riffs on my computer and derived a handful of loops I liked. The piece was really fun to make since it was just me playing around with different ways of organizing those loops, the way a DJ would bring in the kick drum, bass or hi hats on the offbeat. I spent several hours in a trance as if DJing for myself,

and came up with a version of the piece very much like the final version—at least in terms of structure and material.

In this composition, I focused on the simplest rhythmic figure found in modern day, urban cumbia: an eighth note followed by two sixteenth notes. I varied these values in various ways, thus attaining several rhythmic iterations that would become the building blocks of the piece. As I began stacking these rhythmic iterations in the form of musical loops, I imagined myself building a modernist building like those built by architect Mario Pani in Tlatelolco (Mexico City)—thus my decision to call the piece 'Modern.' A very repetitive and trance-inducing structure came into being. The whole time, I would be dancing by myself in front of the computer.

The piece is made up of three sections, all of them coming into being after a trance-inducing section made up of the same material but repeated and varied in ways in which the cumbia material is suggested, before being objectively presented.

Rodrigo Martínez Torres

Little Mexican Suite for Winds

Ever since I was a child, I have been very interested in traditional Mexican Music. It has always captured my attention. I used to really get excited to hear a *danzón* or a *son jarocho*, and, fortunately, that interest has become a fundamental part of my artistic work. Most of my works contain a national, and often regional root. As is well-known, Mexican music has many branches, ranging from *danzón* to *mariachi*.

When Dr. Messier approached me, I was immediately overcome by the urge to compose a Suite for Symphonic Band inspired by popular Mexican genres. Almost naturally, the themes for each movement began to appear, and in a short time I had developed them all. It was clear to me that each should be different. I did not want to repeat any genre. Music chooses the composer and takes its own course and

as expected, these movements were connecting with each other, one appearing in another as reminiscences of the past, as light brushstrokes, on occasions hidden and at times very exposed.

Little Mexican Suite for Winds is based on traditional Mexican musical genres that are very popular in my country, and is inspired by species of Mexican trees that have each touched my life in some way and are embedded in my memory.

Ahuehuete: The giant. Inspired by the most emblematic tree in Santa María del Tule, in Oaxaca. Full of colors, textures and vitality, it denotes fascination with the famous *Árbol del Tule*.

Mezquite: From a hot and dry climate, and needing help from no one, it silently awaits the rain. One lives in the courtyard of my house, and makes my days cooler and my nights more pleasant. It provides me with bird song and comforts me after a long day. So simple and noble that it gave me a “polka sonoreña.”

Ayacahuite: The Mexican pine. Large and powerfully green, full of brown cones. It came to dance a soft waltz and to sing a “son jalisciense.”

Sahuaro: The cactus. Very tall and full of water, with thorns and of unparalleled green. A forest of sahuaros lies midway between my city and the nearby bay and, since I was little, they have captured my attention. Without any doubt, this movement had to be a “danzón,” my favorite genre of all time.

Cacalósúchil: With elongated, large, shiny green leaves. Its flowers can be white, yellow or pink, and its fruit is a large pod that sounds like a “maraca.” My parents planted one when I was little, and I grew up collecting flowers and percussion instruments thanks to this generous provider of shade and color. With a tenor saxophone soloist and percussion that reminded me of this tree’s pod, I developed an ode to the Huapango.

Ceiba: From a tropical climate, with a wide and rough trunk and peculiar, well-defined leaves. It totally inspired me to create a delicious Cha-Cha-Chá, which, with time, inevitably led me to the traditional Mambo.

Nubia Jaime Donjuan

Mariachitlán

Mariachitlán (Mariachiland) is an orchestral homage to my birthplace, the Mexican state of Jalisco, where mariachi music originated. The work recounts my experience visiting the Plaza de los Mariachis in Guadalajara, the capital of Jalisco, a place where mariachis play their songs in every corner and interrupt each other to win over the crowd.

In *Mariachitlán*, traditional rhythms such as the canción ranchera (ranchera song) in 2/4 time (choon-tah choon-tah), the vals romántico (romantic waltz) in 3/4 time (choon-tah-tah), and the son jalisciense (Jalisco song) that alternates between 6/8 and 3/4 time, accompany original melodies inspired by the beautiful landscapes of Jalisco. Mariachi instruments such as the trumpet, harp and violin are featured as soloists in this work. Furthermore, the strings emulate the strumming patterns of vihuelas, while the contrabasses growl like guitarrones.

