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Tesoros HISPANOS

A MESSAGE FROM THE PRESIDENT

BOB MARSH

Welcome to tonight's concert, "*Tesoros hispanos*." Under the baton of Music Director **James Villani**, the MSO honors the music and culture of Spanish-speaking countries with music by composers from Spain and Latin America.

The featured soloist for this concert is classical guitarist **Adam Kossler**. He will play Spanish composer Joaquín Rodrigo's famed *Concierto De Aranjuez*. As a performer, Adam Kossler has been a top prizewinner in a number of international guitar competitions including the Boston Guitarfest, Columbus Guitar Symposium, East Carolina Guitar Competition, MANC guitar competition, Texas International Guitar Competition, Music Teacher National Association Competition, and the Appalachian Guitarfest Competition.

The MSO will also perform the North American debut of Ecuadorian composer Jose Oviedo's *Volcanic Suite*. A Conga line will no doubt form around Merchant Hall when the orchestra performs Mexican composer Arturo Márquez' *Conga del Fuego Nuevo*. The program also includes *Danzas Fantásticas*, Op. 22 by 20th Century Spanish composer Joaquin Turina, and *Huapango* by Mexican composer José Pablo Moncayo.

As I say at every concert, the musicians you see in front of you volunteer their time and musical talent to make the MSO a success. Travelling from all around the region, the mission and music of the MSO is a labor of love for each of them. Many in the orchestra are music teachers in our schools. I remind them that they are training their replacements. I hope you will take a moment as you exit through the Didlake Foyer to thank our musicians.

If you haven't already, please consider buying a number of raffle tickets to a Caribbean Cruise. See your concert program about our Caribbean Cruise raffle. You may buy raffle tickets from Board members in the lobby at intermission or as you leave this evening. All profits from the raffle go to supporting the orchestra.

Please consider supporting the MSO with a monetary donation. Your donations help us to continue to grow and develop into the inspirational community orchestra that we are today – recognized locally and nationally for excellence. You will find a donation form in this program to facilitate your contribution. Thank you for your generosity and support for the MSO. For more information regarding the symphony, membership, donations, and tickets, please visit ManassasSymphony.org. You may also reach us at 703-853-0749 or by email at info@manassassymphony.org.

Thank you for joining us and enjoy the concert.

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Bob Marsh, President Board of Directors | Manassas Symphony Orchestra



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ABOUT THE CONDUCTOR

JAMES VILLANI, MUSIC DIRECTOR



James Villani has been the conductor and music director of the Symphony since 2004. As a long-time strong advocate for continuing adult music education and volunteerism in the arts, Mr. Villani has been involved in community musical organizations since coming to Northern Virginia in 1986. He was associate conductor and clarinetist for the Reston Chamber Orchestra for 10 years, and has been involved with countless other area performances.

He is an active judge and clinician for local music festivals and competitions. He is a member of the League of American Orchestras and the Conductors Guild. Mr. Villani was a semi-finalist for The American Prize for Community Orchestra Conductors in 2010.

A native of New Castle, Pennsylvania, Mr. Villani began playing clarinet in school at the age of 8. He honed his skills, as many in town did, in the back room of Al Colella's Shoe Store, where Mr. Colella taught a steady stream of clarinetists for decades while servicing the occasional shoe customer. Later, while in high school, Mr. Villani studied with Carl Marks, a noted faculty member at Duquesne University and Youngstown State University's Dana School of Music. Mr. Marks was himself a student of the legendary Daniel Bonade.

Mr. Villani received Bachelor's Degrees in Clarinet Performance and Music Education from Penn State University, where he studied with Smith Toulson and was a member of every major ensemble, from the marching Blue Band to the Symphony Orchestra. Among his PSU highlights were four major bowl games, playing tenor saxophone in Disney's All-American College Marching Band at the grand opening of the EPCOT theme park, and performing with the Pittsburgh Symphony under the baton of Michael Tilson Thomas.

He received a Master of Music in Conducting from Northwestern University, where he studied conducting with John P. Paynter and was a graduate assistant for the university wind ensembles. He had a rather unique opportunity for a conducting major -- playing bass clarinet in the top wind ensemble alongside classmates who are now members of top symphony orchestras, including the principal clarinetist of the Houston Symphony. Mr. Villani was also a student of Clark Brody, principal clarinetist of the Chicago Symphony Orchestra under Fritz Reiner, and Alan Stout, a renowned contemporary composer.

