



Thursday, November 29, 2012, 8pm
Zellerbach Hall

The Jan Shrem & Maria Manetti Shrem Orchestra Residency

Simón Bolívar Symphony Orchestra of Venezuela

Gustavo Dudamel, *Music Director*

PROGRAM

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

Julián Orbón (1925–1991) Tres Versiones Sinfónicas (1953)

1. Pavana (Luis de Milán): Moderato
2. Organum-Conductus (Perotinus): Lento
3. Xylophone (Congo): Molto vivo

INTERMISSION

Silvestre Revueltas (1899–1940) La Noche de los Mayas (1939)

1. La Noche de los Mayas: Molto sostenuto
2. Noche de Jaranas: Scherzo
3. Noche de Yucatan: Andante espressivo —
4. Noche de Encantamiento: Theme, Variations 1–4, and Finale

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Carlos Chávez (1899–1978)
Sinfonía India (Symphony No. 2)

Composed in 1935. Premiered on January 23, 1936, on the CBS Radio Network, conducted by the composer.

Carlos Chávez, the most important and influential figure in 20th-century Mexican music, devoted his life to raising the educational, concert and creative activities of his native land to the standards of the other great musical nations. His career included an enormous list of achievements that would have staggered a man of lesser energy and dedication: between 1928 and 1949, he founded and conducted Mexico's first permanent professional orchestra, the Orquesta Sinfónica de México; he was director of the National Conservatory of Music, where he revolutionized the curriculum by including the study of native music (1928–1935); he was head of the Mexican Department of Fine Arts (1946–1952); he initiated government-sponsored research into folklore and ancient instruments that led to the formation of a small ensemble of archaic Aztec and Nahua instruments; he championed the works not only of contemporary Mexican composers, but also those from throughout the country's history; he was Charles Eliot Norton Lecturer at Harvard University in 1958–1959; he guest conducted many of the major orchestras in the western hemisphere; and he was one of the great composers of the modern age.

Chávez studied all aspects of Mexican music, but he was especially drawn to that of the pre-conquest era. "Among the Aztecs," he wrote, "music achieved the marks of a true artistic culture. It filled a role of real social importance in government, religion and war. It was a true state institution, and was the object of special study and cultivation." It was to this lofty plateau that Chávez sought to return modern Mexican music. In his compositions, this meant combining the ethos and characteristics of native music with the techniques and craftsmanship of the European tradition to produce something specifically Mexican. While he seldom quoted existing folk songs in his works, their component

rhythms, textures and melodic leadings are integral to his style. Aaron Copland, deeply respectful of Chávez's achievement, wrote, "Here and there perhaps a recognizably native turn of phrase can be discerned, but as a whole the folk element has been replaced by a more subtle sense of national characteristics.... I feel that no other composer—not even Béla Bartók or Falla—has succeeded so well in using folk material in its pure form while also solving the problem of its complete amalgamation into an art form."

In 1935 William S. Paley, founder of the Columbia Broadcasting System, invited Chávez to conduct one of his own compositions with the CBS Orchestra on a radio broadcast. Chávez chose to write a new piece for the occasion, and on January 23, 1936, he premiered what became his most popular work—the *Sinfonía India*. The score takes its name from the composer's use of several melodies of Mexican Indian derivation, namely from the Seri and Yaquis of Sonora and the Huicholes of Nayarit, and from his utilization of several indigenous percussion instruments, including clay rattle, metal rattle, water gourd, *tenabari* (a string of butterfly cocoons), *grijutian* (a string of deer hoofs), and raspador. (The composer allowed substitutes from the more common percussion if these instruments are unavailable.) The practice of actual melodic quotation was unusual for Chávez, who, like Bartók, preferred to create his own themes based on the characteristic gestures, rhythms and scales of his country's indigenous music. In the wake of the *Sinfonía India*'s success, Chávez was, perhaps inevitably, labeled as a "nationalist" composer, but Julián Orbón, in his liner notes for Eduardo Mata's recordings of the composer's six symphonies on the Vox label, warns that this music must not be regarded as simply provincial in scope: "Assuming that a work has intrinsic quality, its nationalism is nothing more than the regional expression of permanent and universal values."

Chávez considered his one-movement *Sinfonía India* to be a condensed version of the traditional symphonic plan, not unlike the tightly unified form Liszt had created for his tone poems. Following an energetic introduction in

vigorous mixed meters, the first theme (3/2, B-flat major), based on a Huichol melody, is presented by the violins and oboe. The contrasting second theme is a Yaqui tune given with touching simplicity by the E-flat clarinet. In place of a central development section, Chávez composed what he termed a "slow movement," based on a step-wise melody in triple meter from Sonora. After a recapitulation of the first and second themes, a galvanic, whirling "finale" is constructed upon a Seri melody treated in ostinato fashion.

"The *Sinfonía India* stands out because of its impetuosity and its obstinate vigor, and because of the clarity and concision of its simple, effective language," wrote Roberto García Morillo in his study of Chávez's works, "impressing as much by the novelty and freshness of its contents as by the sureness of its logical, full realization. These qualities contribute to making this composition extremely attractive and agreeable, healthy and vital."

Julián Orbón (1925–1991)
Tres Versiones Sinfónicas

Composed in 1953. Premiered on December 9, 1954, at the First Latin American Festival of Music in Caracas, Venezuela, conducted by Eduardo Mata.

Julián Orbón, though born in Spain and a resident of the United States after 1964, regarded himself as "a Cuban composer." As a youth, he studied music at the National Conservatory in Oviedo, Spain before moving to Havana with his father, Benjamin, from whom he took formal piano lessons between 1940 and 1943. The talent for composition that young Julián manifested early in his life was encouraged by training in harmony and counterpoint with the Cuban composer José Ardévol. From 1942 to 1949, Orbón was a member of the Ardévol's *Grupo de Renovación Musical*, an organization promoting contemporary music, while remaining active as a composer, music critic, essayist, and pianist at concerts of modern Cuban music. In 1946, he won a scholarship to study with Aaron

Copland at the Berkshire Music Center. He returned to Cuba to become director of the Orbón Conservatory (founded by his father) from 1946 until 1960, and then moved to Mexico City as assistant to Carlos Chávez on the composition faculty of the National Conservatory.

Orbón's earliest international recognition as a composer came in 1954, when his *Tres Versiones Sinfónicas* ("Three Symphonic Versions") won an award at the First Latin-American Music Festival, in Caracas. In the years immediately following, he received commissions from the Fromm Music Foundation, the Koussevitzky Foundation and others, as well as winning a Guggenheim Fellowship in 1958. His *Concerto Grosso* (1958) was chosen to represent Latin-American music at the Baden-Baden (Germany) Contemporary Music Festival in 1963. In 1964, Orbón settled in the New York City. During that and the following year, he served as guest composer and lecturer at Washington University in St. Louis, where he frequently returned. After taking up American residency, he also taught at New York University College, Rutgers University, Hofstra University, Lenox College, Barnard College, and at the Hispanic Institute of Columbia University, as well as at schools in Spain, Cuba, and Mexico.

The works of Julian Orbón, called by Aaron Copland "Cuba's most gifted composer of the new generation," show several significant streams of musical, literary and ethnic influence. His interest in Catholic liturgy, Gregorian chant and the music of the Middle Ages is reflected in the choral works *Crucifixus* and *Liturgia de Tres Dias*, as well as in the *Tres Versiones Sinfónicas*, whose second movement, *Conductus*, was influenced by the revolutionary style of the twelfth-century Parisian composer Pérotin, one of the earliest musicians to write compositions in multiple voices. Orbón's Spanish–Latin American musical heritage, including the invigorating rhythmic patterns brought to Cuba by African slaves in the 18th and 19th centuries, is reflected in *Danzas Sinfónicas* and *Homenaje a la Tonadilla*, both for orchestra, and *Canciones Folklóricas* for choir. He adapted the procedures and themes of Renaissance music in the *Pavane*

movement of the *Tres Versiones Sinfónicas*, based on a lute dance from around 1500 by Luis Milán, and in the four *Partitas*, founded on a type of 16th-century variation form. The *Partite* No. 4 for Piano and Orchestra includes as well a quotation from Victoria's motet *O magnum mysterium*. In addition to these influences, Orbón's music is indebted to the styles of his friends Chávez and Villa-Lobos, and to the quintessential Spanish expression of Manuel de Falla. All of Orbón's music, whether in the formal neoclassical manner of his early works or the expansive, romantic language of his later scores, is marked by careful attention to sonority and strict structural design.