Near the end of the piece, a policeman blows his whistle in an attempt to stop the party. However, the crowd chants *Mariachitlán*, gradually increasing in intensity, and is rewarded with more vibrant music that ends the work with great brilliance.

The original version of *Mariachitlán* (2016), scored for symphony orchestra, won the 2016 Jalisco Orchestral Composition Contest and was nominated for a 2019 Latin Grammy Award for Best Arrangement. The Wind Ensemble version of *Mariachitlán* was commissioned by the Dartmouth College Wind Ensemble, in memory of Scott G. Smedinghoff GR '17, and a consortium of wind bands.

Juan Pablo Contreras

Hanover High School Band

Ian Gollub, director

Piccolo

Diego Lee

Flute

Stephanie Holmes

Maggie Keeffe

Emma Letendre

Lillian Samwick

Brooke Voekler

Mollee Ye

Vidushi Sharma

Clarinet

Annika Batt

Ian Goldberg

Anna Healey

Michael Jia

Mya Sandor

Sydney Sandor

Luke Szczepiorkowski

Lily Thaler Wellborn

Alto Saxophone

Juliet Kelly

Aaron Matthew

Nina Sablan

Iain Greger

Ben Thaler-Wellborn

Tenor Saxophone

Eric Chen

Jamie Hackett

Baritone Saxophone

Abe Healey

Charles Umpleby

Trumpet

Aidan Bradley

Heidi Davis

Zach Edson

Mackenzie Liu

Issac Novosad

Pierce Seigne

Sean Suh

Mathew Tysinger

Trombone

Eli Cowie

Felix DiGeorge

Gavin Griffin

Aiden Powell

Owen Welch

Tuba

Bo Blackburn

Electric Bass

Harry Hirschman

Amica Lansigan

Percussion

Leo Patyk-Finkel

Many Shi

Dylan Jopp

Simeon Obomasawin

Palmer Okai

Johnny Lang

Dartmouth College Wind Ensemble

Brian Messier, director

Piccolo

Meghan MacFadden C

Flute

Emma Dereskiewicz '23

Brin Jaffe '25

Sheen Kim '23

Clara Schaefer '25

Annie Tang '25

Oboe

Nathaniel Chen '25

Sophia Sulimirski '23, English horn

Miranda Yu '24

Bassoon

Christopher Damon '22

Lucy Langenberg '22

Bb Clarinet

Dwight Aspinwal C, Eb clarinet

Anne Bailey '22

Sunny Chen '25

Sophie Cho '24

Ian Goldberg C

Catherine Liao '25

Georgiana McReynolds C

Emma Ratchford '25

Elias Rosenberg '22

Abigail Schaefer '23

Marge Tassej C

Leah Zamansky '24

Bass Clarinet

Jim Lenz C

Tim Young C, contrabass

Alto Saxophone

Devontae Lacasse '24

Abigail Mans '22, soprano sax

Benjamin Sonntag '25

Jake Twarog '24

Tenor Saxophone

Jacob Wesley Dell '22

Baritone Saxophone

Mateo Oyola '24

Trumpet

Katelyn Hadley '24

Karsten Kleyensteuber '23

Margaret Ferris '22

Bradyn Quintard '25

Horn

Nathaniel Alden '23

Jack Duranceau '23

Amelia Evans '24

Peter Guidi C

Shannon O'Leary C

Janet Proctor C

Sophia Scull '25

Trombone

Alice Cook '25

Ian Smith '24

Bass Trombone

Will Wright C

Euphonium

Margaret Frazier '25

Demitri Papadopoulos C

Tuba

Dominick DeFrancisco C

Chase Harvey '25

Double Bass

Jamie MacDonald C

Piano

Aaron Lee '22

Harp

Yvonne Cox C

Timpani

Nic Cannizzaro C

Percussion

Nate Kim '25

Christian Terry C

Julian Wu '22

Brandy Zhang '22

Brandon Zhou '22

C = Community Member

About the Artists

Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of the choral art in all its forms, especially rarely heard works of the past and outstanding new music. Under his leadership, VocalEssence has commissioned more than 325 works to date. Philip has conducted symphonies (New York Philharmonic, Seattle Symphony and Minnesota Orchestra among others) as well as choral festivals and operas on six continents. He is editor of two choral series for Boosey & Hawkes and chairman of the review committee for Walton Music. Philip is also Organist-Choirmaster at Plymouth Congregational Church in Minneapolis.