Mr. Villani taught in the public schools of Chalfont, PA; East Palestine, Ohio; and at Stonewall Jackson High School in Manassas. Mr. Villani is an Adjunct Assistant Professor at Northern Virginia Community College.

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The October performance and master class by Marcolivia was partially supported by funding from the Virginia Commission for the Arts and the National Endowment for the Arts



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TONIGHT'S PROGRAM

Tesoros HISPANOS

MANASSAS SYMPHONY ORCHESTRA

Saturday, March 2, 2019 • 7:30 p.m.

Merchant Hall of the Hylton Performing Arts Center

James Villani • Music Director

Adam Kossler • Guitar

Huapango José Pablo Moncayo (1912-58)

Volcanic Suite Jorge Oviedo (b. 1974)
North American Premiere

Concierto de Aranjuez Joaquín Rodrigo (1901-99)
Allegro con spirito
Adagio
Allegro gentile

Dr. Kossler

Intermission

Conga del Fuego Nuevo Arturo Márquez (b. 1950)

Danzas Fantásticas, Op. 22 Joaquín Turina (1882-1949)
Exaltación
Ensueño
Orgía

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GUEST ARTIST

ADAM KOSSLER



"Virtuoso technique, beautiful sound and a sincere musicality" are terms music critics are using to describe American guitarist Adam Kossler. In addition to performing regularly as a solo artist, Adam joins his father William and brother John in both duo and trio concerts.

Adam Kossler is a top prizewinner in a number of national and international guitar competitions including the Boston Guitarfest, Columbus Guitar Symposium, East Carolina Guitar Competition, MANC Guitar Competition, Texas International Guitar Competition, Music Teacher National Association Competition, and the Appalachian Guitarfest Competition. Kossler's international performance career has taken him throughout the US, Canada and Central America. He has been a featured artist with numerous concert series including the John E. Marlow Guitar Series (Bethesda, MD), Isle Newell Concert Series (Apalachicola, FL), and the Seven Hills Guitar Series (Tallahassee, FL) among many others. In 2015, his Marlow Guitar Series performance was aired in its entirety on Classical WETA's weekly program, "Front Row Washington". Recently he performed at Carnegie Hall, premiering new works by Chilean composer, Javier Farias.

In addition to his performance career, Kossler is also in demand as a teacher, clinician, and arranger. Recent engagements include The Denver Guitar Summit (Denver, CO), Festival Internacional Suzuki (Guatemala City, Guatemala), University of Alaska Guitar Festival (Anchorage, AK) Rantucci Guitar Festival (Buffalo, NY), and in 2015 Kossler was the featured Artist in Residence for Utah Classical Guitar (Salt Lake City, UT). Kossler was recently commissioned to compose and arrange works based on Chinese folk music and performed premiers of these works in Taiwan in September of 2017.

In 2014, Kossler released his first solo recording, *Guitar Recital*. The album was received with enthusiasm by critics and audiences and was featured Tom Cole's show, "The G String" on WPFW 89.3 FM in Washington D.C. In 2015 Kossler released his second solo record. *Ekloge*, an album of 20th-century music, includes works by Joaquín Rodrigo, Manuel Maria Ponce and Mario Castelnuovo-Tedesco, as well as his own new transcriptions of music by Jean Sibelius. Kossler also recently published work by Scarlatti, Wolf, Tchaikovsky and others with GuitarChambermusicPress.org.



Adam Kossler began his musical studies with his father William Kossler, a co-author of the Suzuki Guitar Method. He went on to earn his BM degree at East Carolina University with Dr. Elliot Frank, his MM degree at Appalachian State University as a teaching assistant to Dr. Douglas James, and completed a DMA in Guitar Performance at Florida State University where he served as a teaching assistant to Bruce Holzman.



PROGRAM NOTES

BY STEPHEN C. FISHER.

