

## **Paquito D’Rivera with New Jersey Symphony**

### **ONE-MINUTE NOTES**

**Daniel Freiberg:** *Latin American Chronicles*

New York-based Daniel Freiberg is a multi-talented musician who composes, arranges and produces. As a child in Buenos Aires, he studied classical piano while simultaneously absorbing the musical languages that surrounded him: Argentinian tango, Uruguayan and Peruvian folk music, Brazilian samba and the popular music of rock’n’roll. Freiberg spent five years touring with Paquito D’Rivera’s quintet as pianist, playing major jazz festivals and clubs throughout North America and Europe. He describes *Latin American Chronicles* as a personal album, told in music. Its three movements draw on South American folk rhythms, including musical traditions of the Andes, Argentinian rural folk dance and modern jazz.

**Wolfgang Amadeus Mozart/Paquito D’Rivera:** Adagio on a Mozart Theme

Mozart’s Clarinet Concerto was the first great work for solo clarinet and orchestra. Paquito D’Rivera’s loving tribute uses its melodious Adagio movement as a springboard for lyrical and sympathetic improvisation. The result is transformative, and at the same time firmly in the tradition of the jazz standard: an old tune, viewed through a different lens, and reinvented as a vessel for contemporary jazz.

**George Gershwin/Paquito D’Rivera:** Medley for Jazz Quintet and Orchestra

Paquito D’Rivera’s Gershwin Medley is a four-movement suite that surveys several of Gershwin’s masterpieces, with an emphasis on the opera *Porgy and Bess*. It includes solos for soprano, clarinet, saxophone and trumpet. The first movement starts with the sultry ascending clarinet slide from *Rhapsody in Blue*, then moves to the Prelude to the opera *Porgy and Bess* and its most famous number, the ballad “Summertime.” The second movement salutes “My Man’s Gone Now” from *Porgy*, a vehicle for the soprano. Next is “Bess You is My Woman Now,” featuring alto saxophone in a free rhapsody embellishing the tune. The finale quotes briefly from *An American in Paris*, “It Ain’t Necessarily So,” and “Fascinatin’ Rhythm,” before an up-tempo rendition of “But Not For Me,” from the 1930 musical *Girl Crazy*. The spotlight is on the full quintet

for this segment, with solos for each member. D’Rivera circles back seamlessly to a reprise of “Summertime” to close the medley.

**Carlos Chávez:** Symphony No. 2, “Sinfonía India”

“Sinfonía India” is the best-known composition by Carlos Chávez, one of Mexico’s greatest composers. The one-movement “Sinfonía India” is a splendid salute to indigenous Mexican culture, using themes from the country’s native Huichol, Yaqui and Seri peoples—thus accounting for the ‘India’ in the work’s subtitle—and also employing several unusual Mexican Indian percussion instruments. (Keep an eye on the percussion section; they are on high alert!). Though it is called a symphony, it consists of a single action-packed movement in three principal sections, with a thrilling, thrumming finish.

**Aaron Copland:** *El Salón México*

During a 1932 trip to Mexico, Aaron Copland visited a popular dance hall in Mexico City called El Salón México, accompanied by none other than Carlos Chávez himself. Fascinated by watching the locals and listening to the band, he sought out collections of Mexican folk music, adapting their tunes into a colorful orchestral score. Alive with the stomping rhythms and brilliant colors that inspired him, *El Salón México* has become a popular curtain raiser.

**Arturo Márquez:** Danzón No. 2

*Danzón* is a popular Cuban dance of 19<sup>th</sup>-century origin. For Danzón No.2, Mexico’s Arturo Márquez was inspired by friends who are professional ballroom dancers. Popular Mexican tunes and catchy rhythms course through this music, which is Márquez’s salute to a genre still treasured by the older generation. He has written: “I discovered that the apparent lightness of the *danzón* hides a music full of sensuality and rigor, music that our old folks live with nostalgia and joy, a world that we can still grasp in the dance music of Veracruz and the dance halls of Mexico City. Danzón No. 2 is a tribute to this world that nurtured it. It tries to get as close as possible to the dance, to the nostalgic melodies, its rhythms. . . It is a personal way of expressing my admiration and feelings toward real popular music.”

