LEE HINKLE, DMA, is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the Washington Post. Dr. Hinkle currently serves as the principal percussionist with the 21st Century Consort and he holds degrees in percussion from the University of South Florida, summa cum laude and the University of Maryland.

Dr. Hinkle’s notable performances have included the National Symphony Orchestra and the Taipei Philharmonic Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters and the American Wind Symphony Orchestra. With several CDs to his credit, Dr. Hinkle’s recordings can be heard on the Capstone Records, Town Hall Records and C. F. Peter’s Corporation labels. His forthcoming solo CD entitled *Theatrical Music for Solo Percussion* will be released in Fall 2014.

An active percussion recitalist and soloist, Dr. Hinkle has performed at universities and festivals across the U.S., several state Percussive Arts Society (PAS) Days of Percussion, as well as two PAS International Conventions. Dr. Hinkle made his Carnegie Hall solo debut in March 2014 with the world-premiere performance of Baljinder Sekhon’s *Double Percussion Concerto* for two percussion soloists and Wind Ensemble.

Dr. Hinkle currently serves on the faculty at the University of Maryland in College Park, where he teaches, performs and directs the UMD Percussion Ensemble. He also serves on the PAS Percussion Ensemble Committee and as the vice-president of the MD/DE Chapter of the Percussive Arts Society. Dr. Hinkle is a Yamaha Performing Artist and proudly endorses Remo drumheads, Innovative Percussion sticks and mallets, and Grover Pro Percussion.
The most recent edition of the *New Grove Dictionary of Music and Musicians* — the major English-language, classical-music reference work — allot less than a page to Silvestre Revueltas (1899–1940). It’s a safe prediction that future editions will find a lot more to say about him — not only because American audiences and musicians are belatedly getting better acquainted with Revueltas, but because of changing aesthetic fashions: Revueltas is no longer eclipsed by his Mexican contemporary Carlos Chávez, who was part of a modernist community (also including Aaron Copland) into which Revueltas did not fit.

Revueltas blazed a short and disordered path. A product of rural Mexico, he was educated in Mexico and Chicago, and early in his career played the violin and conducted in Texas and Alabama. Chávez recalled him to Mexico City to be assistant conductor of the National Symphony (1929–35). In spirit, he resembles the Mexican muralists of the same seminal generation (his brother Fermín was himself a muralist of consequence). Seized by creative demons, he could compose for days without food or sleep. He traveled to Spain to take part in an anti-fascist Congress during the Spanish Civil War. He died young, weakened by drink, depressed and disillusioned by Franco’s victory in Spain and by the failure of the Mexican Revolution to radically redistribute wealth and power.

It is significant that unlike Copland or Chávez, Revueltas was not seduced by Paris, from which city he once wrote to his wife: “I’d love to perform [my music] here, simply to see the expressions of disgust in their faces. It would be as if something obscene, or tasteless, or vulgar had been uttered.” The “objectification of sentiment” Copland found kindred in Chávez has no equivalent in Revueltas.

— Joseph Horowitz

Executive Director, PostClassical Ensemble
ABOUT THE PROGRAM

The first major composer to write for film was Camille Saint-Saëns, who supplied music for *L'Assassinat du Duc de Guise* in 1908. In later decades, Aaron Copland in the United States, William Walton in Great Britain, Serge Prokofiev and Dmitri Shostakovich in the Soviet Union were important composers who also importantly composed for film. Silvestre Revueltas belongs in this select company.

*Redes* (1935) was the first of 10 Mexican films Revueltas scored. It was co-directed by Emilio Gómez Muriel and an Austrian émigré: Fred Zinnemann, later the Hollywood director of *High Noon, From Here to Eternity* and *A Man for All Seasons*. The cinematographer was an American: Paul Strand, called by Susan Sontag “the biggest, widest, most commanding talent in the history of American photography.”