The extraordinary history of the Hispanic peoples has given rise to a rich musical tradition. The Moorish conquest of the Iberian Peninsula in the early Middle Ages brought with it North African cultural influences; the subsequent reconquest by a group of Christian kingdoms, largely united into modern Spain by dynastic marriages, resulted in a country with highly diverse regional cultures. The creation of the Spanish empire in the New World led to centuries of cultural interaction in both directions (for example, the sarabande, a dance we associate with Bach and Handel, originated in Central America and came to Europe via Spain). The music of the Hispanic world, particularly its dance music, has attracted composers of many nationalities. Starting in the late nineteenth century, composers from the Hispanic lands came into the international scene with their own perspective on their tradition. Several generations of Spanish composers found their way to Paris to complete their studies, including Enrique Granados, Isaac Albéniz, Manuel de Falla, Joaquín Turina, and Joaquín Rodrigo, but more recent composers from Hispanic countries have been able to get their training at home.

In the second quarter of the twentieth century Mexico produced a school of nationalist composers corresponding to the one that arose in the United States at the time. Its leader, Carlos Chávez, held a position in Mexico similar to that of Aaron Copland here. **José Pablo Moncayo** was a pupil of Chávez, who conducted the first performance of *Huapango* in 1941. *Huapango* was to be Moncayo's signature work and one of the few compositions of the Mexican school to become widely known internationally. The term *huapango* refers to a type of Mexican music that varies regionally and can take different forms; Moncayo's work represents a festive occasion in Veracruz.

Jorge Oviedo was born in Quito, Ecuador, and received his training in that city, where he has made his career. He completed the *Volcanic Suite* in 2013 and conducted the first performance in Guayaquil the following year. It depicts four Andean volcanoes visible from his home in the Valle de los Chillos, Quilindaña, Sincholagua, Cotopaxi and Antisana. In contrast to the other pieces on this program, the *Volcanic Suite* (which is not divided into separate sections) makes little reference to the music of the region; it represents a vast landscape in which human beings have little part.

About of diphtheria at age 3 left Spanish composer **Joaquín Rodrigo** blind, but that did not prevent him from studying with Paul Dukas in Paris. He notated his works in braille, dictating them to a copyist when they were finished; his wife Victoria Kamhi, who gave up a career as a concert pianist to be his

NOTAS DEL PROGRAMA

DEL STEVEN C. FISHER | TRADUCIDO DE KELLEY ICHASO

La dramática historia de los hispanos nos ha dejado con una rica tradición con una mezcla de varios estilos de música y danza. Los moros conquistaron la Península Ibérica al principio de la edad media generando una mezcla de influencia con la cultura norteafricana. Los reyes católicos reconquistaron la tierra, logrando unidad en la España moderna por las dinastías, resultando en un país con cinco diversas culturas. La creación del imperio español en el nuevo mundo dejó por siglos una cultura integrada en diferentes direcciones (por ejemplo, la zarabanda, una danza asociada con Bach y Handel, se originó en Centroamérica y vino de Europa por España). La música del mundo hispano, generalmente es música de danza, ha atraído a muchos compositores de diversas nacionalidades. Empezando a los finales del siglo XIX, compositores de las tierras hispanas vinieron de la escena internacional con su propia perspectiva y tradición. Muchas generaciones de compositores españoles encontraron su camino a París para cumplir estudios, incluyendo a Enrique Granados, Isaac Albéniz, Manuel de Falla, Joaquín Turina y Joaquín Rodrigo, pero más compositores de países hispánicos han podido conseguir su aprendizaje en su tierra.

En la mitad del siglo XX México creó la escuela nacional de compositores correspondiendo al mismo tiempo que salió una escuela de aprendizaje en los Estados Unidos. Su líder, Carlos Chávez ayudó a colocar en México al igual Aaron Copland, el líder en los Estados Unidos. José Pablo Moncayo fue aprendiz de Chávez, quien condujo la primera actuación de Huapango en 1941, esta fue la firma de Moncayo y una de las pocas composiciones de la escuela mexicana que fue conocida internacionalmente. El término Huapango, se refiere al tipo de música mexicana que varía regionalmente y puede tener distintas formas, el trabajo de Moncayo representa una ocasión festiva en Veracruz.

Jorge Oviedo nació en Quito, Ecuador fue educado en Quito donde hizo su carrera. Compuso el Volcanic Suite en 2013 y dirigió la primera presentación en Guayaquil, Ecuador, el siguiente año. Esta obra describe cuatro volcanes de los Andes visible desde su casa en el Valle de los Chillos; se llaman Quilindaña, Sincholagua, Cotopaxi y Antisana. En contraste con otras obras en este programa, el Volcanic Suite no está dividida en secciones separadas, hace una pequeña referencia a la música de la región y representa un gran panorama donde el humano tiene una pequeña parte.

