



ARTIST PARTNER PROGRAM PRESENTS
QUINTETO LATINO

October 9 . 3PM
GILDENHORN RECITAL HALL
at The Clarice

THE CLARICE AT UMD
APP
ARTIST PARTNER PROGRAM

INBAL PINTO & AVSHALOM POLLAK

DANCE COMPANY (Israel | Dance)

Wallflower

October 13 . 8PM

KAY THEATRE

MEKLIT (Ethiopia / USA | Jazz)

October 14 . 7PM & 9PM

KOGOD THEATRE

PAUL DRESHER ENSEMBLE (USA | Speed of Sound Sessions)

Schick Machine

October 21 . 8PM

KAY THEATRE

JERUSALEM QUARTET (Israel | Chamber Music)

October 30 . 3PM

GILDENHORN RECITAL HALL

RAPHAEL XAVIER (USA)

Point of Interest

November 10 & 11 . 8PM

DANCE THEATRE

NEXTLOOK: FLYING V

It's the Rest of the World that Looks So Small:

A Theatrical Review of Jonathan Coulton

November 17 . 7PM

JOE'S MOVEMENT EMPORIUM

KEKUIHI KEALI'IKANAKA'OLEOHAILILANI &

KAUMAKAIWA KANAKA'OLE (Hawaii | Global Music)

with Shawn Pimental, guitar

November 18 & 19 . 8PM

KOGOD THEATRE

CHRISTIAN SCOTT aTUNDE ADJUAH (USA | Jazz)

Stretch Music

December 2 . 7PM & 9PM

KOGOD THEATRE

MARGARET LENG TAN (USA | Piano)

Cabinet of Curiosities

December 8 . 8PM

KOGOD THEATRE

NEXTLOOK: AFRO HOUSE

Ebon Kojo: The Last Tribe

December 9 . 7PM

JOE'S MOVEMENT EMPORIUM

Artist Partner Program presents

QUINTETO LATINO

Armando Castellano, French Horn
Diane Grubbe, Flute
Leslie Tagorda, Clarinet
Shawn Jones, Bassoon
Kyle Bruckmann, Oboe

Wapango Paquito d’Rivera
 (Cuba)

Danza de Mediodía..... Arturo Marquez
 (Mexico)

*El Recreo, La Cumbia, Los Vikings,
 y Otras Miniaturas, Op. 74* Paul Desenne
 (Venezuela)

INTERMISSION

Son de la Bruja..... José Luis Hurtado
 (Mexico)

Aires Tropicales..... Paquito d’Rivera
 (Cuba)

Concierto de Camara..... Roberto Sierra
 (Puerto Rico)

*Quinteto Latino will be joined by student musicians from
 the University of Maryland School of Music for this performance.*

Amyr Joyner, violin
 Sarah Park, violin
 Eva Mondragon, viola
 Frances Borowsky, cello

This performance will last approximately 100 minutes
 including a 15-minute intermission.

QUINTETO LATINO blends the vibrant colors and vigorous rhythms of Latin American music with the sumptuous voices of the wind quintet: flute, oboe, clarinet, French horn, and bassoon. Whether exploring new twists on traditional folk songs or premiering works by living composers, these five musicians perform with impeccable artistry and infectious energy – educating, enriching, and entertaining listeners of all ages and backgrounds.

Armando Castellano is a musician and educator originally from San Jose, now living in Menlo Park, California. Armando graduated with honors from San Jose City College and the University of California at Los Angeles where he studied with Bob Watt and Richard Todd, before moving on to receive a master’s degree at the Manhattan School of Music in New York City where he studied with Erik Ralske and Jerome Ashby as part of their Orchestral Performance Program. He attended the Aspen music festival in addition to several tours with the Russian American Youth Orchestra. He has performed in many of the Bay Area’s regional orchestras and has spent much of the last ten years organizing and performing chamber music, culminating in his current work as founder and director of the wind quintet, Quinteto Latino. Though a musician his entire life, Armando rarely had the opportunity to perform classical works culturally relevant to him and his community until the formation of this unique ensemble. He has taught throughout the Bay Area in both English and Spanish and is currently an adjunct faculty member at San José City College. The rest of his life is devoted to engaging himself philanthropically with his other passion, the environment, and raising his two sons, Andries and Wim, who respectfully refer to “Papi’s” musician friends as “niños de música”.