Orbón said that his *Tres Versiones Sinfónicas*, composed in 1953 and premiered on December 9, 1954, at the First Latin American Festival of Music in Caracas, Venezuela, is "a free interpretation of three musical quotations that appear at the beginning of each movement. The first is taken from a *Pavana* by Luis de Milán, the Spanish composer and lutenist of the 16th century. The second is taken from a *Conductus* of Perotinus, the French master of the Notre Dame School of the twelfth century; and the third is a rhythmic pattern taken from an original example of African Congolese music."

The *pavane* was a dance of slow tempo and refined gesture that originated in Italy during the late Renaissance and spread throughout Europe, becoming especially popular in Spain and England. In Spain, the *pavane* often accompanied the weddings of young girls of the nobility, the solemn activities of feast days, and certain religious ceremonies. Its name may refer to Padua as the place of its origin ("pavana" meaning "of Padua") or to the supposed resemblance between the majestic movements of the dance and the spreading of a peacock's tail ("pavón" in Spanish). Orbón's *Version* took its inspiration from a *Pavana* by Luis de Milán (ca. 1500–1561), one of the first composers to publish music for the guitar. Milán's theme is presented broadly by the horn, extended by the orchestra and then given by the flute in a quick-tempo transformation that becomes the subject for some brilliant discussion by the full orchestra.

A complementary theme appears in the clarinet above a quiet, leaping-octave background in the cellos. Both ideas are treated in the development section. The *Pavana* theme and the complimentary melody are recapitulated, and the movement closes with a reminiscence of the introduction.

Organum-Conductus alludes to the revolutionary music of Pérotin, who worked at the Cathedral of Notre Dame in Paris in the twelfth century and was among the earliest to compose and notate music in more than one part. Most of Pérotin's music was based on fragments of existing plainchant to which one, two or even three coordinated voices were added, often in elaborate, extended roudades of melody above a greatly sustained chant note. Orbón said that *Organum-Conductus* is a "recreation of medieval techniques such as are to be found in *conductus* [all voice parts moving in similar rhythm], *organum* [elaborate 'melismas,' i.e., on a single text syllable, over a drone-like chant note], and cadential formulas [often emphasized with extended melismas]."

The brief but powerful *Xylophone (Congo)*, according to the composer, "consists of a progressive accumulation of rhythms and orchestral textures based on an original Congolese rhythmic pattern." Percussion establishes the incessant rhythm before the xylophone announces the theme, which is repeated relentlessly to drive the movement to its frenzied close.

Tres Versiones Sinfónicas by Julián Orbón is performed by agreement with Barry Editorial, exclusive representative of Peer Music.

Silvestre Revueltas (1899–1940) *La Noche de los Mayas*

Composed in 1939. Concert suite premiered on January 30, 1961, by the Guadalajara Symphony Orchestra, conducted by Ives Limantour.

When asked why he did not quote existing songs and dances in his music, Silvestre Revueltas replied, "Why should I put on boots and climb mountains for Mexican folklore, if I have the

spirit deep within me?" This philosophy, that true Mexican music lies in the hearts and everyday activities of its people rather than in some remote site, was not only an answer to a specific question, but also suggests the very essence of Revueltas's work. All of Revueltas's music derives from the lore, geography, sounds, and soul of his native land, and the title and content of each of his works celebrates some unique Mexican trait. The rhythms, melodies and ethos of Mexico are the foundations of his style, as he pointed up in a somewhat sarcastic comment in a 1932 letter to the musicologist and authority on Latin American music Nicolas Slonimsky. "I like all kinds of music," he wrote. "I can even tolerate some of the classics, and some of my own compositions, but I prefer the music of the people of the ranchos and villages of my country."

Revueltas was born to a merchant family of small success in a little town in the northern state of Durango. He began playing the violin at an early age. At 13, he went to Mexico City to study performance and composition, and then lived in the United States from 1916 to 1920 to attend schools in Austin and Chicago. He pursued a concert career in Mexico in 1921 and 1922, but decided to return to Chicago to finish his course of study. Having gained additional experience while securing his diploma, Revueltas was accomplished enough as a performer to join the distinguished Mexican musician Carlos Chávez in a series of recitals in his homeland which introduced a number of important chamber works to that country. From 1926 to 1928, back in the United States, he worked as a theater violinist and orchestra conductor in San Antonio and Mobile, Alabama. In 1929, Chávez summoned Revueltas to Mexico to become his assistant with the newly formed Orquesta Sinfónica de México. It was during his seven years in that post, and with the encouragement of Chávez, that Revueltas undertook serious work as a composer. He also became involved with the cause of workers' and artists' rights during that volatile time, and in 1937, he went to Spain to conduct concerts of his own music in support of the Loyalist government. He returned to Mexico City the following year, burdening himself with

a plethora of activities in an attempt to defeat the poverty that had plagued him throughout his life, and he took to drink to ease the strain. On October 5, 1940, at the age of 40, Revueltas died of pneumonia precipitated by his crushing life style, an incalculable loss to Mexican music. In a fitting posthumous tribute, his remains were moved to the Rotunda de los Hombres Ilustres in Mexico City on March 3, 1976.

La Noche de los Mayas ("The Night of the Mayas") was composed in 1939 as the music for a film by that name directed by Chano Urueta with a script by Antonio Médez Bolio. The Mexican conductor José Ives Limantour worked Revueltas' score into a four-movement suite for orchestra in 1960. The first movement, *Night of the Mayas*, begins and ends with a huge massed cry from the full orchestra, but the long central section contains a tender contrasting theme of short phrases connected by sustained notes. *Night of the Jaranas*, a dance type inherited from the days of the Spanish conquest of Mexico, is brilliant and fiery and heady with the excitement created by its vibrant cross-rhythms. *Night of the Yucatan* is largely lyrical and contemplative, and includes the quotation of a traditional native melody—*Konex Konex Palexén* ("Come on, come on boys, the sun is about to set")—by the solo flute accompanied by drum. The finale (*Night of Enchantment*) is a showcase for percussion, whose violent, obsessive drumming patterns bring an orgiastic frenzy to this music. The suite closes with a reminiscence of the orchestral cry that opened the first movement.

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CAL PERFORMANCES PRESENTS

Friday, November 30, 2012, 8pm
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Simón Bolívar Symphony Orchestra of Venezuela

Gustavo Dudamel, *Music Director*

Idwer Álvarez, *tenor*
Gaspar Colón Moleiro, *baritone*

University Chorus of UC Berkeley
Marika Kuzma, *Director*

Pacific Boychoir
Kevin Fox, *Founding Artistic Director*

PROGRAM

Esteban Benzecry (b. 1970) Chaac (Maya Water God), from *Rituales Amerindios, Pre-Columbian Triptych for Orchestra* (2008)

Heitor Villa-Lobos (1887–1959) Chôros No. 10, for chorus and orchestra (1926)

INTERMISSION

PROGRAM

Antonio Estévez (1916–1988) Cantata Criolla: Florentino, el que cantó con el Diablo, for tenor and baritone soloists, chorus, and orchestra (1954)

Idwer Álvarez, *Florentino*
Gaspar Colón Moleiro, *El Diablo*

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Esteban Benzecry (b. 1970)
Chaac, from *Rituales Amerindios, Pre-Columbian Triptych for Orchestra*

Composed in 2008. Premiered on January 13, 2010, in Gothenburg, Sweden, conducted by Gustavo Dudamel.