He has served on the national boards of the National Council for the Arts (NEA), Chorus America, the American Composers Forum and the American Guild of Organists. This year, 2022, he celebrated his 53rd anniversary with VocalEssence and at Plymouth Church. In 2020 he was awarded The American Prize in Choral Conducting in the community division and was presented with the Honorary Member Award by the Society for American Music.

Philip is the recipient of the Weston H. Noble Lifetime Achievement Award, given by the North Central American Choral Directors Association; the F. Melius Christiansen Lifetime Achievement Award, American Choral Directors Association-Minnesota Chapter's highest honor; and the Michael Korn Founder's Award for Development of the Professional Choral Art, Chorus America's highest lifetime achievement award. He holds five honorary doctorates and has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), Sweden (Royal Order of the Polar Star) and Mexico (Ohtli Recognition Award).

Mary Coffey specializes in the history of modern Mexican visual culture, with an emphasis on Mexican

muralism and the politics of exhibition. She also publishes in the fields of American art, Latin American cultural studies, and museum studies. She has published essays on a broad range of visual culture, from Mexican folk art to motorcycles to eugenics exhibitions.

Mary studied Art History and Cultural Studies at the University of Illinois, Urbana-Champaign. Before joining the faculty at Dartmouth she taught at Pomona College (1999-2001) and was a Faculty Fellow and Internship Coordinator at New York University's Graduate Program in Museum Studies (2001-2004).

Mary Coffey's first book *How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State* was published by Duke University Press in 2012. Her second book, *Orozco's American Epic: Myth, History, and the Melancholy of Race* (Duke, 2020), offers the first book-length analysis of Jose Clemente Orozco's 24 panel fresco, *The Epic of American Civilization*, painted at Dartmouth College between 1932-34.

Nubia Jaime Donjuan Born in Hermosillo, Sonora, Nubia Jaime began her musical studies at the age of six. She continued her professional studies in the Bachelor of Music at the University of Sonora. Nubia Jaime has collaborated with various educational institutions, including: University of Sonora, Michoacán University of San Nicolás de Hidalgo, Autonomous University of Zacatecas, Higher School of Catalonia, Strasbourg Conservatory, Dartmouth College and others to release and spread their work.

As a composer and arranger, she has collaborated with great orchestras and chamber music ensembles. Nubia Jaime's music has been performed by renowned soloists and ensembles inside and outside her country. She has been commissioned by the University of Sonora to orchestrate the institution's University Anthem. She is founder of the Sonora Philharmonic, where she currently serves as co-principal cellist. She is a member of the Quinteto Pitic. FONCA winner in

2022. She is part of The Montoneras Collective, which brings together the work of composers, performers and researchers in search of making visible the work of women in the music scene of their country.

She was part of the Jury of the First Latin American Composition Contest SER, second edition of the festival “Saxophonists Festival network meeting of Latin America.” Nubia Jaime has been the first woman to win the “Arturo Márquez Composition Contest for Chamber Orchestra,” nabbing first place with the work *Maso Ye´eme*.

Currently serving as the Assistant Director of Bands at Prairie View A&M University, **Eric Jimenez** has over 12 years of revitalizing several band programs throughout the Houston area. His music programs increased student participation and morale and earned Division I and “Best in Class” ratings at UIL and numerous other festivals.

He is the recipient of Hamilton Middle School’s Teacher of the Year award in 2012, LULAC- League of United Latin American Citizens-Educator of the Year in 2015, a Grammy Educational Award for his work at Davis HS in 2015, Prairie View A&M University’s top 40 under 40 in 2016, Yamaha’s top 40 under 40 in 2021. He is an active podcaster, clinician, mentor and consultant for arts education programs within the Houston area and Texas.

Eric is a 2009 graduate of Prairie View A&M University and earned his Master of Education in Educational Leadership from Lamar University in 2014. He is a current board member of the CMA Foundation. His professional affiliations include Texas Music Educators Association (TMEA), Texas Bandmasters Association (TBA), Texas Jazz Educators Association (TJEA), National Association for Music Education (NAfME), Sigma Lambda Beta International Fraternity and an honorary member of Kappa Kappa Psi Honorary Band Fraternity and Phi Mu Alpha Sinfonia.