“Redes” refers to fishing nets. (In the United States the film was released as *The Wave.* ) The story of this 60-minute film is of poor fishermen victimized by monopoly control of their market. It argues for organized resistance as a necessary means of political reform.

*Redes* has a tanged background. Strand had come to Mexico in 1933, attracted by the revolutionary government and its reformist program. Like Copland the year before, he had been invited by the composer Carlos Chávez. With Chávez, Strand conceived what became *Redes* and engaged Zinnemann. But in 1934 a new government (under Lázaro Cárdenas) came to power. Chávez was replaced as Director of Fine Arts by Antonio Castro Leal. Leal reassigned the music of the proposed film to Revueltas.

This bumpy history may partly account for other discontinuities. *Redes* sits uneasily between two genres: fiction film and documentary. Most of the actors are non-professionals. Long stretches eschew dialogue. Curiously, the spoken word is almost never backscored — the music speaks when the actors don’t, and vice versa. And yet the contributions of Strand and Revueltas are indelible — and indelibly conjoined.

Visually, *Redes* is a poem of stark light and shadow, of clouds and sea, palm fronds and thatched huts, with Strand’s camera often tipped toward the abstract sky. Metaphor abounds: a rope is likened to a fisherman’s muscled arm. Pregnant, polyvalent, the imagery invites interpretation equally poetic: music. For a child’s funeral, Revueltas furnishes more than a dirge: his throbbing elegy combines with Strand’s poised, hypersensitive camera to transform the simple tale to an epic human drama. *Redes* was first screened with live musical accompaniment in Mexico City, and subsequently given in this fashion by the Santa Barbara Symphony, Los Angeles Philharmonic and PostClassical Ensemble. The 1930s soundtrack is as transformed as a painting restored from centuries of grime.

The influence of *Redes* on American cinema is ponderable. The three classic American film documentaries produced by the politics of the thirties are *The Plow That Broke the Plains* (1936) and *The River* (1938), both scored by Virgil Thomson, and *The City* (1939), scored by Aaron Copland. Paul Strand was a cinematographer for *The Plow*, and Copland was a known admirer of Revueltas. In a 1937 article for the *New York Times*, he hailed its music of *Redes* as follows:

Revueltas is the type of inspired composer in the sense that Schubert was the inspired composer. That is to say, his music is a spontaneous outpouring, a strong expression of his inner emotions. There is no premeditated … about him. When seized with the creative urge, he has been known to spend days on end without food or sleep until the piece was finished. He writes his music at a table in the manner of the older musicians, and quite unlike the musical procedure of the modern composer, who, because he uses complex harmonics and rhythms, is as a rule forced to seek the help of the piano.

I mention this as an instance of Revueltas’s extraordinary musicality and naturalness.

His music is above all vibrant and colorful … The score that Revueltas has written for [Redes] has very many of the qualities characteristic of Revueltas’s art. … The need for musical accompaniments by serious composers is gradually becoming evident even to Hollywood. The Mexican Government, choosing Revueltas to supply the music for [Redes], is very much like the U.S.S.R. asking Shostakovich to supply sound for its best pictures.

*The Plow That Broke the Plains* and *The City*, documentaries with narration but no dialogue, are purer and more finished films than *Redes*. And (whether fortuitously or consciously) their ingenious scores, with lean “black and white” timbre and sonority, are better suited to 1930s monaural reproduction than are the sonic heights and emotional depths of the *Redes* soundtrack. Its music vividly “restored,” *Redes* will for many viewers doubtless surpass in impact its more famous North American progeny.

REFLECTIONS ON SILVESTRE REVUELTA

Working on Spanish repertoire — the music with which I am most familiar — helps me to understand the music of all cultures. Consider the internationally popular Spanish film-maker Pedro Almodovar. The fact that Almodovar is so unusual, so local (not even to Spain, but to Madrid), so true to his own vicinity in rendering feeling and experience — this is what makes him so universal. The more I study the composers of my country, the more I am able to appreciate the German or French repertoire — or, in the case of tonight’s concert, the music of Mexico.