Esteban Benzecry, one of South America's leading young composers, was born of Argentinean parents in Lisbon in 1970 but raised in his parents' native land. After earning a degree in painting at the Buenos Aires Superior School of Fine Arts, Benzecry took up musical composition and studied with Sergio Hualpa and Haydee Gerardi in Argentina before moving to Paris in 1997 as a student of Jacques Charpentier at the Conservatoire Supérieur; he was awarded a Premier Prix by a unanimous jury upon his graduation in 1999. He took advance training in composition with Paul Méfano and in electro-acoustic music with Luis Naon and Laurent Cuniot. Benzecry's works, which fuse Latin American rhythms with the diverse aesthetic currents of European contemporary music, include three symphonies (the first of which, *El Compendio de la Vida* from 1993, was inspired by four of his own canvases) as well as concertos and other symphonic and chamber works that have been commissioned and performed by leading orchestras, ensembles and performers across Europe, the United States, Australia, and Latin America. Among his distinctions are grants and awards from the Music Critics Association of Argentina, Académie des Beaux Arts de l'Institut de France, Fondation d'Entreprise Groupe Banque Populaire, and John Simon Guggenheim Memorial Foundation. He has been a fellow at the Interamerican Music Friends of Washington DC, Mozarteum Argentino, and Académie des Beaux-Arts de l'Institut de France, and held residencies at the Yehudi Menuhin Academy in Switzerland (1995) and Casa de Velázquez in Madrid (2004–2006).

Benzecry wrote, "*Rituales Amerindios* ["Amerindian Rituals"], composed in 2008 on a commission from the Gothenburg Symphony Orchestra and the International Music Festival

of the Canary Islands, is dedicated to Gustavo Dudamel, a situation that motivated me to write something representing the three great pre-Columbian Latin-American cultures: Aztec (in Mexico), Maya (in southern Mexico and Central America), and Inca (mostly in Peru).

"I did not pretend to do ethnomusicology in this work, but to take roots, rhythms and mythology as inspiration to develop my own musical language in a kind of imaginary folklore. *Rituales Amerindios* was completed with the support of the John Guggenheim Fellowship for Music, premiered under Dudamel's direction on January 13, 2010, in Gothenburg, Sweden, and performed again during the 26th International Music Festival of the Canary Islands in Spain.

"*Chaac* (Mayan water god). Chaac was the god of rain and also of fertility. He was a universal god of great relevance, the symbol of creative energy, so Chaac is always found in relation to the importance of learning to channel our creative energies wisely. We should understand the Mayan symbology: if water is the symbol of life on the planet, water is also the life-giving energy inside each human being. Not a single god, Chaac was also considered to be divided into four equal entities, representing North, South, East, and West.

"The water god, with his fecund energy, appears at the beginning of the movement as a water drop and in the central part becomes part of a powerful tide, which contains Ehécatl's fanfare. The musical technique that is the basis for this movement is tone clusters, which provides a foundation for little melodic motifs or the rhythms of an imaginary Mayan folklore within a mysterious atmosphere submerged in the sounds of a tropical jungle."

Heitor Villa-Lobos (1887–1959)
Chôros No. 10, for Chorus and Orchestra

Composed in 1926. Premiered on December 15, 1926, in Rio de Janeiro.

Heitor Villa-Lobos, Brazil's greatest composer, had little formal training. He learned the cello

from his father and earned a living as a young man playing with popular bands, from which he derived much of his musical background. From his earliest years, Villa-Lobos was enthralled with the indigenous songs and dances of his native land, and he made several trips into the Brazilian interior to study the native music and ceremonies. Beginning with his earliest works, around 1910, his music shows the influence of the melodies, rhythms, and sonorities that he discovered. He began to compose prolifically, and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention of the celebrated pianist Artur Schnabel, who helped him receive a Brazilian government grant in 1923 that enabled him to spend several years in Paris, where his international reputation was established. Upon his permanent return to Rio de Janeiro in 1930, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers. Villa-Lobos summarized his creative philosophy in an interview with *New York Times* critic Olin Downes by saying that he did not think of music as "culture, or education, or even as a device for quieting the nerves, but as something more potent, mystical and profound in its effect. Music has the power to communicate, to heal, to ennoble, when it is made part of man's life and consciousness."

The *Chôros* No. 10 is from a series of 16 works by Villa-Lobos bearing that title which are scored for a varied instrumentation ranging from solo guitar to full orchestra combined with mixed chorus. The term derived from the popular bands of Rio de Janeiro that originated in the mid-19th century which freely mixed

winds, guitars, and simple percussion instruments. Their repertoire at first comprised polkas, waltzes, and other European imports, but later came to be associated with such characteristic Brazilian dances as the *maxixe*, *tango brasileiro*, and *samba*. Villa-Lobos believed that these bands epitomized Brazilian native music, and he attempted to capture their essence in his series of *Chôros*, as he explained in a note in the score: "The *Chôros* represents a new form of musical composition in which are synthesized the different modalities of Brazilian, Indian, and popular music, having for principal elements Rhythm, and any typical Melody of popular character."

The *Chôros* No. 10 of 1926 is in four sections, the first three of which are for orchestra alone. The opening section depicts the groves and Brazilian forests, with mock birdcalls piercing through the insistent rhythmic motion. The second portion, slower in tempo, explores the coloristic possibilities of solo winds set against string *glissandos* in the highest register. The brief third section, in changing meters, climaxes in a giant wave of sound led by the brass. A solo bassoon establishes the rhythmic ostinato that permeates the concluding section. Soon,

the entire orchestra, reinforced by a large variety of exotic percussion instruments, joins in with overlapping patterns that generate a primal energy reminiscent of Stravinsky's *Rite of Spring*. The chorus enters singing an untranslatable text derived from the Indian ceremonial chants that Villa-Lobos collected on his journeys into Brazil's forests. This text is used for the sonority of its words rather than for their meaning, a compositional device that lends the work much of its incantatory power. The *Chôros* No. 10 represents, according to the composer, "the reaction of a civilized man to stark nature. Little by little his humanity asserts itself; there are living people in this land, even though they are savages. Their music is full of nostalgia and of love; their



Gustavo Dudamel

dances are full of rhythm.” As the chanting continues, a wordless song moving evenly and majestically rises from the chorus. This melody is known in Brazil as *Rasga o coração* (“Tear Open Your Heart”), after the poem in Portuguese by Catullo Cearense which it uses as its text. This theme stands in sharp relief to the visceral rhythmic background of aboriginal vocalization as an almost desperate cry for lost innocence.

Antonio Estévez (1916–1988)

Cantata Criolla: Florentino, el cantó con el Diablo, for Tenor and Baritone Soloists, Chorus, and Orchestra

Composed in 1954. Premiered on July 25, 1954, in Caracas, conducted by the composer with soloists Teo Capriles and Antonio Lauro.

Composer and conductor Antonio Estévez was one of Venezuela’s foremost musicians. Born in Calabozo on January 3, 1916, Estévez began studying music at the age of ten as a clarinetist in the Guárico state band. In 1934, he entered the Music Conservatory in Caracas to study composition (with Vicente Emilio Sojo) and oboe, completing his performance studies in 1942 and receiving his master’s degree in composition two years later. His study in Europe and the United States from 1944 to 1948 on a scholarship from the Venezuelan government was highlighted by a course in orchestral conducting at Tanglewood directed by Aaron Copland and Sergei Koussevitzky. Estévez came to prominence after returning to his homeland, serving as an oboist with the Caracas Symphony Orchestra, teaching at the Caracas Conservatory, helping to found Orfeón University, directing the National Radio Orchestra and the Symphony Orchestra

of Venezuela, and appearing as guest conductor with the Belgian Radio-Television Orchestra, Paris Opéra, French Radio Orchestra, Municipal Orchestra of Rio de Janeiro, and other leading ensembles. His creative output includes songs, sonatas, incidental music, orchestral works, choral compositions, and piano pieces; among his awards were the Venezuelan National Music Prize, Vicente Emilio Sojo Prize, and Ministry of Education Prize.