**José Pablo Moncayo:** *Huapango*

Pablo Moncayo (1912–1958) was a central figure in Mexican nationalism and a protégé of Mexico’s greatest composer, Carlos Chávez. Moncayo’s best known composition, *Huapango*, is a joyous and uninhibited celebration of Mexican folk color. The work’s title comes from a traditional dance of northern Veracruz and

neighboring Mexican states, popular with mariachi bands. Generally, the huapango combines two singers with violin, guitar and jarana, a Mexican guitar with five sets of double strings. The huapango may be related to both the Spanish *fandango* and the Huasteca region in east central Mexico. Either way, Moncayo's music is irresistible: rich with melodies borrowed from Veracruzano folk songs, and colored by details of an abundant percussion section that draws liberally on indigenous Mexican instruments.

## **Daniel Freiberg: *Latin American Chronicles***

### **Daniel Freiberg**

**Born:** 1957 in Buenos Aires, Argentina

**Composed:** 2014–15

**World Premiere:** September 18, 2015, in Cologne; Wayne Marshall conducted the WDR Funkhausorchester Köln. Andy Miles was the soloist

**Duration:** 20 minutes

**Instrumentation:** two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (suspended cymbal, tam tam, Argentine *bombo legüero*, marimba, vibraphone, crash cymbals), harp, jazz quintet (piano, bass, drum set, solo clarinet) and strings

New York-based Daniel Freiberg is a multi-talented musician who composes, arranges and produces. As a child in Buenos Aires, he studied classical piano while simultaneously absorbing the musical languages that surrounded him: Argentinian tango, Uruguayan and Peruvian folk music, Brazilian samba and the popular music of rock'n'roll. In high school he discovered jazz through an introduction to the music of Dave Brubeck. The impact changed Freiberg's life and, at age 21, he relocated to New York.

In the Big Apple, Freiberg honed his skills through study of jazz arranging and film scoring with jazz professionals, also working professionally as a performer. At Juilliard, he studied composition, orchestration and contemporary music. Freiberg spent five years touring with Paquito D'Rivera's quintet as pianist, playing major jazz festivals and clubs throughout North America and Europe.

*Latin American Chronicles* was commissioned by the WDR Cologne Radio Orchestra. A three-movement jazz concerto, it consolidates the diverse influences that have shaped Freiberg's musical evolution and serves as a catalyst for the improvisatory genius of Paquito D'Rivera. The composer's note follows.

*Latin American Chronicles* fuses the languages of classical, Latin American music and jazz. These are idioms that have surrounded me since my early years in my native Buenos Aires and through my adulthood in New York City. My concerto consists of three movements.

I. "Panorámicas," built on South American folk rhythms, takes on a cinematic feel as it suggests a bird's eye view of the valleys and mountains of Argentina and Chile. The middle solo cadenza is opened to

the improvisatory expressions of the featured soloist. The end of the movement soars to emotional new heights.

II. "Diálogos" is slow and passionate... a conversation between man and Pachamama [Mother Earth]. The main theme was inspired by the musical traditions of the Andean mountains.

III. "Influencias" is a celebration of different cultures coming together in music. Here, an Afro-Peruvian theme becomes an exuberant New York jazz explosion with plenty of space for improvisation and fun.

I think of *Latin American Chronicles* as a personal album, told in music.

Freiberg's concerto shows an admirable mastery of traditional orchestra augmented with jazz instruments. He uses *ostinato* rhythms in the first movement as a propellant to soaring themes. The music has cinematic sweep; its solo line maximizes the clarinet's flexibility and wide range. *Diálogos* shows off Freiberg's gift for atmospheric writing. The dialogues involve many instruments, including a gorgeous duet for cello and piano, presently joined by the solo clarinet. *Influencias'* main theme is an Afro-Peruvian waltz that later develops using the *chacarera*, which has roots in Argentinian rural folk dance. Its lively rhythms are generally in 6/8 or 3/4. Freiberg switches between both meters, introducing hand-clapping to punctuate his rhythms and augment the sound palette. This finale includes ample opportunity for ad lib improvisation and makes for irresistible listening.

## Wolfgang Amadeus Mozart/Paquito D'Rivera: Adagio on a Mozart Theme

### Wolfgang Amadeus Mozart (composer)

**Born:** January 27, 1756, in Salzburg, Austria

**Died:** December 5, 1791, in Vienna, Austria

### Paquito D'Rivera (arranger)

**Born:** June 4, 1948, in Havana, Cuba

**Composed:** Mozart wrote his Clarinet Concerto in September and October 1791. Paquito D'Rivera made his arrangement of the Adagio movement in 1977

**World Premiere:** October 16, 1791, in Prague. D'Rivera's version was premiered in 1977.

**Duration:** 5 minutes

**Instrumentation:** two flutes, two bassoons, two horns, trombone, jazz quintet (piano, jazz guitar, electric bass, drum set, solo clarinet) and strings

D'Rivera's Adagio, based on the slow movement of Mozart's Clarinet Concerto, K. 622, is a loving tribute that celebrates the timeless beauty of Mozart's theme. It also demonstrates how such a melody can time-travel to the 20th century as a vehicle for variation and improvisation. The classic simplicity of the 18th-century original provides a sturdy framework for embellishment by a jazz master. D'Rivera's sly cadenza quotes briefly from several other Mozart compositions, revealing the depth of his knowledge of classical music—and a marvelous sense of humor.