Flutist **Diane Grubbe** performs regularly with Donald Pippin's Pocket Opera and also freelances throughout the Bay Area, appearing with many regional orchestras including Symphony Silicon Valley, Festival Opera and others. Diane appeared as flute and piccolo soloist with the Siena Music Festival in Italy, the San Francisco Concerto Orchestra and the Calabasas Chamber Orchestra in Southern California, with whom she recorded the Vivaldi Piccolo Concerto for their CD, "The Baroque Concerto." A great fan of contemporary music, Diane often performs with the Bay Area's sfSoundGroup and has been a guest performer with Earplay, the Eco Ensemble and the San Francisco Contemporary Music Players. Notable performances include the US premiere of John Wolf Brennan's solo flute piece, "Drei ver-flix-te Stücke" and an appearance in the Bay Area retrospective of Pauline Oliveros' work, where she performed "Trio for Flute, Piano and Page Turner" with Sarah Cahill and Monique Buzzarté. Diane is a graduate of San Francisco State University and the San Francisco Conservatory of Music. Her instructors included Paul Renzi, Lloyd Gowen and Tim Day of the San Francisco Symphony. She has performed in masterclasses with Julius Baker, Heinz Holliger, Robert Stallman and Robert Dick.

Born and raised in Hawaii, clarinetist **Leslie Tagorda** attended the Eastman School of Music where she received a Bachelor of Music in Clarinet Performance. She continued her education and completed her Master's in Music at the University of Hawaii. In Hawaii Leslie worked with the Royal Hawaiian Band as Associate Principal and E-flat Clarinetist, with the Hawaii Opera Theater, and with the Honolulu Symphony as a freelance musician. She has taught clarinet since 1992 and was the clarinet professor for the Continuing Education program of the University of Hawaii. Leslie performed as the featured Guest Artist for Nova Music at the University of North Texas in 2001. In the Bay Area, Leslie freelances with various regional orchestras including the Oakland-East Bay Symphony, Sacramento Philharmonic, Sacramento Opera, Modesto Symphony, Marin Symphony, Monterey Symphony, California Symphony, New Century Chamber Orchestra, and the San Francisco Ballet. When not busy with music, Leslie runs her own branding and design company, FLAIR-Designs where she explores the many parallels between design and music including theory (color/harmonic), rhythm, texture, timbre, and emotional drivers.

Bassoonist **Shawn Jones**, the newest member of Quinteto Latino, is a graduate of the Juilliard School and Rice University. He has performed as a member of the Colorado, Detroit, and San Francisco Symphonies as both a bassoonist and contrabassoonist. During the summers he has taught at the renowned Interlochen Arts Camp, performed with the Grand Tetons Music Festival Orchestra, traveled to Japan to perform with the Pacific Music Festival, toured Russia with the American Russian Youth Orchestra, and currently performs as a member of the Colorado Music Festival. Shawn is also very active as a freelance musician in the San Francisco Bay area, playing as a member of the Santa Rosa Symphony as well as a frequent Substitute with the San Francisco Ballet and Opera Orchestras. In addition to his skills as a bassoonist, he is also a Nationally Certified Massage Therapist and black belt in Kung Fu. Shawn was born and raised in Miami, Florida and was recently transplanted to the Bay Area in 2005.

Oboist and composer/performer **Kyle Bruckmann's** creative work extends from a Western classical foundation into gray areas encompassing free jazz, electronic music and post-punk rock. He has worked with the San Francisco Symphony and most of the Bay Area's regional orchestras while remaining active within an international community of improvisers and sound artists, appearing on more than 60 recordings. In addition to Quinteto Latino, his ensemble affiliations include sfSound, the San Francisco Contemporary Music Players, Eco Ensemble, Splinter Reeds, and the Stockton Symphony. As of 2015, he is also Lecturer in oboe at UC Santa Cruz. From 1996-2003, he was a fixture in Chicago's thriving underground music scene; long-term projects include Wrack (winner of a 2012 Chamber Music America New Jazz Works award), the electro-acoustic duo EKG, and the avant-punk monstrosity Lozenge. Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, studying oboe with Robert Atherholt, serving as music director of campus radio station KTRU, and achieving academic distinction as a member of Phi Beta Kappa. He completed his Masters degree in 1996 at the University of Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath.

