

UNIVERSITY OF VICTORIA

# Wind Symphony

## ***Fiesta!***

**Eugene Dowling, conductor**

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**Friday, March 28, 2014, 8:00 p.m.**

University Centre Farquhar Auditorium

University of Victoria

Adults \$14 / Students & Seniors \$12

# Program

**Symphonic Dance No. 3 – “Fiesta”** Clifton Williams  
(b. 1923)

**Symphony No. 2 (*Sinfonía India*) (1935)** Carlos Chávez  
(1899–1978)  
Arr. Frank Erickson

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## *Intermission*

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**Sensemayá (1937)** Silvestre Revueltas  
(1899–1940)

**La Fiesta Mexicana (1949)** H. Owen Reed  
*Carnival* (1910–2014)

**Danzon No. 2** Arturo Márquez  
(b. 1950)  
Arr. Oliver Nickel

## PROGRAM NOTES

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*Symphonic Dance No. 3 (Fiesta)* is one of five Symphonic Dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. The composer wanted to reflect the excitement and color of the city's many Mexican celebrations in what he called "the pageantry of Latin American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people."

For decades Carlos Chávez (1899–1978) embodied Mexican music and represented it as a composer, conductor and an all-around cultural missionary. But in today's musical landscape, Chávez's modernist pedigree – esteemed by Aaron Copland and others in the United States – matters less and Chávez's mercurial contemporary Silvestre Revueltas (1899-1940) seems at least as dominant a figure in Mexican cultural history.

In his *Sinfonía India*, Carlos Chávez looked to indigenous melodies to create an authentically Mexican work. The symphony is based on three native melodies (hence the title), which supply the ideas for what are in effect three movements, though they are performed without pause. The melodies are from the Huicholes of Nayarit, the Yaquis of Sonora, and the Seris of Tiburón Island in Baja California, supplemented by secondary themes, some of which are also quoted from folklore.

The Wind Symphony is proud to present the Canadian premiere of the chamber version of *Sensemaya* by Silvestre Revueltas. The rhythms are laid out precisely and have considerable visceral impact, very much in a manner that recalls Igor Stravinsky's *The Rite of Spring*. Revueltas based the work on a poem by the Cuban poet Nicolás Guillén. Guillén's poem evokes a magical snake sacrifice by the Cuban Mayombe sect who are of central African Bantu origin. The chamber version that we will perform tonight was written in 1937 for chamber ensemble; one year later, the composer transcribed and expanded it for full orchestra.

*La Fiesta Mexicana* was written by H. Owen Reed in 1949, based on experiences gained during a five-month stay in Mexico on a Guggenheim Fellowship. Carnival is given over to unceasing entertainment and celebration. At the beginning, the listener hears the itinerant circus, then the market, the bullfight, the town band, and finally the cantinas with their band of mariachis. The authentic folk tunes Reed used can be found in Chapala, Jalisco, and Guadalajara.

We will conclude this program of Mexican music and music inspired by Mexico with the ***Danzón No. 2*** of Arturo Márquez. Although Márquez was already an accomplished composer in Mexico, his music started to reach the international stage with the introduction of his series of *Danzones* in the early 1990s. They are inspired on a dance style called Danzón, which has its origins in Cuba but is a very important part of the folklore of the Mexican state of Veracruz. Márquez got his inspiration while visiting a ballroom in Veracruz. *Danzón No. 2* was included on the program of the Simon Bolívar Youth Orchestra conducted by Gustavo Dudamel on their 2007 tour of Europe and the United States. As a result of the strong public response to the orchestra's performance of the piece, it has appeared in many orchestral programs all over the world and sparked an interest in other works by Márquez.

~ Program notes by Eugene Dowling

## B I O G R A P H Y

**Eugene Dowling** has been a faculty member of the School of Music, University of Victoria for nearly forty years and was Principal tubist with the Victoria Symphony for twenty-five years. Since leaving the symphony he has maintained an active schedule as a conductor, soloist, clinician and chamber musician. His recording *The English Tuba* on the Fanfare/Pro Arte label was nominated for a Juno Award and received a number of favourable reviews and worldwide radio play. Under Dowling's direction, the Victoria Tuba Christmas ensemble has raised thousands of dollars for local charities and has been featured in such diverse venues as CBC TV's *The Journal* and with the Victoria Symphony Christmas Pops program. Eugene Dowling is a Yamaha Artist.

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The arts have always been dependent on the generosity of its patrons, and a donation to the School of Music can make all the difference to the future of our students. A scholarship of just \$500 a year can change a life forever.

For more information about our giving initiatives, please contact Fine Arts Development Officer Karen Walker at 250-721-6305 or via email at [kmwalker@uvic.ca](mailto:kmwalker@uvic.ca).



## Sensemayá

### canto para matar una culebra

by Nicolás Guillén

¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!

La culebra tiene los ojos de vidrio;  
la culebra viene y se enreda en un palo;  
con sus ojos de vidrio, en un palo;  
con sus ojos do vidrio.

La culebra camina sin patas;;  
la culebra se esconde en la yerba;  
caminando se esconde en la yerba,  
caminando sin patas.

¡Mayombe-bombe-mayombe!  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!

Tú le das con el hacha, y se muere:  
¡dale ya!  
¡No le des con el pie, que te muerde,  
no le des con el pie, que se va!

Sensemayá, la culebra,  
sensemayá,  
Sensemayá, con sus ojos,  
sensemayá.  
Sensemayá, con su lengua,  
sensemayá.  
Sensemayá, con su boca,  
sensemayá.