The *Cantata Criolla: Florentino, el que cantó con el Diablo* (“Florentino, The One Who Sang with the Devil”), premiered in July 1954 in Caracas, won first prize in the Vicente Emilio Sojo Competition and received praise from Heitor Villa-Lobos, Aaron Copland, Virgil Thomson, and other important musical figures when it was heard at a festival of Latin-American music later that year. The *Cantata* is a setting of a poem by the Venezuelan writer, educator, and statesman Alberto Arvelo Torrealba, based on the legend of a singing contest between a Plainsman and the Devil. Estévez chose tenor and baritone soloists to represent the characters, with a chorus setting the scenes and commenting on the unfolding drama. Though cast in a modern idiom, with daring harmonic and orchestral effects, the *Cantata Criolla* incorporates two ancient Gregorian chants: the hymn *Ave maris stella* is identified with Florentino, the Plainsman; the venerable sequence from the Requiem Mass, *Dies Irae* (“Day of Wrath”), also used by Berlioz, Liszt, Saint-Saëns, and Rachmaninoff, is associated with the Devil. In his *Cantata Criolla*, Antonio Estévez created a significant work of nationalistic art that fuses elements of popular and cultivated music into an authentic and elegant Venezuelan atmosphere.

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Heitor Villa-Lobos
Chôros No. 10

Se tu queres ver a imensidão do céu
e mar reflectindóa prismaticação da luz solar,
rasga o coração, vem te debruçar sobre
a vastidão do meu penar.

Sorve todo o olor que anda a recender
pelas espinhosas florações do meu
soffrer. Vêse podes ler nas suas pulsações
as brancas illuzões e o que elle diz no seu gemer;
e que nao.

Pode a ti dizer nas palpações! Ou
veo brandamenta docemente palpar.
Casto e purpural n’um threno vespéral
mais puro que uma candida vestal!

Rasga o que has de ver la:
dentro a dôr a soluçar:
sob o peso deuma cruz de lagrimas, chorar;
anjos a cantar préces divinaes.
Deos a rythimar seus pobres, ais!

Rasga que has de ver.

Antonio Estévez
Cantata Criolla: Florentino, el cantó con el Diablo

EL RETO

El coplero Florentino
por el ancho terraplén
camino del Desamparo
desanda a golpe de seis.

El coplero Florentino...

Puntero en la soledad
que enlutan llamas de ayer,
macolla de tierra errante
le nace bajo el corcel.
Ojo ciego el lagunazo
sin garza, junco ni grey,
dura cuenca enterronada
donde el casco de trapié.
Los escualidos espinos
desnudan su amarillez,
las chicharras atolondran
el cenizo anochecer.

If you want to see the immensity of the
sky and sea reflected like a prism of sunlight,
tear open your heart, come and bow
yourself to the vastness of my pain.

Especially above all, be aware of the odor
that accompanies the thorny flowers
of my suffering. See if you can read in your pulsations
the white, pure illusions and that which they say to
you in your soft groaning; and that now.

Can it say it to you, your heartbeat! Or
I see softly, sweetly, my heart beating.
Chaste and purple in a twilight thought
more pure than a heavenly picture.

Open up to see what you have to see:
inside the pain is the solution:
under the weight of a cross of tears, weeping;
angels singing little divine songs.
God has given rhythm to his poor ones, alas!

Open up to what you must see.

Creole Cantata: Florentino, The One Who Sang with
the Devil

THE CHALLENGE

The singer-poet Florentino
by the wide terraplein
towards El Desamparo
travels round about six.

The singer-poet Florentino...

Riding in the loneliness
blackened by yesterday’s flames,
clusters of flying dust
rise under the horse.
Like a blind eye the pond
without stork, rush or flock,
hard lumped basin
where the hoof stumbles.
The squalid cactus
bares its yellowness,
the harvest fly rattles
the ashly sunset.



Parece que para el mundo
la palma sin un vaivén.

El coplero solitario
vive su grave altivez
de ir caminando el erial
como quien pisa vergel.
En el caño de Las Animas
se para muerto de sed
y en las patas del castaño
ve lo claro del jagüey.

El cacho de beber tira,
en agua lo oye caer;
cuando lo va levantando
se le salpican los pies
pero del cuemo vacío
ni gota pudo beber.
Vuelve a tirarlo y salpica
el agua clara otra vez,
mas sólo arena sus ojos
en el turbio fondo ven.

Soplo de quema el suspiro,
paso llano el palafrén,
mirada y rumbo el coplero
pone para su caney,
cuando con trote sombrío
oye un jinete tras él.

Negra se le ve la manta,
negro el caballo también;
bajo el negro pelo-e-guama
la cara no se le ve.
Pasa cantando una copla
sin la mirada volver:

—Amigo, por si se atreve,
aguárdeme en Santa Inés,
que yo lo voy a buscar
para cantar con usted.

Mala sombra del espanto
cruza por el terraplén.
Vaqueros de lejanía
la acompañan en tropel;
la encobijan y la borran
pajas del anochecer.

Florentino taciturno
coge el banco de través.
Puntero en la soledad
que enlutan llamas de ayer
parece que va soñando

It seems to stop the world
the palm tree without its sway.

The lonely poet-singer
carries his deep pride
of walking on unplowed land
as if it were a flower garden.
In the Las Animas ditch
he stops dying of thirst
and by the trunk of the chestnut tree
he sees the glitter of a pond.

He throws the water bottle
and on water he hears it fall;
as he lifts it back towards him
water wets his feet
but from the empty bottle
not one drop could he drink.
He throws it again and splashes
the clear water again,
but only sand his eyes
in the turbid bottom can see.

The breath like a burning gust,
the palfrey at slow pace,
look and bearing the singer-poet
sets toward his cabin,
when with a somber trot
he hears a rider behind him.

Black is his poncho,
black is also his horse;
under his black high-hat
the face cannot be seen.
Rides by singing a couplet
without turning his head:

—Friend, if you dare,
wait for me in Santa Inés,
where I will be looking for you
to sing with you.

Evil shadow of horror
crosses the terraplein.
Remote cowboys
accompany him in a bustle;
he is covered and obscured
by the grass of sunset.

Florentino taciturn
cuts across the plains.
Riding in the loneliness
blackened by yesterday's flames
he seems to be dreaming

con la sabana en la sien.
En un verso largo y hondo
se le estira el tono fiel:

—Sabana, sabana, tierra
que hace sudar y querer,
parada con tanto rumbo
con agua y muerta de sed,
una con mi alma en lo sola,
una con Dios en la fe;
sobre tu pecho desnudo
yo me paro a responder:
sepa el cantador sombrío
que yo cumplo con mi ley
y como canté con todos
tengo que cantar con él.

LA PORFÍA

Noche de fiero chubasco
por la enlutada llanura,
y de encendidas chipolas
que el rancho de peón alumbran.
Adentro suena el capacho,
afuera bate la lluvia;
vena en corazón de cedro
el bordón mana ternura;
no lejos asoma el río
pecho de sabana sucia;
más allá coros errantes,
ventarrón de negra furia;
y mientras teje el joropo
bandoleras amarguras
el rayo a la palmasola
le tira señeras puntas.
Súbito un hombre en la puerta:
indio de grave postura,
ojos negros, pelo negro,
frente de cálida arruga.
Pelo de guama luciente
que con el candil relumbra.

Un golpe de viento guapo
le pone a volar la blusa,
y se le ve jeme y medio
de puñal en la cintura.
Entra callado y se pone
para el lado de la música.
Oiga vale, ese es el Diablo,
—la voz por la sala cruza—

Mírelo como llegó,
con tanto barrial y lluvia,
planchada y seca la ropa

with the savanna at his temple.
In a long and deep verse
his faithful tune stretches:

—Savanna, savanna, land
that makes you sweat and love,
a place with many routes
with water and dying of thirst,
one with my soul in its solitude,
one with God in the Faith;
over your bare chest
I stop to answer:
let the somber singer know
that I abide by my law
and as I have sung with all
I have to sing with him.