Wapango

Paquito d’Rivera [Born 4 June 1948, Cuba]

Paquito d’Rivera began studying music when he was a young child in Cuba and was already performing professionally by the time he was six. The clarinet and saxophone player displayed virtuosic talent, and performed with the National Theater Orchestra of Havana when he was ten. By seventeen he was studying at the Havana Conservatory of Music and was a featured soloist with the Cuban National Symphony. While on tour in Spain in 1981, d’Rivera sought asylum from the Cuban government and quickly emigrated to the United States where he continues to live and work to this day. He is the only musician to have won Grammy awards in both the Classical and Latin Jazz categories, and his music often bends, breaks, and defies generic categorization.

Wapango is one of d’Rivera’s most widely-recorded and performed works. It was originally composed in 1975 and has been arranged for and recorded by string, brass, and wind ensembles. The arrangement for wind quintet heard tonight was made in 1996. It is based on the *huapango*, a Mexican folk dance that has several iterations. Here, the triple-meter dance is begun in the bassoon before the other instruments of the ensemble join in, led by the horn who takes on the main melody. D’Rivera’s interpretation of the dance expands on the harmonic and rhythmic patterns of the *huapango* while always keeping the original as a focal point.

Danza de mediodía

Arturo Márquez [Born 20 December 1950, Mexico]

As the son of a mariachi musician and the grandson of a Mexican folk musician, Arturo Márquez was born into a musical family. Throughout his childhood he was exposed to a broad range of music, from the folk and mariachi styles of his family to classical and jazz. These widely varied influences influenced Márquez as he began composing in 1967. By 1970 was enrolled in the Conservatory of Music of Mexico and the Taller de Composición of the Institute of Fine Arts of Mexico. Later he received a grant from the French government to study composition with Jacques Casterede in Paris before he received a Fulbright Scholarship and obtained an MFA in composition at the California Institute for the Arts.

Márquez achieved international fame with his 1994 orchestral work *Danzon no. 2*. The piece has especially struck a chord in his native Mexico, where it is considered a second national anthem of sorts.

Danza de mediodía, or “Noon Dance,” was written for wind quintet in 1996. The name comes both from the fact that the piece was premiered at noon and from Márquez’s thought that he was at the noon-time of his career as a composer. The work shifts rapidly between languid, lyrical sections (such as the opening) and more dance-like passages that invoke traditional rhythms of Latin American music. *Danza* is particularly notable for the fact that instrumental groupings are changed frequently throughout the piece, and set roles are not adhered to for long.

El Recreo, La Cumbia, Los Vikings, y Otras Miniaturas, Op. 74
Paul Desenne [Born 7 December 1959, Venezuela]

Paul Desenne is perhaps the most successful living Venezuelan composer and yet another remarkable product of the country’s musical export. He was born in Caracas to a French father and an American mother, and that multicultural upbringing contributed significantly to his musical style, which features a fusion of Latin, European, and popular American music.

In his teens, Desenne was a founding member of the celebrated Simón Bolívar Symphony Orchestra, the pinnacle of the country’s famed *El Sistema*. In the orchestra, Desenne played cello, and he would use that experience to become the head of the Strings Department at Venezuela’s Conservatory. He eventually would settle in as the resident composer of *El Sistema*, a position that afforded him the opportunity to work with talented instrumentalists and conductors who were willing to tackle new works.

El Recreo, La Cumbia, Los Vikings, y Otras Miniaturas is Desenne’s 74th published work. Desenne won Quinteto Latino’s Commissioning Contest and wrote the work as a result. It was premiered in October 2013 at the Latin American Chamber Music Festival in San Francisco organized by the group. The festival, over three days, featured numerous performances, collaborations, and events dedicated to performing works from the Latin American repertoire.

Son de la Bruja

José Luis Hurtado [Born 19 January 1975, Mexico]

José Luis Hurtado is a multi-faceted musician, whose life includes teaching, composing, and performing. As a composer, Hurtado has had his works performed by the Boston Modern Orchestra Project, Jack Quartet, International Contemporary Ensemble, and many more. As a performer, Hurtado is an active pianist and a founding member of the Nueva Música Dúo. And as a teacher, Hurtado currently is an Assistant Professor of Theory and Composition at the University of New Mexico.

Son de la Bruja was actually the result of another collaboration between Hurtado and Quinteto Latino. *Son de la Bruja* (“They are the witch”) was written for the ensemble while they were working on premiering Hurtado’s commissioned piece *Tenue*. The work at hand is an arrangement of a *huapango* folk song originally from Veracruz, Mexico. The song is about a witch who seduces men and its accompanying dance is traditionally performed by women in wide white skirts and men in white pants and shirt. In this arrangement, the melody remains clear throughout, but is at times extensively ornamented. The waltz-like triple meter is almost hypnotic in nature, and its association with a temptress is easy to hear.