What attracts me to Silvestre Revueltas, first of all, is that he is so Mexican, so completely local. When you listen to Revueltas, you smell the marketplace and taste the tamales. You are in a cantina — a piano bar — drinking tequila. And you are in a culture saturated with music, with mariachis and mariachi. Music is a continuous component of Mexican life. The young men of Mexico actually still serenade their girlfriends — with trumpets, violins and guitars. In Mexico City, the Plaza de Garibaldi is filled with mariachis all playing at the same time; you go there to hire a band. The tamboras are often out of tune, with clarinets clashing with tubas. This is the sound of Revueltas. It also suggests something common to Ives — the clash of simultaneous bands — or to Mahler’s imitations of street musicians. Revueltas’ is also the sound of Mexican popular singers like Lila Downs or Chavela Vargas, or of people in the streets and in the parks whose talking is always loud.

Revueltas’ writing for chamber ensemble is very original, very surprising. The handling of texture and color is always organic and well-organized. Of course, he was aware of the music of his time and before — Stravinsky’s *The Rite of Spring* is a clear influence on the rhythm and ritual of Revueltas’ signature composition: *Serenepodi*, which we hear tonight in the original version for chamber orchestra. This piece is based on a poem by Nicolas Guillen: Revueltas sets not only the story, but the rhythms and accents of the words. Like
Revueltas, Guillon was a Communist, an intellectual passionate for social justice. And like Revueltas, Guillon was searching for his cultural roots. In Spain, Lorca and de Falla searched for their roots in the gypsy caves of Andalusia. In Cuba, Guillon searched for African and Spanish roots. *Sensemaya* is a spell to kill a snake; Afro-Cuban black magic. And there is a Cuban flavor to the rhythms of Revueltas’ *Sensemaya* — which is why Lila Downs tonight offers a *danzon* from Veracruz: the part of Mexico closest to Cuba.

I very much like to explore a composer’s first thoughts — such as the first chamber version of Falla’s *El amor brujo*, which I have conducted many times. Of course the composer wants to make things better, more spectacular, and he discovers material that asks to be developed. But, as with *Amor brujo*, the original 1937 version of *Sensemaya* is revealingly harsher, more elemental. Instead of the massive orchestra of the later 1938 version, Revueltas uses only three strings — two violins and a double bass — in combination with piccolo, clarinets, bassoon, trumpets, trombone, piano and percussion. This version, little known and rarely performed (though I have previously conducted it here in Washington DC), was only published in 1978. It is not even printed: the score and parts are in Revueltas’ fastidious hand. It is also about 60 measures shorter than the 1938 version. Revueltas’ revision adds new counter-melodies; the tempos are slower; he takes more time to introduce the themes and repeats them more often. One can actually say that these two versions of *Sensemaya* are two difference pieces.

*Redes*, which we hear tonight in conjunction with the 1935 film, illustrates another facet of Revueltas. The big contrasts — earthy sounds, intimate pathos — are Mahlerian. Typically in Revueltas there is this quality of intimate compassion alongside all that is festive and noisy. He was a troubled soul.