THE DUEL

Night of fiery squall
all over the mourning plain,
and of aroused folk rhythms
that light up the laborer's hut.
Inside the maracas sounds,
outside the rain pours;
vein in the heart of cedar
the bass string oozes tenderness;
not far the river appears
breast of dirty savanna;
further away wandering choirs,
wind of black fury;
and while the rhythm weaves
sadness with the guitar
the lightning to the palm tree
fires solitary rays.
Suddenly a man at the door:
Indian of grave attitude,
black eyes, black hair,
forehead of fiery wrinkle.
Shiny high hat
that glitters under the oil lamp.

A gust of daring wind
blows his shirt open,
and one inch can be seen
of a knife under his belt.
Comes in quietly and goes
to where the music is.
Listen friend, it is the Devil,
—the rumor spreads across the room—

See how he arrived,
with all the mud and rain,
ironed and dry his clothes



sin cobija ni montura.
Dicen que pasó temprano
como quien viene de Nutrias,
con un oscuro bonquero
por el paso Las Brujas.
Florentino está silbando
sones de añeja bravura
y su diestra echa a volar
ansias que pisa la zurda
cuando el indio pico de oro
con su canto lo saluda.

El Diablo

Catire quita pesares
contéstame esta pregunta:
¿quién es el que bebe arena
en la noche más oscura?

Florentino

En la noche más oscura
lo malo no es el lanzazo
sino quien no lo retruza.
Tiene que beber arena
el que no bebe agua nunca.

El Diablo

El que no bebe agua nunca.
Así cualquiera responde
barajando la pregunta.
¿Quién mata la sed sin agua
en jagüey de arena pura?

Florentino

En jagüey de arena pura,
el médano solitario,
el ánima que lo cruza,
la noche que lo encobija,
el lucero que lo alumbraba.
¡Qué culpa tengo señores
si me encuentra el que me busca!

El Diablo

Ya que tienes tantas artes
déjeme que se las vea.
Falta un cuarto pa la una
cuando el candil parpadea,
cuando el espanto sin rumbo
con su dolor sabanea,
cuando Florentino calla

without poncho or mount.
They say he went by earlier
like someone coming from Nutrias,
with a dark boatman
by the Las Brujas pass.
Florentino is whistling
tunes of past bravery
and his right hand sets flying
longing pressed down by his left
when the Indian silver-tongued
with his song salutes him.

The Devil

You who makes others forget sorrows
answer me this question:
who is he who drinks sand
in the darkest night?

Florentino

In the darkest night
the bad thing is not the attack of the spear
but not to return it.
It must drink sand
he who never drinks water.

The Devil

He who never drinks water.
Anybody can answer
avoiding the question.
Who satiates the thirst without water
in a pond of pure sand?

Florentino

In a pond of pure sand,
the solitary dune,
the soul that crosses it,
the night that shelters it,
the star that lights it.
It is not my fault, gentlemen,
if he who looks for me finds me!

The Devil

Since you have so many skills
allow me to see them.
It is now quarter to one
when the oil lamp quivers,
when the ghost without direction
with its pain scours the plain,
when Florentino stops singing

y así perdió la pelea,
cuando canta la pavita,
cuando el gallo menudea.

Florentino

Cuando el gallo menudea
la garganta se me afina
y se me aclara la idea.
Yo soy como el espinito
que en la sabana florea:
le doy aroma al que pasa
y espino al que me menea.

El Diablo

Espino al que me menea:
¡Ah caramba! yo en quedarme
y usted Catire me arrea.
Mire que estoy remolón
con esta noche tan fea.
Vaya poniéndose alante
pa'que en lo oscuro me vea.

Florentino

Pa'que en lo oscuro me vea.
Amigo no arrime tanto
que el bicho se le chace.
Atrás y alante es lo mismo
pa'el que no carga manea:
el que va atrás ve p'alante
y el que va alante volteá.

El Diablo

El que va alante volteá.
“Catire, usted canta mucho
pero quítese esa idea
de que me puede enseñar
como se canta un corrió.
Los perros está aullando
escúcheles los aullíos,
los gallos están cantando,
recuerde lo convenía.

“Zamuros de la barrosa
del Alcornocal del frío
albricias pido señores
que ya Florentino es mío.”

and so he lost his fight,
when the pavita bird sings,
when the rooster crows.

Florentino

When the rooster crows
my throat gets in tune
and my ideas become clear.
I am like the cactus
that flowers in the plain:
I give perfume to the passer-by
and thorn to the one that shakes me.

The Devil

Thorn to the one that shakes me:
Well, then! I am wanting to stay
and you drive me on.
Can't you see I am undecided
with this ugly night.
Put yourself ahead
so you can see me in the dark.

Florentino

So you can see me in the dark.
My friend don't get so close
or your beast will go out of control.
Behind and ahead is the same
if one doesn't carry a hobble:
the one behind looks ahead
and the one ahead turns his head.

The Devil

The one ahead turns his head.
“My man, you sing quite well
but forget the idea
that you can teach me
how to sing a corrió [a musical form].”
The dogs are howling
listen to their howls,
the roosters are crowing,
remember our deal.

“Vultures of ‘La Barrosa’
from ‘Alcornocal del frío,’
congratulations I ask, gentlemen,
for already Florentino is mine.”

*Florentino*

Que ya Florentino es mío.
Si usted dice que soy suyo
será que me le he vendió,
si me le vendí me paga
porue yo a nadie le fio.
Yo no soy pájaro bobo
pa' estar calentando nío.

El Diablo

Pa' estar calentando nío.
No sé si es pájaro bobo
pero va por un tendío...
Con el adiós de los gallos
yo cargo con los rendíos
en el anca e' mi caballo
que sabe un trote sombrío.
Y vuelvo a cambiarle el pie
a ver si topa atajo.

Florentino

A ver si topa atajo.
Cuando se fajan me gusta
porque yo también me fajo.

"Zamuros de la barrosa
del Alcornocal de abajo:
ahora verán señores,
al Diablo pasar trabajo."

Déjenlo que barajuste
que yo en mi rucio lo atajo
déjenlo que pare suertes,
yo sabré si le barajo,
alante el caballo fino,
atrás el burro marrajo.
Antes que toquen la una
se lo lleva quien lo trajo.
¡Quién ha visto doro-doro
cantando con arrendajo!
Si me cambio el consonante
yo se lo puedo cambiar.

El Diablo

Yo se lo puedo cambiar.
Los graves y los agudos
a mí lo mismo me dan.
¡Ay! catire Florentino
arrendajo y turupial,
qué largo y solo el camino
que nunca desandaré,
con esta noche tan negra

Florentino

For already Florentino is mine.
If you say that I am yours
it must be because I sold myself to you,
if I sold myself pay me
because I give credit to no one.
I am not a silly bird
to be warming up the nest.

The Devil

To be warming up the nest.
I don't know if you are a silly bird
but you got into a long journey...
With the farewell of the roosters
I take with me the defeated
on the back of my horse
that knows a somber trot.
And I change again the cue
to see if you find the shortcut.

Florentino

To see if you find the shortcut.
When they get involved I like it
for I also get involved.

"Vultures of 'La Barrosa'
from 'Alcornocal de abajo':
now you will see, gentlemen,
the Devil having a hard time."

Let him try to confuse me
I will catch him with my horse
let him try his luck,
I will see if I deal to him,
ahead the fine horse,
behind the cunning donkey.
Before the clock strikes one
he will leave as he came.
Who has seen a blackbird
singing with a mocking-bird!
If he changed the cue for me
I can change it back for him.

The Devil

I can change it back for him.
The bass and the treble
are the same to me.
"Ay! My Florentino"
mocking-bird and troupiel,
what a long and lonely road
that you will never retrace,
in this night so black

chaparral y chaparral.
No le valió su baquía,
ni lo salvó su cantar.
"Catire quita pesares,"
arrendajo y turupial.