## George Gershwin/Paquito D’Rivera: Medley for Jazz Quintet and Orchestra

### George Gershwin

**Born:** September 26, 1898, in Brooklyn, New York

**Died:** July 11, 1937, in Beverly Hills, California

### Paquito D’Rivera (arranger)

**Born:** June 4, 1948, in Havana, Cuba

**Composed:** 1924 for *Rhapsody in Blue*; 1935 for *Porgy and Bess*; 1930 for “But Not For Me”; Paquito D’Rivera crafted his medley in 1993

**World Premiere:** Venezuela, 1998 or 1999

**Duration:** 23 minutes

**Instrumentation:** two flutes (second doubling piccolo), two oboes (second doubling English horn), three clarinets, bass clarinet, bassoon, four horns, three trumpets, two trombones, tuba, timpani, percussion (bells, tom toms, wood block, xylophone, snare drum, cymbal), jazz quintet (solo clarinet doubling solo alto saxophone, piano, drumset, electric bass), soprano and strings

Paquito D’Rivera is a Cuban clarinetist, saxophonist and composer. His father was a classical saxophonist and Paquito’s first teacher. The boy was a musical prodigy, performing on stage and for radio and TV starting at age six. He studied at Havana’s Conservatory and founded his first band in 1961. Bandleader Leonardo Timor introduced D’Rivera to the arrangements of Woody Herman, Duke Ellington, Stan Kenton and Count Basie, expanding his horizons. By the late 1960s, D’Rivera was touring in Eastern Europe with his Quinteto Cubano de Jazz. He defected from Cuba to Spain in 1980 and relocated permanently to the USA in 1981. D’Rivera has received multiple GRAMMY awards and was the first Latin musician to receive the NEA’s Jazz Master award.

He has a flexible and original approach to both harmony and rhythm. His works inhabit their own sound world, with modernist touches commingling effortlessly with the jazz and Cuban popular elements he has assimilated. D’Rivera’s music reflects myriad passions: jazz and swing, Cuban folk music, Argentinian tango and *milonga*, borderline atonal dissonance and good old-fashioned boogie-woogie. The resulting compositions are a feast for the senses, especially if you free your imagination.

D’Rivera’s Gershwin Medley is a four-movement suite that surveys several of Gershwin’s masterpieces, with an emphasis on the opera *Porgy and Bess*. It opens with the famous ascending clarinet scale and glissando from *Rhapsody in Blue*, then moves to the Prelude to the opera *Porgy and Bess* and its most famous number, the ballad “Summertime.” In addition to the soprano solo, a trumpet solo extemporizes a free variation, before a final verse featuring soprano and clarinet *obbligato*.

The second movement salutes “My Man’s Gone Now” from *Porgy*, a vehicle for the soprano. Next is “Bess You is My Woman Now,” featuring alto saxophone in a free rhapsody embellishing the tune. The soprano joins for

Bess's reply verse. A solo saxophone cadenza provides transition to the finale, quoting briefly from *An American in Paris*, "It Ain't Necessarily So," and "Fascinatin' Rhythm" before an up-tempo rendition of "But Not For Me," from the 1930 musical *Girl Crazy*. The spotlight is on the full quintet for this segment, with solos for each member. D'Rivera circles back seamlessly to a reprise of "Summertime" to close the medley.

## Carlos Chávez: Symphony No. 2, "Sinfonía India"

### Carlos Chávez

**Born:** June 13, 1899, in Mexico City, Mexico

**Died:** August 2, 1978, in Mexico City, Mexico

**Composed:** December 1935 to January 1936

**World Premiere:** January 23, 1936, in a radio broadcast. Chávez led the Columbia Broadcasting Orchestra. The first concert performance took place on April 10, 1936, in Boston. Chávez led the Boston Symphony

**Duration:** 12 minutes

**Instrumentation:** piccolo, three flutes (third doubling piccolo), three oboes, two clarinets, E-flat clarinet, bass clarinet, three bassoons, four horns, two trumpets, two trombones, a huge percussion battery requiring four players (bass drum, claves, guiro, Indian drum, maracas, metal rattle, rasping stick, rattling string, side drum, soft rattle, suspended cymbal, tenor drum and xylophone), plus timpani, harp and strings

Chávez was a major figure in Mexican culture during the second quarter of the 20th century and remains one of the most important Latin American composers of recent times. "Sinfonía India" is his best-known composition, and the one that has promoted the notion of Chávez as a nationalist. In fact, the work is somewhat singular among his compositions, rather than being representative.