Cerca de la edad de tres años el compositor español Joaquín Rodrigo tuvo difteria dejándolo ciego, pero esto no se lo impidió que estudiase con Paul Dukas en París. Él escribió su trabajo en braille, traduciéndolo cuando finalizó su trabajo. Su esposa Victoria Kamhi, quien dejó de ser pianista para ser su

PROGRAM NOTES *CONTINUED*

lifelong partner, helped ensure the accuracy of the transcriptions. During the Spanish Civil War of 1936-39 the Rodrigos mostly lived abroad. At a dinner during a brief trip to Spain in 1938 the guitarist Regino Sainz de la Maza insisted that Joaquín compose a concerto for him. After two more glasses of wine, the composer agreed. He wrote the concerto in Paris, finishing it just as the Civil War ended in August 1939. The Rodrigos returned to Spain with the braille score of the concerto at the beginning of September, a few days after France entered World War II. The concerto was a success from its first performance in Barcelona the following year, establishing Rodrigo's reputation as a composer. It remains his best-known work and may be the most widely performed guitar concerto of the twentieth century. Rodrigo would go on to play an important role in the revival of Spanish musical life after the Civil War and compose a large catalog of other works.

The name of the concerto is a tribute to the culture and history of Aranjuez, a small city south of Madrid, site of a palace that served as a country retreat for the Spanish court. Though Rodrigo never lived there; the success of the concerto linked him with the city forever, and when Rodrigo was elevated to the nobility in 1991, it was with the title Marquis of the Gardens of Aranjuez. He and his wife are buried there.

Rodrigo found the main themes of the second and third movements of the concerto in a single burst of inspiration, composing the first movement after completing the others. The two outer movements are cheerful, compact pieces based on dance rhythms. The heart of the concerto is the slow second movement, nearly as long as both the others and based on a mournful, heartfelt melody that has been quoted in many ways. In contrast to the other pieces on this program—particularly the one just preceding—Rodrigo calls for a smaller orchestra that he uses delicately so as not to overpower the solo guitar.

Mrturo Márquez was born in Alamos, Sonora, Mexico, but spent his teen years in Los Angeles, received his training in both the United States and Mexico, and has divided his life between the countries. His father was a mariachi musician and he grew up familiar with a wide range of popular music, which he has drawn upon in many of his works. His most widely known compositions are in dance forms. The *Conga del Fuego Nuevo* (Conga of New Fire) is a short, energetic, attractive piece from 2005.

Like Rodrigo, **Joaquín Turina** was a Spanish composer who finished his studies in Paris, working with Vincent d'Indy in the years just before World War I. With the outbreak of the war in 1914 he returned to Spain, where he was active as a pianist, conductor, and teacher as well as a composer. In 1919 he was inspired by the appearance of *La Orgía* (*The Orgy*), a novel by José Mas (who was widely read in Spain at the time though now largely forgotten) to compose the *Danzas Fantásticas* (*Fantastic Dances*). It is a suite in three movements, each based on a dance from one of the regions of Spain and prefaced by a quotation from the

NOTAS DEL PROGRAMA *CONTINUADO*

compañera a lo largo de la vida ayudándolo a asegurarse de la calidad de sus transcripciones. Durante la Guerra Civil española (1936 a 39) los Rodrigo exiliados de España. En 1938, tomaron una visita breve a España, mientras cenaban con el guitarrista Regino Sainz de la Maza. El guitarrista insistió a Joaquín que compusiera un concierto para él. Después de unos vasos de vino el compositor aceptó y escribió el concierto en París acabándolo justo al fin de la Guerra Civil en agosto de 1939. Los Rodrigo volvieron a España con el concierto escrito en braille a los principios de septiembre, pocos días después de que Francia entró en la Segunda Guerra Mundial. El concierto fue un éxito desde la primera presentación en Barcelona y por los siguientes años estableciendo la reputación de Rodrigo como compositor. Permanece como su mejor trabajo conocido, y tal vez, más popular del siglo XX. Rodrigo tuvo un rol importante en revivir la música española después de la Guerra Civil y compuso una gran cantidad en sus trabajos.