Florentino

Arrendajo y turupial.
Zamuros de la Barrosa
salgan del Alcornocal
pa' que miren a Mandinga
el brinco que va a pegar:
Sácame de aquí con Dios
Virgen de la Soledá,
Virgen del Carmen bendita,
piadosa Virgen del Real,
tierna Virgen del Socorro,
dulce Virgen de la Paz.
Virgen de la Coromoto,
Virgen de Chiquinquirá,
piadosa Virgen del Valle,
Niño de Atocha bendito,
Santísima Trinidad,
Virgen del Carmen bendita,
Santísima Trinidad.

chaparral and chaparral.
Your skill didn't help you
nor did your singing save you.
"You who makes others forget sorrows,"
mocking-bird and troupiel.

Florentino

Mocking-bird and troupiel.
Vultures of "La Barrosa"
come out of "Alcornocal"
so you can see the Devil
the leap he is going to take:
Get me out of here with God
Virgin of la Soledá,
blessed Virgin del Carmen,
pious Virgin del Real,
tender Virgin del Socorro
sweet Virgin de la Paz.
Virgen de la Coromoto,
Virgen de Chiquinquirá,
pious Virgin del Valle,
blessed Niño de Atocha,
Holy Trinity,
blessed Virgin del Carmen,
Holy Trinity.

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 Eduardo Méndez *Executive Director*
 Valdemar Rodríguez *Executive Deputy Director*
 Gustavo Dudamel *Musical Director*
 Víctor Rojas *General Manager*
 Manuel Moya *Deputy Manager*

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 Carlos Vegas
 Jesús Pinto
 Eduardo Salazar
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 Anna González
 Daniela Becerra
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 Felipe Rodríguez
 Gregory Carreño
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 Luis Navarro
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VIOLIN II

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 Gregory Mata
 Anderson Briceño
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 William Lundquist
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 Lakin Moser
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 Ian Pitman
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 Zachary Salsburg-Frank
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 Nathan Savant
 David Schneideringer
 Cap Sharon
 Sam Siegel
 Brendan Singer
 Christopher Singer
 Oscar Thompson
 Jameson Wang
 Jared Werlein



THE SIMÓN BOLÍVAR Symphony Orchestra of Venezuela (SBSOV, formerly the Simón Bolívar Youth Orchestra) was founded by José Antonio Abreu and a group of fellow musicians who were inspired by the ideals of Simón Bolívar. The orchestra is comprised with over 200 young musicians between the ages of 18 to 28, and is the flagship of the orchestral academic program of the Fundación Musical “Simón Bolívar” (Fundamusal Bolívar, known colloquially as El Sistema).

El Sistema currently involves 400,000 beneficiaries across Venezuela, in a system that includes more than 1,550 music groups distributed in 286 academic centers. Seventy-five percent of these children live below the poverty line. “For the children that we work with, music is practically the only way to a dignified social destiny. Poverty means loneliness, sadness, anonymity. An orchestra means joy, motivation, teamwork, the aspiration to success” (José Antonio Abreu). Transcending its cultural role, El Sistema employs over 15,000 individuals whose talents and skills include training in instrument-making, arts administration and news media.

The orchestral academic program of El Sistema allows the musicians of the SBSOV to explore a demanding repertory through master classes and concerts, involving soloists from leading orchestras and arts institutions, such as the members of the Berlin Philharmonic, the Sibelius Academy of Finland, the Stuttgart Bachakademie, and the New England Conservatory, to name a few. Their work and exchange with international conductors includes Sir Simon Rattle and Claudio Abbado, aside of working for months of the year with Gustavo Dudamel, their Music Director and also a product of El Sistema.

The SBSOV has toured several times in Germany, appearing in such major venues as the Berlin Philharmonie and Essen Philharmonie. It has also performed at the Parco della Musica in Rome, the Teatro Massimo in Palermo, and at the Lucerne Easter Festival. In summer 2007, they appeared at the BBC Proms, the Edinburgh Festival, and venues throughout Germany, including the Schleswig-Holstein Festival and the Semperoper Dresden. In autumn 2007, the orchestra undertook a major tour, with

sold-out concerts in Mexico, Los Angeles, San Francisco, Boston, and also at Carnegie Hall in New York, where the orchestra was conducted by Mr. Dudamel and Sir Simon Rattle as part of the “Berlin in Lights” Festival, followed by a highly acclaimed tour in Spain. In summer 2008, the Orchestra played at the most important European festivals and cities, including Berlin, Frankfurt, Lucerne, Baden-Baden, Helsinki, and an extraordinarily successful residency at the Salzburg Festival. In December 2008, the SBSOV made its debut in Asia, with concerts in Beijing, Seoul, Tokyo, and Hiroshima. In April 2009, their North American tour presented the orchestra in sold-out residencies in Houston, Washington, Chicago, and London, at the Royal Festival Hall. In October 2009, the SBSOV and Mr. Dudamel toured a selection of Europe’s most prestigious venues, including Konzerthaus in Vienna, Teatro alla Scala in Milan, and Salle Pleyel in Paris. This European trip was followed by a visit to Toronto, where the SBSOV had a week-long residency as its Canadian debut to celebrate the awarding of the Glenn Gould Prize to its founder and director, José Antonio Abreu. In addition to a concert with Mr. Dudamel and a number of activities and events, the SBSOV also offered a second concert at the Rogers Centre, led by young Venezuelan conductors.

In March 2010, their residency at the Lucerne Festival at Easter offered four extraordinary concerts with four extraordinary conductors: Mr. Abbado, Mr. Dudamel, and two new young talented Venezuelans, Christian Vázquez and Diego Matheuz. In June 2010, their major European tour included concerts and activities in Gothenburg, Oslo, Stockholm, St. Petersburg, Moscow, Warsaw, Athens, and Granada, making its debut in all these venues.

To mark the bicentennial of the independence of Latin America (2010), the SBSOV undertook a major tour of the region under the baton of Mr. Dudamel, with concerts in Salvador da Bahia, Paulinia, São Paulo, Rio de Janeiro, Buenos Aires, Montevideo, Santiago de Chile, and Bogotá, performing works by Mahler, Ravel, Castellanos, and Stravinsky. In August, they returned to BBC Proms after

their now legendary 2007 concert, and to the Salzburg Festival to perform works by Mahler and Tchaikovsky. This tour finished with the Orchestra’s first performances at the Istanbul Music Festival. In November, they returned to Europe for a short tour, with stops in Zurich, La Scala, and Rome, where they performed works by Ravel, Beethoven, and Stravinsky. The same month, the orchestra undertook its first international tour under the baton of Mr. Matheuz, already a star in Italy, playing concerts in Torino, Napoli, Genova, Palermo, and Reggio Emilia, performing, among other works, Berlioz’s *Symphonie fantastique*.

In January and February 2012, the SBSOV held a stunning three-week residency at the Walt Disney Concert Hall in Los Angeles, alternating performances of Mahler’s nine symphonies with the Los Angeles Philharmonic in a venture led by Mr. Dudamel and entitled “The Mahler Project.” This program culminated in Caracas with concerts by both orchestras at the Teatro Teresa Carreño. In June and July 2012, the SBSOV performed as part of the “Big Concert” in Stirling, Scotland, at the inauguration of the Cultural Olympiad Festival framed within the celebration of the London Olympics. The Orchestra also performed at the South Bank Centre in London, the Concertgebouw in Amsterdam, L’Auditori in Barcelona, and Auditorio Nacional in Madrid. In July of this year, the SBSOV, along with the Simón Bolívar Latinocaribé Orchestra, performed the work of the popular composer and singer Rubén Blades, all under the baton of Mr. Dudamel in a concert that brought together an audience of more than 200,000 people.

The SBSOV and Mr. Dudamel record for Deutsche Grammophon, and have released recordings of Beethoven’s Symphonies Nos. 5 and 7; Mahler’s Symphony No. 5; the super-hit CD *Fiesta*, with works by Latin American composers; and a Tchaikovsky album, featuring his Symphony No. 5 alongside *Francesca da Rimini*.



Richard Keinsdorf

Dynamic conductor **Gustavo Dudamel's** passionate music-making invigorates audiences of all ages worldwide. Concurrently serving as Music Director of the Simón Bolívar Symphony Orchestra of Venezuela and the Los Angeles Philharmonic, the impact of his musical leadership is felt on several continents.