— Angel Gil-Ordóñez
Music Director, PostClassical Ensemble
ABOUT THE ARTISTS

POSTCLASSICAL ENSEMBLE — a frequent guest at The Clarice Smith Performing Arts Center — was founded in 2003 as an experimental orchestral laboratory by Angel Gil-Ordóñez and Joseph Horowitz. Its tagline — “More than an Orchestra” — suggests its unique mission. Typically, PCE programming is thematic and cross-disciplinary, and maintains links to educational institutions. Many PCE programs incorporate film, dance or theatre. Tonight’s concert culminates a month-long “Mexican Revolution” festival, with events at The Clarice, Georgetown University and the Mexican Cultural Institute; the festival will generate PCE’s third Naxos DVD, featuring Redes with a newly recorded soundtrack. As Ensemble-in-Residence for Dumbarton Concerts, PCE returns to Dumbarton Church next season for two programs of Bach and Beethoven; it will also mount a Mahler festival at the Austrian Cultural Forum and Georgetown University. The Ensemble has presented more than 100 performances in the DC area, and also toured festival programs to New York, Seattle and Chicago. At the Brooklyn Academy of Music, it presented the sold-out American stage premiere of Falla’s El Corregidor y la Molinera. It has produced national radio specials via NPR, WFMT/Chicago and Sirius XM Satellite Radio.

ANGEL GIL-ORDÓÑEZ (music director), former associate conductor of the National Symphony Orchestra of Spain, has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. In the United States, he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, the Orchestra of St. Luke’s and the National Gallery Orchestra in Washington. Abroad, he has been heard with the Munich Philharmonic, the Soliste de Berne, at the Schleswig-Holstein Music Festival and at the Bellas Artes National Theatre in Mexico City. In the summer of 2000, he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein’s Mass. A specialist in the Spanish repertoire, he has recorded four CDs devoted to Spanish composers, in addition to PostClassical Ensemble’s Virgil Thomson and Copland DVDs on Naxos. In 2006, the king of Spain awarded Gil-Ordóñez the country’s highest civilian decoration, the Royal Order of Queen Isabella, for his work performing and teaching Spanish music in its cultural context. Gil-Ordóñez is principal guest conductor of New York’s Perspectives Ensemble, and music director of the Georgetown University Orchestra in DC. He also serves as advisor for a program in Leon, Mexico, modeled on Venezuela’s El Sistema.

JOSEPH HOROWITZ (executive director) has long been a pioneer in classical music programming. In the 1990s, as executive director of the Brooklyn Philharmonic Orchestra, resident orchestra of the Brooklyn Academy of Music, he pioneered in cross-disciplinary “thematic programming,” receiving national attention for such festivals as The Russian Stravinsky, American Transcendentalists and Flamenco. Now an artistic advisor to a dozen American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. In Fall 2008, he inaugurated the New York Philharmonic’s “Inside the Music” series, writing, hosting and producing a program about Tchaikovsky’s Pathétique symphony; his subsequent Philharmonic productions explored Dvořák, Brahms and Stravinsky. Called “our nation’s leading scholar of the symphony orchestra” by Charles Olton, former president of the American Symphony Orchestra League, Horowitz is also the award-winning author of ten books mainly dealing with the institutional history of classical music in the United States. His most recent book is “On My Way” — The Untold Story of Rouwen Marmouliain, George Gershwin, and "Porgy and Bess" (Norton). Both his Classical Music in America: A History (2005) and Artists in Exile: How Refugees from 20th Century War and Revolution Transformed the American Performing Arts (2008) were named best books of the year by The Economist. His website is www.josephhorowitz.com. His blog can be found at www.artsjournal.com/usq.

EUGENIA LEÓN (singer), born in Mexico City, is one of Mexico’s most prominent and popular performing artists. She began her career in the 1970s, singing with groups that reflected the political concerns of young students. In 1982 she had her first solo performance and began building up her repertoire with songs by the Mexican songwriters of her generation. In 1985, two days after the earthquake that destroyed part of Mexico City, she won the OITI Festival in Sevilla, Spain, with the song “El fandango aquí” by Marcial Alejandro. In León’s triumphant voice many felt the rebirth of Mexico City from the natural catastrophe. In 1998, she received the Agustín Lara Medal from the state of Veracruz. Her television show, “Acústico,” transmits her own version of popular music through her choice of guests, her interviews and interpretations. She previously took part in PCE’s Revueltas-Chávez festival at the Library of Congress in 2008.