Benjamín Juárez (AR 771–Managing Performing Arts Organizations) is professor of fine arts at Boston University’s College of Fine Arts (CFA) and professor of the practice in the Arts Administration degree program. He served as dean of the College of Fine Arts from 2010 until 2015. Prior to joining BU, he was general director the Centro Nacional de las Artes (CENART), Mexico’s national arts center, during which time he launched joint programs with the Kennedy Center and Carnegie Hall. He has also served as director of cultural activities for Universidad Anáhuac del Sur; head of music and dance at the National University of Mexico; and as a conductor with the State of Mexico Symphony Orchestra (1979–1981) and the Mexico City Philharmonic Orchestra (1983–1987). Benjamín earned a BA at Centro Universitario México; a Graduate Certificate in Business Administration, Universidad Anáhuac México Sur; and an MFA at the California Institute of the Arts.

The **Kalliope Reed Quintet**, founded in 2019, is the first professional reed quintet in New England. As a contemporary chamber ensemble and one of the first 50 reed quintets worldwide, their mission is to expand and diversify the reed quintet repertoire and to further strengthen the role of contemporary chamber music in the 21st century by presenting unique, engaging and educational programs to communities locally and worldwide.

Persevering through the many unexpected challenges of 2020–21, Kalliope commissioned over 15 new works including many minority composers, arranged many more, presented a six concert online summer series in 2020 and a hybrid online/in person series in 2021, and performed in multiple international festivals. In 2022 they have an extended spring concert season, a Mexico tour, at least five premieres, many new collaborations and their first album release followed by the recording of their second! To learn more visit www.kalliopereedquintet.com.

Cory Meals teaches undergraduate courses in secondary instrumental music education focusing on

About the Artists *continued*

band and graduate courses in music education research. A native of northwestern Pennsylvania, he earned his Bachelor of Music Education from VanderCook College of Music, a Masters of Music in Wind Conducting from the University of Houston and a Doctorate in Music Education from the University of Washington.

Dr. Meals' research interests include ensemble conducting, perception and cognition of gesture in music, music and human learning, individual and ensemble instrument pedagogy, sociocultural interaction within music ensembles, and preservice teacher preparation. His work has been published in several journals including *Frontiers in Psychology* and *Music & Science*. He has presented at research and professional development conferences across North America, Asia, Australia and the United Kingdom.

He previously served as Assistant Director of Bands and Assistant Professor of Music Education at Kennesaw State University (Georgia), and additionally served as a public school band director in the Waller (Texas), Klein (Texas), and Keller (Texas) school districts. He has an established instructional and design history in the marching arts as an instructor for numerous groups including The Cavaliers, Santa Clara Vanguard and the Boston Crusaders and as a visual designer for groups across North America.

Dr. Brian Messier is Director of Bands at Dartmouth College, where he conducts the Wind Ensemble, Marching Band and Youth Winds, and teaches courses in applied conducting and musical leadership. After arriving at Dartmouth in 2019, Messier launched a Mexican/United States Composition Competition, which he is now stewarding into the Mexican Repertoire Initiative at Dartmouth; a large-scale incubation and commissioning project with the goal of providing a platform for the visibility and recognition of Mexican composers. In addition to his work at Dartmouth, Messier is founder and Artistic Director of the 2016 American Prize-winning *The Valley Winds*,

based in the Pioneer Valley of Massachusetts. Prior to his position at Dartmouth, Messier served as Artist-in-Residence and Director of the Wind Ensemble at Williams College.

Dr. Sixto F. Montesinos Jr. is assistant professor of music and head of instrumental studies at Saint Mary's College of California in the San Francisco Bay Area. He is an active Mexican American conductor, music ambassador and scholar. His work aims to overcome stereotypes as well as to strengthen Mexican, LGBTQ+ and LatinX representation in the field of music education, repertoire and performance. He is the artistic director of the Saint Mary's College Jazz Band as well as its Chamber Musicians program.

Dr. Montesinos is a regular guest conductor with the Awesöme Orchestra, a Bay-Area organization that amplifies voices of marginalized folk. He has also been a guest conductor with the Youth Musical Theater Company, most recently for their spring 2022 production of Stephen Sondheim's *Sweeney Todd* and is set to make his Woodmister Summer Musicals conducting debut in Oakland, California this summer.

