UNIVERSITY OF VICTORIA

Wind Symphony

Fiesta!

Eugene Dowling, conductor

Friday, March 28, 2014, 8:00 p.m.
University Centre Farquhar Auditorium
University of Victoria
Adults $14 / Students & Seniors $12
Symphonic Dance No. 3 – “Fiesta”  
Clifton Williams  
(b. 1923)

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

Sensemayá (1937)  
Silvestre Revueltas  
(1899–1940)

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

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

**BIOGRAPHY**

**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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¡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 culebrá camina sin patas;;
lá culebra se esconde en la yerba;
caminando se esconde en la yerba,
caminando sin patas.

¡Mayombe-bombe-mayombé!
¡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;
lá culebra muerta no puede silbar;;
no puede caminar;
no puede correr!
¡La culebra muerta no puede mirar;
lá 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-mayombé!
¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!

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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<tr>
<th>Section</th>
<th>Names</th>
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<tr>
<td><strong>Piccolo</strong></td>
<td>Gillian Newburn</td>
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<tr>
<td><strong>Flute</strong></td>
<td>Thomas Bauer*&lt;br&gt;Kelsey Dupuis&lt;br&gt;Sierra Phosy&lt;br&gt;Jillian Broughton</td>
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<tr>
<td><strong>Oboe</strong></td>
<td>Teigan Cosgrove*&lt;br&gt;Georgia Dowgert</td>
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<td><strong>Clarinet</strong></td>
<td>Marcella Barz*&lt;br&gt;Erin Onyszchuk*&lt;br&gt;Dominic Thibault&lt;br&gt;Sunny Chu&lt;br&gt;William Constable&lt;br&gt;Samuel He&lt;br&gt;Mark Kim&lt;br&gt;Jynelle Grigg</td>
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<td><strong>Bass Clarinet</strong></td>
<td>Kylie Flower</td>
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<td><strong>Bassoon</strong></td>
<td>Lee Whitehorne*&lt;br&gt;Eric Boulter</td>
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<td><strong>Alto Saxophone</strong></td>
<td>Sean Maynard*&lt;br&gt;Austin Nicholl</td>
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<td><strong>Tenor Saxophone</strong></td>
<td>Adam Jasieniuk</td>
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<td><strong>Baritone Saxophone</strong></td>
<td>Zach Smith</td>
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<td><strong>French Horn</strong></td>
<td>Simon Dawkins*&lt;br&gt;Drake Lovett&lt;br&gt;Norbert Ziegler**&lt;br&gt;Josh Yates&lt;br&gt;Samuel McNally</td>
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<td><strong>Coronet</strong></td>
<td>Matthew MacLean*&lt;br&gt;Justin Bury (assistant principal)&lt;br&gt;John Hamblett&lt;br&gt;Ian VanGils</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>Emily McDermid&lt;br&gt;Victoria-Rose Hunt</td>
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<td><strong>Trombone</strong></td>
<td>Matthew Kelly*&lt;br&gt;Eric Showers&lt;br&gt;Zoe McLaren&lt;br&gt;Trevor Hoy</td>
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<td><strong>Euphonium</strong></td>
<td>Jaclyn Kreke*&lt;br&gt;Matthew Blockberger</td>
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<td><strong>Tuba</strong></td>
<td>Russell Larden*&lt;br&gt;Kory Major**</td>
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<tr>
<td><strong>Violin</strong></td>
<td>Lindsey Herle&lt;br&gt;Emily MacCallum</td>
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<td><strong>Double Bass</strong></td>
<td>Blake Palm</td>
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<td><strong>Piano</strong></td>
<td>Frances Armstrong-Douglas</td>
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<td><strong>Harp</strong></td>
<td>Josh Layne ‡</td>
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<tr>
<td><strong>Percussion</strong></td>
<td>Sky Kim*&lt;br&gt;Erika Buerfeind&lt;br&gt;Tristan Holleufer&lt;br&gt;David Lochead&lt;br&gt;Julia Albano-Crockford&lt;br&gt;Tamara Nemeth</td>
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<tr>
<td><strong>Timpani</strong></td>
<td>Camden McAllister*</td>
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* Principal<br>** Alumni<br>‡ 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. 8037, 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

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

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