Although his commitment to his music director posts in the United States and Venezuela accounts for the major portion of his yearly schedule, Mr. Dudamel also guest conducts with some of the world's greatest musical institutions each season. This season, he returns to the Vienna Philharmonic, Berlin Philharmonic, and La Scala in both opera and concert, along with appearances with the Royal Concertgebouw, Berlin Staatskapelle, Israel Philharmonic, Santa Cecilia Orchestra, and Gothenburg Symphony, where he is now Honorary Conductor.

Mr. Dudamel is in his fourth season as Music Director of the Los Angeles Philharmonic, where his contract has already been extended until 2018–2019, the orchestra's 100th season. Under his leadership, the Los Angeles Philharmonic has extended its reach to an unprecedented extent

via LA Phil LIVE, experimental theater-casts of Los Angeles Philharmonic concerts which have reached audiences throughout North America, Europe, and South America, and through Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful El Sistema music education program. With YOLA, Mr. Dudamel brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the United States, as well as for programs in Sweden and Scotland.

It is not only the breadth of the audience reached, but also the depth of the programming performed under Mr. Dudamel that is remarkable. Programs at the Los Angeles Philharmonic in 2012–2013 represent the best and the boldest: ranging from an LA Phil-commissioned and now staged oratorio by John Adams titled *The Gospel According to the Other Mary*, which the LA Phil and Mr. Dudamel tour to New York's Lincoln Center, London's Barbican Centre, Switzerland's Lucerne Festival, and Paris's Salle Pleyel; to a staged *Marriage of Figaro* with sets by architect Jean Nouvel, representing part two of a three-consecutive-year project of presenting the Mozart/Da Ponte trilogy.

Having triumphed in performances at the 2012 Olympics in London, Mr. Dudamel continues to lead the Simón Bolívar Symphony Orchestra in his native Venezuela as well as on tour, in this his 14th season as Music Director. Late fall 2012 touring includes concerts at Cal Performances, Chicago's Symphony Hall, Washington's Kennedy Center, Philadelphia's Kimmel Center, and New York's Carnegie Hall, where they are part of the "Voices from Latin America" festival. Additional highlights include a fully staged *Rigoletto* in July 2012 in Caracas, which is part of a multi-year collaboration of shared productions with La Scala. In April 2013, Mr. Dudamel and the Bolívars are joined by Lang Lang for the world premiere of the Benzecry Piano Concerto, jointly commissioned by Mr. Dudamel and Mr. Lang. The orchestra then embarks on a five-country tour of South America. The Bolívar season rounds out with a production of *Tannhäuser* at the Bogotá

Opera in June 2013, followed by a 2013 summer residency at the Salzburg Festival.

An exclusive Deutsche Grammophon artist since 2005, Mr. Dudamel has released numerous recordings on the label ranging in repertoire from Stravinsky's *Le sacre du printemps* to Beethoven's Symphonies Nos. 3, 5, and 7. In February 2012, Mr. Dudamel and the Los Angeles Philharmonic won the Grammy Award for Best Orchestral Performance for their live recording of Brahms's Symphony No. 4. In spring 2012, an LP of Mendelssohn's Symphony No. 3 with the Vienna Philharmonic was released, with proceeds donated to charity for the purchase of instruments for young musicians of El Sistema in San Vicente, Venezuela. In August 2012, the CD, DVD, and PBS telecast of the live Vienna Philharmonic concert at Schönbrunn Palace, *The Summer Night Concert*, was released. The September 2012 release *Gustavo Dudamel: Discoveries* is a compilation of recording activities with the Vienna and Berlin philharmonics, the Simón Bolívar Symphony Orchestra, and the Gothenburg Symphony (CD, CD+DVD). Released in October 2012, *Dudamel: Mahler 8—Symphony of a Thousand Live from Caracas* (CD, DVD, Blu-Ray), features the combined forces of the LA Phil and the SBSOV. Anticipated for release during the 2012–2013 season are the Mahler Symphonies Nos. 7 (CD: SBSOV) and 9 (CD: LA Phil), as well as an all-Strauss disc with the Berlin Philharmonic (CD).

In the area of video/DVD, many releases capture the excitement of important concerts in Mr. Dudamel's musical life, including *The Inaugural Concert*, documenting his first concert in 2009 as Music Director of the Los Angeles Philharmonic; *New Year's Eve Concert Gala 2011* with the Berlin Philharmonic; and a *Birthday Concert for Pope Benedict XVI*, among others. In June 2011, a documentary, *Let the Children Play*, featuring Mr. Dudamel, was shown in over 500 Fathom movie theaters nationwide. Mr. Dudamel has been featured three times on CBS's *60 Minutes* and appeared on a 2010 PBS special, *Dudamel: Conducting a Life*, with Tavis Smiley. He appeared on *Sesame Street* in February 2012.

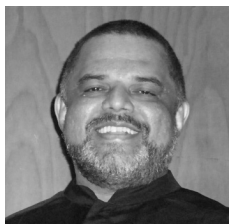
Mr. Dudamel is one of the most decorated conductors of his generation. This month, he was named Musician of the Year for 2013 by *Musical America*. In October 2011, he was named *Gramophone's* Artist of the Year, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the Eugene McDermott Award in the Arts at MIT. Mr. Dudamel was inducted into l'Ordre des Arts et des Lettres as a Chevalier in Paris in 2009, and received an honorary doctorate from the Universidad Centro-Occidental Lisandro Alvarado in his hometown of Barquisimeto. He also received an honorary doctorate from the University of Gothenburg in 2012. In 2008, the SBSOV was awarded Spain's prestigious annual Prince of Asturias Award for the Arts, and, along with his mentor José Antonio Abreu, Mr. Dudamel was given the "Q Prize" from Harvard University for extraordinary service to children.

Named one of *Time* magazine's 100 most influential people in 2009, Mr. Dudamel was born in 1981 in Barquisimeto, Venezuela. He began violin lessons as a child with José Luis Giménez and Francisco Díaz at the Jacinto Lara Conservatory. He continued his violin studies with Rubén Cova and José Francisco del Castillo at the Latin American Academy of Violin. His conducting studies began in 1996 with Rodolfo Saglimbeni, and the same year he was given his first conducting position, Music Director of the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra and began conducting studies with the orchestra's founder, Dr. Abreu; in 2004, Mr. Dudamel was brought to international attention by winning the inaugural Bamberger Symphoniker Gustav Mahler Competition. These early musical and mentoring experiences molded his commitment to music as an engine for social change—a lifelong passion.

Mr. Dudamel, his wife Eloisa Maturén, and their young son Martín divide their time mainly between Caracas and Los Angeles.

Additional information about Mr. Dudamel may be found at www.gustavodudamel.com.

SOLOISTS



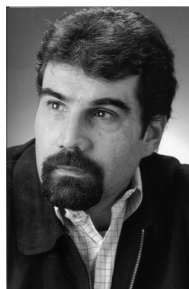
Tenor **Idwer Álvarez** (*Florentino*) was born in Caracas, where he studied music and singing. He made his professional debut was in 1980, and since then has sung regularly with orchestras in Venezuela and around the world. Mr. Álvarez has sung in oratorios, religious music, and choral symphonic works, ranging from Beethoven's *Choral Fantasy*, *Christus am Ölberge*, Mass in C major, and Symphony No. 9, to Mozart's *Vesperae solennes de confessore*, *Missa solemnis*, Mass in C major ("Coronation"), and Requiem; Haydn's *Nelson Mass*, *Theresienmesse*, *Harmoniemesse*, and *Schöpfungsmesse*; Dvořák's *Stabat Mater*; Mendelssohn's *Elijah*; Handel's *Messiah*; Honegger's *Jean d'Arc*; Britten's *Serenade* and *Les Illuminations*; and Penderecki's Symphony No. 7 ("Seven Gates of Jerusalem"), *Dies Irae*, *Te Deum*, and *Credo*.

He is also very active in vocal chamber music and, especially, contemporary Latin America music, a genre in which he has premiered 37 different works.

