



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Chamber Orchestra

presents,

QUADRASPHERIC DANCES

Dr. Rafael Antonio Rodriguez, conductor
Dr. Michael Shults, soloist

APRIL 8 | 7:00 PM

HARRIS CONCERT HALL

Rudi E. Scheidt School of Music
Albert Nguyen, Interim Director
College of Communication and Fine Arts
Debra Burns, Dean

PROGRAM

Danzas de Panamá

William Grant Still (1895-1978)

- I. Tamborito
- II. Mejorana y Socavón
- III. Punto
- IV. Cumbia y Congo

Amor de Temporada

Héctor Zúñiga Rovira (1913 – 1994)
arr. R. Antonio Rodriguez

Danzón No.6 "Puerto Calvario"

Arturo Márquez (b. 1950)

*Dr. Michael Shults, soprano saxophone

Appalachian Spring Suite

Aaron Copland (1900 – 1990)

- I. "Prologue" (Very slowly)
- II. "Eden Valley" (Allegro)
- III. "Wedding Day" (Fast)
- IV. "Interlude: Simple Gifts" (Doppio mov.)
- V. "The Lord's Day" (Moderato, like a prayer)

Encore: Studio Ghibli Suite

Joe Hisaishi (b. 1950)
arr. Jean Gómez

- I. Howl's Moving Castle
- II. Princess Mononoke
- III. My Neighbor Totoro

UNIVERSITY OF MEMPHIS

CHAMBER ORCHESTRA

Dr. Rafael Antonio Rodriguez, conductor

Flute

Nicole Rodriguez

Clarinet

Shihao (Hugh) Shu

Bassoon

Johnathan Gomez

Piano

Nohelia Rocio Gomez Lejedt

Violin I

Keiber Utrera

Lina Lumumba

Langston Suggs

Violin II

Janaina Fernandes

Gabby Gregory

Yinuo Yang

Viola

Jonathan Bagoyado

Danica (Rex) Brown

Noel Medford

Violoncello

Lisandro Acosta

Miriam Henderson

Christine Sears

Asamoah Oppong

Contrabass

Garret Kirk

PROGRAM NOTES

This special UM Chamber Orchestra concert explores the music and dance of our northern and western hemisphere and seeks to recenter the narrative on what it means to be American.

William Grant Still created this “suite on Panamanian dance themes collected by Elizabeth Waldo. There is a distinct unity and a touch of Caribbean color in the four dances. The first and last are African in origin, probably brought by the first slaves [brought] into Panama, while the second and third are of Spanish-Indian derivation.

1. Tamborito: This dance is performed with percussive instruments and voice, or with strings and percussion. The drum introduction is repeated at the end of the dance.

2. Mejorana: Usually in the major mode, the Mejorana is improvisatory in style. The instruments used are the Mejaneras (guitars playing in counterpoint) and the Rabel (three-stringed violin).

3. Punto: This is a graceful dance in six-eight time, distinguished by the Zapateo (shoe-tapping) section and a Paseo (Promenade), which occur in the Mejorana as well.

4. Cumbia: Most sensuous of all the dances, and completely lacking in European elements. When it is danced in the streets, the women hold lighted candles in their upraised hands, while the men dance about them in an abandoned manner. A more refined Cumbia is adopted for other occasions.”

– Peer Music Classical

Amor de Temporada is a popular folkloric dance from Costa Rica which borders Panama to the north known as a pasillo. This genre originated in Colombia and was passed into Central America through Panama, typically a love song, and always in three. Listeners (and dancers!) will feel the crossed rhythms of three against two that originate in western Africa and permeate our common musical language throughout the Americas as this genre represents the transformation of the Viennese Waltz in Colombia with its incorporation of indigenous instruments and distinctly Afro-Colombian rhythm. The final couplet states:

*...sonó luego el latido de dos
corazones en un ardiente beso,
mi amor te di.*

*...then sounded the beating of
two hearts in one burning kiss,
my love to thee*

Arturo Márquez is perhaps the most renowned living Mexican composer, most famous for his series of eight Danzónes, or dances. Regularly performed around the world, Marquez' music incorporates folkloric elements and idiomatic styles through the symphony orchestra. While the Danzón No. 2 is the most famous and oft-performed of these dances, each individual danzón is crafted to express the genre in a unique way. The Danzón No. 6, scored for solo soprano saxophone and strings, is titled "Puerto Calvario" and is dedicated to Márquez parents.

Aaron Copland wrote *Appalachian Spring* for Martha Graham and her ballet company, but quickly rescored the ballet as a suite for symphony orchestra which was premiered by the New York Philharmonic in 1945. Deeply embedded with themes of war and remembrance, the Pioneer Woman as protagonist, and the unmistakable nationalism that Copland evokes as a distinctly American composer, this work is one of the most important and defining 20th century compositions by a U.S. composer and has been performed and recorded countless times. Copland wrote five versions of this music, the most famous being his setting of the "Appalachian Spring Suite" for symphony orchestra. However, his final orchestration reverts the orchestral suite to his original instrumentation for just thirteen instruments which is presented tonight.

Tonight's encore piece is presented for the joy that it brings to so many.