JONATHAN PALEVSKY (host), BM, MM, is currently program director of WBJC 91.5 FM, Baltimore’s Classical Music Station. His undergraduate studies at Carleton University in Ottawa focused on musicology and his graduate work at Baltimore’s Peabody Institute of the Johns Hopkins University involved classical guitar performance. In addition to his administrative duties at WBJC, Palevsky guest hosts The WBJC Opera Preview, Music in Maryland, Word on Wine and numerous community interviews. He is a lecturer in the Johns Hopkins and Towson Oher programs and also hosts Cinema Sundays at the Charles Theatre. Palevsky is a past president of the Association of Music Personnel in Public Radio.

PETER BOGDANOFF (video artist) works in the field of video, audio and computer-based media. He has worked extensively with Joseph Horowitz, co-creating visual presentations for live performances of Dvořák’s New World Symphony (premiered by the Brooklyn Philharmonic and subsequently shown by the New York Philharmonic and many other orchestras). With Horowitz, as well, he has created visual components for presentations on Dvořák and America and Copland and Mexico for the Buffalo Philharmonic, the Louisville Orchestra, North Carolina Symphony and the Pacific Symphony. He is digital media specialist in the UCLA School of the Arts and Architecture.

ROBERTO KOLB is today’s leading Revueltas authority. A professor at the School of Music of the National University of Mexico, he is the chief editor of the Revueltas Critical Edition published by the National University of Mexico. He is also the founder and artistic director of Camerata de las Américas, an inter-American orchestra dedicated mainly to the research, recording and performance of 20th-century music written in the Americas. Kolb has previously collaborated with PostClassical Ensemble for a Revueltas-Chávez festival at the Library of Congress.
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The City: The Classic 1939 Documentary with a Newly-Recorded Soundtrack of the Score — PostClassical Ensemble, Ralph Steiner, Willard Van Dyke, Aaron Copland
Location: Michelle Smith Performing Arts Library — Paged Collections Room
Call Number: MDVD 79
Commissioned by the American Institute of Planners and at the 1939-40 New York World’s Fair, The City is a cinemagraphic and musical exploration of the festival’s theme, “The World of Tomorrow.” Modern urban life is placed in direct comparison with an idyllic vision of life in the country, and directors Ralph Steiner and Willard Van Dyke supply arresting images of the dirty and oppressive city that contrast sharply with the model community of Greenbelt, Maryland. Aaron Copland’s film score, composed in his signature “Americana” style, depicts the two extremes in a soundtrack re-recorded by the PostClassical Ensemble.

The Plow that Broke the Plains and The River — PostClassical Ensemble, Pare Lorentz, Virgil Thomson
Location: Hornbake Library — Media Services Desk
Call Number: E179 .P686 2007
This compilation of two documentary films dating from the 1930s explores the social and economic history of the Midwest through the eyes of the cattlemen, farmers and river captains. Written and directed by Pare Lorentz, these films were intended to promote President Franklin D. Roosevelt’s New Deal. Through images of the devastation caused by over-farming and soil erosion, Lorentz highlights the struggles of the many Americans who would benefit from the programs designed to help the country to recover from the crippling effects of the Great Depression. Virgil Thomson’s scores for the restored films are conducted by Angel Gil-Ordoñez and performed by the PostClassical Ensemble.
The Mexican Revolution: Conflict and Consolidation, 1910-1940 —
Douglas W. Richmond, Sam W. Haynes, editors
Location: eBook (online resource, accessible with a UMD directory ID and password)
Visit our website for this item: http://umaryland.worldcat.org/oclc/843881910
The Mexican Revolution had wide-ranging effects, both in Mexico and in the American Southwest. The entire border region was touched by economic tension and ethnically motivated violence, and the civil war and the reforms that followed are explored in the essays in this book. Published in 2013 and edited by two professors from the University of Texas at Arlington, this title is available online to the UMD community with a valid directory ID and password.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at www.lib.umd.edu/mspal/mspal-previews.