El nombre del concierto es un tributo a la cultura e historia de Aranjuez, una pequeña ciudad al sur de Madrid, lugar de un palacio que sirvió como un lugar de retiro para la corte española. Aunque, Rodrigo nunca vivió allí, el éxito del concierto lo relaciona a él con la ciudad por siempre. En 1991, fue elevado a título de marqués de los jardines de Aranjuez. Él y su esposa fueron enterrados allí.

Rodrigo encontró los temas principales del segundo y tercer movimiento del concierto en un suspiro de inspiración, componiendo el primer movimiento después de componer los segundo y tercer movimientos. Los dos movimientos pequeños son de alegría basados en los ritmos de danza. Al corazón del concierto es el segundo movimiento lento, casi tan largo como los otros y basado en una melodía melancólica, lo que se ha traducido de muchas maneras. En contraste a las otras obras en este programa, en particular la obra previa, Rodrigo exige la ayuda de una orquesta pequeña y delicada para que no se opanquen los sonidos de la guitarra.

Mrturo Márquez nació en Álamos, Sonora, México, pero pasaba su juventud en Los Ángeles, California, recibió su entrenamiento en los dos países y ha dividido su vida entre los dos países. Su padre fue un músico de mariachi, por eso, Márquez crecía en un mundo lleno de varios tipos de música que se nota en muchos de sus obras. La mayoría de sus composiciones están en formas de danza. "La Conga del fuego nuevo" es una composición corta, energética y atractiva del año 2005.

Como Rodrigo, Joaquín Turina fue un compositor español quien termino sus estudios en París, trabajando con Vincent d'Indy en los años justo antes de la Primera Guerra Mundial. Con el comienzo de la guerra en 1914 volvió a España, dónde trabajo en varias posiciones como pianista, director y profesor, además de compositor. En 1919, él fue inspirado por la apariencia de La Orgia, una novela de José Mas, quien fue conocido en España durante esta época, pero hoy olvidado. Compuso las "Danza fantásticas". Es una suite compuesto, de tres movimientos, cada uno basado en una danza de una región de España con un preámbulo de una

PROGRAM NOTES *CONTINUED*

novel. Turina composed the work for piano but must have had an orchestral version in view, as he started on the orchestration as soon as the piano version was finished. The orchestral version was in fact the first to be performed and is probably Turina's best-known work.

Turina's treatment of folk material is more sophisticated than that of the other composers on this program; it contrasts particularly with the very direct presentation of the *Conga del Fuego Nuevo*. Turina bases the first movement of this suite on the most widely quoted of all Spanish folk tunes, undoubtedly to emphasize that these melodies can be handled in more artful ways than previous composers had employed. Turina's feeling for shades of orchestral color reflects his time in Paris; it may remind one of Ravel.

The first movement is entitled *Exaltation*. "It seemed as if the figures in that incomparable painting were moving within the calyx of a flower." After a short, mysterious introduction (reminiscent of Dukas's *The Sorcerer's Apprentice*) the orchestra launches into a *jota* from Aragon, in northeastern Spain. As was already mentioned, the tune is likely to be familiar from both classical and popular uses.

One can render the title of the second movement as *Reverie*. "The strings of the guitar when plucked were like the lament of a soul that could no longer bear the weight of bitterness." The melody is a *zortziko* from the Basque region of far northern Spain. Several sections of the movement employ the characteristic rhythm of this dance with five beats to the measure.

The finale is titled *Orgy*. "The perfume of the flowers, mingled with the scent of the chamomile and of the depths of the narrow glasses full of matchless wine, like incense, increased the joy." The lively dance tune is a *farruca* from Andalusia, in southern Spain.

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NOTAS DEL PROGRAMA *CONTINUADO*

cita de la novela. Turina compuso su trabajo para piano con una visión de versión en orquesta porque empezó con esta obra de orquesta en seguida de terminar su versión de piano. La versión orquestal fue la primera tocada y probablemente el trabajo más conocida de Turina.

El tratamiento de “materia” folclórico de Turina es más sofisticado que el de otros compositores de este programa; el contrasta particularmente con la presentación muy directa de la Conga del fuego nuevo. El primer movimiento de esta suite de Turina está basado en el más extensamente citado de todas las melodías populares españolas, indudablemente para destacar que estas melodías pueden ser manejadas de modos más ingeniosos que los compositores anteriores habían ejercitado. Los sentimientos de Turina para sombras del color orquestal refleja su tiempo en París; se puede acordar de Ravel.