Mr. Álvarez has also performed the main roles in, among other operas, *L'incoronazione di Poppea*, *Le nozze di Figaro*, *L'elisir d'amore*, *Lucia di Lammermoor*, *La Traviata*, *Rigoletto*, *Aida*, *Macbeth*, *Falstaff*, *Madama Butterfly*, *Tosca*, and *Turandot*.

He has sung with such conductors as Gustavo Dudamel, Simon Rattle, Claudio Abbado, Giuseppe Sinopoli, Krzysztof Penderecki, Helmut Rilling, Dennis Russell Davies, and Eduardo Mata.

Mr. Álvarez sang the role of Florentino in *Cantata Criolla* for the first time in 1987, and since then he has performed it 116 times all over the world—including at Carnegie Hall in 1994 with the American Composers Orchestra.



Venezuelan-American baritone **Gaspar Colón Moleiro** (*El Diablo*) made his U.S. debut with the Los Angeles Philharmonic in April 2010 under the baton of Gustavo Dudamel. He joined Lyric Opera of Chicago in January 2012 for *Amonasro* in Verdi's *Aida*.

Mr. Colón began his musical education with his grandfather, composer Moises Moleiro, and his mother, renowned pianist Carmencita Moleiro. He graduated as a clarinetist and opera singer from Pedro Nolasco Colon Conservatory in Caracas. Mr. Colón continued advanced operatic training with the Italian maestro Elio Malfatti.

In 2005, Mr. Colón was presented with the award for "Best Voice" and "Best Performance of an Aria" in the Seventh Alfredo Hollander National Opera Competition. In addition, he was selected to participate in master classes with Mirella Freni and Katia Ricciarelli. He also has performed and developed a successful career in Latin America, Europe, and Venezuela.

Among his opera credits, Mr. Colón has performed the roles of Enrico in *Lucia di Lammermoor*, the title role in *Rigoletto*, Germont in *La Traviata*, Alfio in *Cavalleria Rusticana*, Marcello in *La Bohème*, Admiral Colón in *Los Martirios de Colón*, Tonio in *Pagliacci*, the title role in *Gianni Schicchi*, and Scarpia in *Tosca*. As a soloist, his most acclaimed presentations are Beethoven's Symphony No. 9, Fauré's Requiem, William Walton's *Belsazzar's Feast*, Estévez's *La Cantata Criolla*; and numerous festivals and recitals in which, in addition performing the traditional opera repertoire, he also introduces Venezuelan and Latin American works.

Mr. Colon has performed with the Simón Bolívar Symphony Orchestra, the Venezuelan Symphonic and Philharmonic Orchestras, and the Caracas Municipal Orchestra, among many others, under such well-known conductors as Gustavo Dudamel, Rodolfo Saglimbeni, Dante Ranieri, Alfredo Rugeles, Felipe Izacaray, and

Angelo Pagliucca. He has appeared at many international theaters, including Sinopoli Hall of Parco Della Musica (Rome), Teatro degli Arcimboldi (Milan), Maschio Angioino (Naples), Megaron Concert Hall (Athens), Medellín Municipal Theater (Colombia), Hall Federico García Lorca (Havana), Bolívar Theatre (Quito), and the most important theaters in Venezuela, such as the Teresa Carreno Theater and Cultural Complex.

CHORUS

Sponsored by the Department of Music, the **University Chorus of UC Berkeley** is a select ensemble of approximately 80 singers open to all passionate and skilled singer-musicians in the campus community.

Founded in the 1930s by the celebrated American composer Randall Thompson, the chorus provides student singers and audiences with a stimulating, varied musical experience every semester. In any four-year cycle, singers can expect to perform repertoire in several languages and styles and from various centuries. In recent years, it has performed Handel's *Messiah*, Mendelssohn's *Elijah*, Fauré's Requiem, Brahms's *Alto Rhapsody*, Mahler's Symphony No. 3, and Stravinsky's *Symphony of Psalms*. Last month, the chorus performed portions of Haydn's *The Seasons* and sang the Bay Area premiere of David Conte's *September Sun*. Along with concerts on campus, the chorus has been invited to perform at the Midsummer Mozart Festival under George Cleve, with the Oakland-East Bay Symphony under Michael Morgan, and with the Berkeley Symphony under Kent Nagano.

Conductor **Marika Kuzma** has gained recognition in the San Francisco Bay Area and beyond as a choral director of unusual versatility and high standards. She has directed choirs across North America, including the St. Lawrence Choir, the Handel Society of Dartmouth College, the University of Virginia Singers, the Oakland Symphony Chorus, the Montreal

Symphony Chorus, and her several choirs at UC Berkeley. In recent seasons, she conducted Harrison's *Koro Suro*; Morton Feldman's *Rothko Chapel* with the Abel-Steinberg-Winant Trio; and prepared the UC Chamber Chorus for a performance of James MacMillan's *Seven Last Words* with the Berkeley Symphony under Joana Carneiro. In the 2007–2008 season, she was the guest *chef de chœur* for the Montreal Symphony Orchestra under Kent Nagano, preparing the chorus for works by Bach, Bellini, Wagner, and Ravel. Earlier seasons included collaborations with the Philharmonia Baroque Orchestra under Nicholas McGegan and Jane Glover in productions with the Mark Morris Dance Group. Ms. Kuzma's work with choirs and orchestras is informed by her study of voice and violin from an early age and her love of languages. She has published articles on choral music focusing on the interplay of music and words. Of Ukrainian descent, she has a particular affinity for Slavic choral music. Her recording of Dmitry Bortniansky's choral concertos will be released on Naxos Records in 2013.

Based in Oakland, **Pacific Boychoir Academy** (PBA) was founded in 1998 with six boys, and today includes over 160 boys, ages 5–18, in seven choirs. In addition to an extensive after-school program, PBA operates a day school, and is the only choir school in the western United States.

Pacific Boychoir made its San Francisco Symphony (SFS) debut with conductor Michael Tilson Thomas in September 2002, and the Choir is heard with the Symphony on their Grammy-winning recordings of Mahler's Symphonies Nos. 3 and 8.

Pacific Boychoir has performed with the Berkeley Symphony, American Bach Soloists, the Youth Orchestra of the Americas, the Lithuanian State Orchestra, the National Symphony Orchestra of Brazil, the Marcus Shelby Jazz Orchestra, the Johannesburg Festival Orchestra, Trinity Lyric Opera, the University of Michigan Men's Glee Club, the Harvard Men's Glee Club, and the Vienna Boys Choir.

The Choir has toured throughout the United States and to Australia, New Zealand, eastern



ABOUT THE ARTISTS

and western Europe, South America, South Africa, China, and Russia.

Pacific Boychoir has developed a reputation for presenting challenging works written specifically for boys' voices. Recent concerts have included Masses by Haydn and Mozart, and Rachmaninoff's *All-Night Vigil* performed for the first time in America with boy sopranos and altos. The choir's recordings feature Bach's Cantata 150; Britten's *Ceremony of Carols*; two of Bach's "Lutheran" Masses; *That Promised Land*, a recording of American spirituals for which the Boychoir was honored by the Friends of Negro Spirituals and the Academy of Gospel Music Awards; and most recently *Show Me the Way*, the choir's second collection of spirituals from America's choral heritage. In the 2012–2013 season, Pacific Boychoir performs with the San Francisco Symphony, the Oakland East Bay Symphony, and the Simón Bolívar Symphony Orchestra of Venezuela.

Kevin Fox, Founding Artistic Director of Pacific Boychoir Academy, is one of America's few full-time boys' choir directors. He holds a degree in music from Wesleyan University in Connecticut, where he received the Lipsky Prize for outstanding scholarship in choral studies. He studied music at Oxford University and choral conducting at Westminster Choir College in Princeton. Mr. Fox worked for the American Boychoir and has sung with the choirs of Trinity Church New Haven, Trinity Church Princeton, American Bach Soloists, Philharmonia Baroque Chorale, and the Grace Cathedral Choir in San Francisco, where he has also served as Interim Assistant Choirmaster. Mr. Fox has been on more than 40 tours with boys' choirs to almost all 50 states and to numerous foreign countries.