¡La culebra muerta no puede comer;  
la culebra muerta no puede silbar;;  
no puede caminar;  
no puede correr!  
¡La culebra muerta no puede mirar;  
la culebra muerta no puede beber;  
no puede respirar;  
no puede morder!

¡Mayombe-bombe-mayombé!  
Sensemayá, la culebra . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, no se mueve . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, Za culebra . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, se murió!

## Sensemayá

### (Chant to kill a snake)

translated by Willis Knapp Jones

¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!

The snake has eyes of glass;  
The snake coils on a stick;  
With his eyes of glass on a stick,  
With his eyes of glass.  
The snake can move without feet;  
The snake can hide in the grass;  
Crawling he hides in the grass,  
Moving without feet.

¡Mayombe-bombe-mayombe!  
¡Mayombe-bombe-mayombe!  
¡Mayombe-bombe-mayombe!

Hit him with an ax and he dies;  
Hit him! Go on, hit him!  
Don't hit him with your foot or he'll bite;  
Don't hit him with your foot, or he'll get away.

Sensemayá, the snake,  
sensemayá.  
Sensemayá, with his eyes,  
sensemayá.  
Sensemayá, with his tongue,  
sensemayá.  
Sensemayá, with his mouth,  
sensemayá.

The dead snake cannot eat;  
the dead snake cannot hiss;  
he cannot move,  
he cannot run!  
The dead snake cannot look;  
the dead snake cannot drink;  
he cannot breathe,  
he cannot bite.

¡Mayombe-bombe-mayombé!  
Sensemayá, the snake . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, does not move . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, the snake . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, he died!

# UVIC WIND SYMPHONY PERSONNEL

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## PICCOLO

Gillian Newburn

## FLUTE

Thomas Bauer\*  
Kelsey Dupuis  
Sierra Phosy  
Jillian Broughton

## OBOE

Teigan Cosgrove\*  
Georgia Dowgert

## CLARINET

Marcella Barz\*  
Erin Onyschtschuk  
Dominic Thibault  
Sunny Chu  
William Constable  
Samuel He  
Mark Kim  
Jynelle Grigg

## BASS CLARINET

Kylie Flower

## BASSOON

Lee Whitehorne\*  
Eric Boulter

## ALTO SAXOPHONE

Sean Maynard\*  
Austin Nicholl

## TENOR SAXOPHONE

Adam Jasieniuk

## BARITONE SAXOPHONE

Zach Smith

## FRENCH HORN

Simon Dawkins\*  
Drake Lovett  
Norbert Ziegler\*\*  
Josh Yates  
Samuel McNally

## CORNET

Matthew MacLean\*  
Justin Bury (assistant principal)  
John Hamblett  
Ian VanGils

## TRUMPET

Emily McDermid  
Victoria-Rose Hunt

## TROMBONE

Matthew Kelly\*  
Eric Showers  
Zoe McLaren  
Trevor Hoy

## EUPHONIUM

Jaclyn Kreke\*  
Matthew Blockberger

## TUBA

Russell Larden\*  
Kory Major\*\*

## VIOLIN

Lindsey Herle  
Emily MacCallum

## DOUBLE BASS

Blake Palm

## PIANO

Frances Armstrong-Douglas

## HARP

Josh Layne ‡

## PERCUSSION

Sky Kim\*  
Erika Buerfeind  
Tristan Holleufer  
David Lohead  
Julia Albano-Crockford  
Tamara Nemeth

## TIMPANI

Camden McAllister\*

\* Principal

\*\* Alumni

‡ Community member

# UPCOMING EVENTS

Saturday, March 29, 11:00 a.m. (Free admission)

## **THE DIGITAL CONCERT HALL: Berlin Philharmonic**

Broadcast of a recent performance by the Berlin Philharmonic from their Digital Concert Hall. With Sir Simon Rattle, conductor & Peter Sellers, staging.

J.S. Bach – *St. John Passion*  
Rm. B037, MacLaurin Building B-Wing

Saturday, March 29, 8:00 p.m. (\$17.50 & \$13.50)

## **FACULTY CONCERT SERIES**

**Alexander Dunn, guitar**

Program will include:

Schulz – *Studies*

Bach – *Suite BWV 1009*

Britten – *Nocturnal after John Dowland, Op. 70*

Willcocks – *Studies*

Phillip T. Young Recital Hall

Sunday, March 30, 2:00 p.m. (Admission by donation)

## **UNIVERSITY OF VICTORIA CHAMBER SINGERS**

***Wine, Water & Roses***

Garry Froese, conductor

Phillip T. Young Recital Hall

Sunday, March 30, 8:00 p.m. (Admission by donation)

## **VOCAL JAZZ SPRING SHOWCASE**

***Spring Forward***

Wendell Clanton, director

Phillip T. Young Recital Hall

Saturday, April 5, 8:00 p.m. (\$17.50 & \$13.50)

## **UNIVERSITY OF VICTORIA CHORUS & ORCHESTRA**

Ajtony Csaba, conductor

Susan Young, chorus director

Berlioz – *Symphonie Fantastique, Op. 14*

Bruckner – *Mass No. 3 in F minor, WAB 28*

University Centre Farquhar Auditorium

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Tickets available at the UVic Ticket Centre (250-721-8480),  
online ([www.tickets.uvic.ca](http://www.tickets.uvic.ca)) and at the door.

To receive our *On the Pulse* brochure and  
newsletter by email, contact: [concert@uvic.ca](mailto:concert@uvic.ca)



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