Aires Tropicales

Paquito d’Rivera [Born 4 June 1948, Cuba]

In *Aires Tropicales*, Paquito d’Rivera takes the listener on an audio tour of the Latin American world. The work was commissioned by the Aspen Wind Quintet and premiered in New York City in 1994. It spans seven movements, most of which take a particular element of Latino music as their inspiration.

Alborada, which translates to “dawn,” is an appropriate name for the introduction. It starts quietly and gives way to larger things before one even has the time to enjoy the moment. It leads to *Son*, a movement based on a popular late-nineteenth-century Cuban dance. The *Son Cubano* blended the Cuban *contradanza* with African rhythms and melodies. It was an antecedent to other wildly popular musical styles such as salsa. In this setting, the bassoon and horn provide a relentless ostinato around which the rest of the movement is built.

The next movement is the *Habanera*, featuring the oboe, clarinet, and bassoon. The dance, widely believed to be a precursor to the tango, had perhaps its most famous airing in Bizet's *Carmen*. This movement leads to another with a European connection, *Vals Venezolano*. This waltz turns the traditional Viennese form on its head in honor of Venezuelan composer Antonio Lauro.

Dizzyness, an homage to trumpeter Dizzy Gillespie, would seem to break the Latin American mold. But it comes in a tribute to his contributions to Afro-Cuban music. Mixing that with his bop mentality leads to the most complex harmonic language in the piece. *Contradanza* is perhaps the most literal dance of the entire piece, and is based on the aforementioned Cuban dance of the nineteenth century. The work closes with *Afro*, which is a nod to the ever-present African influences in Cuban music.

Concierto de Cámara

Roberto Sierra [Born 9 October 1953, Puerto Rico]

Roberto Sierra has quickly become one of the most famous living Puerto Rican composers. He studied composition with György Ligeti at the Hochschule für Musik in Hamburg, Germany and his works have been performed around the world. *Fandangos*, a work for orchestra, was performed on the opening night of the 2002 Proms in London and broadcast throughout Europe, while his *Júbilo* has been performed at Carnegie Hall.

Concierto de Cámara was commissioned by the Santa Fe Chamber Music Festival, Chamber Music Northwest, and Stanford Lively Arts. It received its premiere by the Imani Winds and the Miami String quartet in 2008. The combination of a string quartet and a wind quintet forms a nonet that has all of the basic timbres of a chamber orchestra. Sierra uses this ad hoc ensemble over the course of three movements separated by two slow interludes.

The three main movements are lively and expressive, and strive to showcase the timbral possibilities of a string quartet, a wind quintet, and their combination. This is most evident in the work's closing movement, "Danza." Here the seeming competition between the quartet and quintet gives way to a combined dance driven primarily by salsa rhythms.

The Quinteto Latino will be joined by student musicians from the University of Maryland for this performance.

During Quinteto Latino's visit, the musicians participated in several activities for students in the School of Music, across the UMD campus, and for families in our creative radius. These included:

- * A shared performance of Roberto Sierra's Nonet with one of the undergraduate string quartets in the School of Music.
- * A roundtable conversation about artist led organizations to kick off The Clarice's Small Business/Big Art series.
- * A reading of new works by composers Christopher Newman and Matthew Samson in the UMD School of Music.
- * Family Art Day at Langley Park Community Center, co-sponsored by Maryland-National Capital Park and Planning Commission.



Cast of TDPS' Spring 2015 production, *Good Kids*. Photo by Stan Barouh.

KEEP ME MARYLAND KEEP ME AT THE CLARICE

The Clarice Smith Performing Arts Center is building the future of the arts by educating, training and mentoring the next generation of artists and creative innovators. Scholarships are essential to eliminating the financial barrier to a quality education. Your support of scholarships will help to ensure the future of the performing arts at Maryland and make The Clarice the place for fearless ideas and creative possibility. Your contributions enable us to embrace process, investigation and curiosity, and ensure that The Clarice continues to thrive as a hub of innovation.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER TO MAKE A DIFFERENCE.

To support the performing arts at Maryland, visit theclarice.umd.edu/make-gift
or call David Robinson-Slemp at 301.405.4623.

THE CLARICE

The **Artist Partner Program** engages national and international visiting artists who are committed to sparking exploration and discovery through participatory arts experiences.