El primer movimiento se tituló Exaltación. “Parecía como si las figuras en esa pintura incomparable se movían dentro del cáliz de una flor”. Después de una introducción corta y misteriosa (se acuerda de la obra, *The Sorcerer’s Apprentice* de Dukas) de repente, la orquesta empieza a tocar una jota de Aragón, una región en el noreste de España. Como se ha mencionado, es probable que la melodía sea reconocida tanto de usos clásicos como de populares.

Se puede titular el segundo movimiento como Reverie. “Cuando se puntean las cuerdas era como el lamento de un alma que ya no podía aguantar el peso de amargura”. La melodía es zortziko del país vasco, una región en el punto más norteño del país, a lo largo de los pirineos. Varias secciones del movimiento ejercitado el característico ritmo de esta danza con cinco latidos a la medida.

El final se tituló, Orgy. “El perfume de las flores, mezclado con el olor de la manzanilla y los fondos de vasos llenos de vino sin comparación, como el incienso, aumentado el gozar”. La melodía de danza animada es farruca de la región de Andalucía, en el sur de España.

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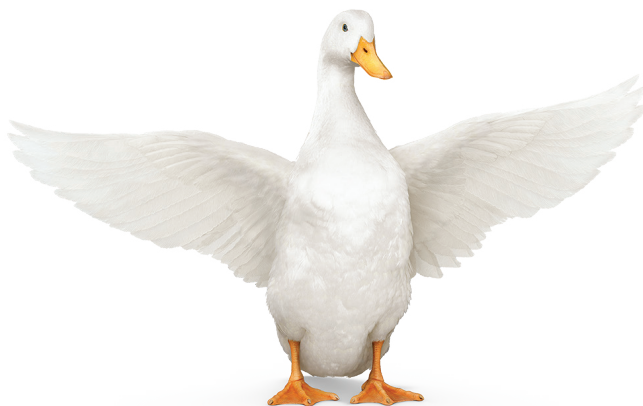
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James Villani
Music Director

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Emil Cheytanov	Violin	Intermediate, Advanced	Manassas	dimel_sound@yahoo.com
Alexandra DeRosa	Violin/Viola	Beginner, Intermediate, Adults	Loudoun County	aderosa1201@gmail.com
Mary Garrahan	Piano, Violin	Beginner, Intermediate, Advanced, Adults	Fredericksburg	garrahanmusic@gmail.com (540) 710 7699
Kristine Harner	Violin	Pre-school, Beginner, Intermediate, Advanced, Adults	Manassas, Gainesville/ Bristow/Nokesville	Harnkr01@gmail.com
Anna Henke	Cello	Pre-school, Beginner, Intermediate, Advanced	Manassas	anna.j.henke@gmail.com
Katara Hofmann	violin and viola	Pre-school, Beginner, Intermediate, Advanced, Adults	Manassas, Centreville, Fairfax	katara.e.hofmann@gmail.com
Stephen Kelsey	Bass	Pre-school, Beginner, Intermediate, Advanced, Adults	Manassas, Haymarket, Gainesville/Bristow/ Nokesville	skelseystrings@gmail.com (571) 330 6012
Michael Munayer	Violin	Beginner, Intermediate, Advanced, Adults	Centreville	mikel676@yahoo.com
Kerstenn Rodgers	Violin/Viola	Beginner, Intermediate	Manassas	kerstenn.marrero@gmail.com
Andrew Sharrock	Trumpet	Beginner, Intermediate, Advanced	Centreville, Fairfax	andrew@flight116.com
Kendrey Trammell	Violin, viola, cello, bass, piano	Beginner, Intermediate, Advanced, Adults	Manassas, Haymarket, Gainesville/Bristow/ Nokesville	trammellkr@gmail.com

MSO PERSONNEL MARCH 2019

VIOLIN I

Emil Cheytanov*
Concertmaster
Heather Amico
Jane Hunter
Ikhyeon Kim
Joan Lunsford
Robert Mill
Veronica Miller
Yvonne Smit
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Chris White

VIOLIN II

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Susan M. Bardenhagen
Dale Baseri
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Betsy Hooper
Jessica Joyner
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Alexandra Geers
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Ann Pucci
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Craig Hillig
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