He presented a clinic in December 2021 at the 75th Annual Midwest Clinic entitled "Surpassing La Cucaracha and the Mexican Hat Dance" and spoke to the importance of diversifying Mexican-themed repertoire for instrumental ensembles and debunking common musical stereotypes.

Dr. Montesinos earned a Doctorate of Musical Arts in Wind Conducting from the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey. His terminal research project focused on the evolution and socio-political influence of wind bands in Mexico from the War of Independence to the Mexican Revolution.

Leticia Neria is from Mexico City. She has degrees from UNAM, University of Havana, University of Glasgow, and her PhD from University of St Andrews. Leticia's classes are on Mexican Culture and History

as well as Spanish Language. She has published in academic journals and journalistic outlets on a wide variety of topics, from films and comics to sports. Currently, she is teaching classes on Mexican history and identity and Spanish language, to students at Masters and Undergraduate levels in Tec de Monterrey and CIDE. A resident of Mexico City, Leticia frequents Norwich, VT, where she has developed a special interest in King Arthur Flour Bakery and crullers from Lou's restaurant.

TianHui Ng is the Music Director of White Snake Projects, Victory Players and the Pioneer Valley Symphony. Since 2020, he has led more than 40 premieres, including Cerise Jacobs and Jorge Sosa's *Alice in the Pandemic* which was identified by the Library of Congress as one of the most significant works of art in America during the pandemic. Tian has led performances of unusual firsts, like *Irin Ajo*, a new Yoruba opera, by Nigerian American composer, Olabode Omojola and José Javier Peña Aguayo's *Prints of Lost Breath* which connects the #BLM protests in Loisa, Puerto Rico with the Bomba. This season, Tian looks forward to the release of his first album with the Lviv National Philharmonic of Ukraine on Nimbus, a series of performances with the Victory Players in collaboration with New England Public Media on National Public Radio and the Public Broadcasting Service, and his debut with the New England Philharmonic.

Jorge Sosa is a Mexican-born composer, currently residing in New York City. Opera News described his telematic opera *Alice in the Pandemic* as "wildly imaginative, musically powerful and technically courageous," and commended "Sosa's broad stylistic palette (which) incorporated lyrical impassioned melodies, kooky carnival music, and efficient recitative." The Music Blog "I Care if You Listen" described Sosa's opera *I Am A Dreamer Who No Longer Dreams* as "well-balanced to the story's narrative, and his vocal writing aroused strong emotional peaks and valleys, magnified by the characters' impassioned performances."

In 2022 Jorge was selected as a finalist for The Atlanta Opera 96 Hour Opera Project. Jorge was commissioned to write a new sextet *Rocola* for Tian Hui Ng and the Victory Players, with a premiere date of June 2022. Jorge was also commissioned to develop a new work *The Rising Tide* for Boston Children's Chorus on the subject of climate change, and *The Beehive*, a new comic opera for University of North Iowa. Jorge is currently collaborating with American Lyric Theater to write a new opera *Splintered*, co-composed with Justine Chen, with libretto by Lila Palmer. *Splintered* was awarded a 2022 Opera America Repertoire Development Grant. Jorge is an Associate Professor at Molloy College. Jorge's music is available on all the major music download sites and through the website www.jorgesosa.com.

Rodrigo Martínez Torres is a composer interested in the abstraction of the musical language of Latin America as a tool for new creations. He is also a multi-instrumentalist who performs in different genres and styles. He was born in Mexico City in 1992. He studied music composition in Academia de Arte de Florencia and in Núcleo Integral de Composición.

He was a grant holder in the Mexican program Jóvenes Creadores by FONCA in 2018-2019. And last October he was awarded a MacDowell Colony fellowship (New Hampshire, USA).

He won the 2017 Arturo Márquez composition competition with his piece *Mambo Urbano*, for chamber orchestra. And with *Radio Ruido* he won the 2017 Caja de Viento Call for Scores, by german accordionist Eva Zöllner. Besides being a composer, he has played in different ensembles for the past years including Mexican Coro Delicieux, Orquesta Filarmónica del Nuevo Mundo, Kumpania, Monstruos del Mañana and Supersilverhaze.

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