A one-movement symphony of approximately twelve minutes' duration, "Sinfonía India" takes its name from the ancient Indians of pre-Hispanic Mexico. Chávez had Indian blood on his mother's side and had regular contact with Mexican Indians and their culture from his earliest years. A pianist who was largely self-taught as a composer, he channeled an interest in his Indian roots into his music primarily during his early creative years, and particularly during the 1930s. This Symphony was written in 1935 for a CBS radio broadcast concert in New York City. Chávez incorporated themes from the Huichol Indians in the state of Nayarit and the Yaqui Indians in the state of Sonora; the finale makes use of a Seri Indian melody as well.

The symphony, a variant of sonata form essentially without development, makes extensive use of the pentatonic scale. Chávez also employs cross-rhythms, rapid meter changes and jolting syncopations that lend the "Sinfonia India" a peculiar pattern of its own. This distinctive rhythmic profile is enhanced by the composer's imaginative use of an expanded percussion section that draws heavily on exotic native instruments such as Yaqui drum and metal rattle, clay rattle, water gourd and Grijutian [a string of deer hooves]. These unusual percussion sounds are particularly effective in the thrilling ostinato coda.

## Aaron Copland: *El Salón México*

### Aaron Copland

**Born:** November 14, 1900, in Brooklyn, New York

**Died:** December 2, 1990, in Tarrytown, New York

**Composed:** 1933–1936

**World Premiere:** August 27, 1937, in Mexico City

**Duration:** 11 minutes

**Instrumentation:** piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (xylophone, crash cymbals, suspended cymbal, güiro, temple blocks, wood block, bass drum, snare drum and *tambourin provençal*), piano and strings

In 1932, during the height of the Great Depression, Aaron Copland traveled to Mexico at the invitation of the Mexican composer Carlos Chávez. Although he was staying in Tlaxcala, some 50 miles east of Mexico City, he visited the capital city regularly. Through a tourist guidebook, he learned of a dance hall called El Salón México that was patronized heavily by locals, many of whom danced barefoot. Copland and his companion, Victor Kraft, visited the place and got caught up in the bright colors, swirling and stomping people and vibrant music. They remained until the wee hours, closing it down at five o'clock the next morning.

Entranced by the driving rhythms and catchy melodies of indigenous Mexican folk tunes he heard at El Salón México; Copland determined to capture their magic in an original orchestral composition. His goal was to write a brilliant symphonic piece that everybody would love. For the raw material, he turned to two recently published collections of Mexican folk music. The resulting composition, also called *El Salón México*, became Copland's first major popular and critical success, and remains one of his best-loved works.

Copland zeroes in on the alternation of 6/8 and 3/4 meter, a characteristic of the traditional Mexican *huapango*, adding additional rhythmic interest with the use of "La Jesusita," a simple tune in 2/4. The introduction derives from "El Palo Verde" ["The Green Stick"]; later the bass clarinet and bassoon deliver a rendition of "El Mosco" ["The Fly"]. Copland adjusted these and other melodies to suit his needs, sometimes shifting their rhythm as well. His sinuous cadenzas for trumpet and clarinet add color and sensuality, as does the sparkling percussion.

## Arturo Márquez: *Danzón No. 2*

### Arturo Márquez

**Born:** December 20, 1950, in Álamos, Sonora, Mexico

**Composed:** 1994

**World Premiere:** 1994 in Mexico City

**Duration:** 10 minutes

**Instrumentation:** two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (claves, snare drum, large suspended cymbal, güiro, three tom-toms, bass drum), piano and strings

Arturo Márquez is a star among contemporary Mexican composers. He studied with many of Mexico's most prominent musicians, including Joaquín Gutiérrez Heras, Hector Quintanar, Federico Ibarra and Manuel Enríquez. Like most of his countrymen interested in pursuing a career in music, Márquez sought to broaden his horizons with study in Europe—in his case, France—and in the United States. His early works reflect a keen interest in avant-garde techniques such as electronic music, which he studied with the American composer Morton Subotnick, and mixed media works.

In Márquez's more recent compositions, however, he has embraced Mexican folklore and tradition, melding urban sophistication with an attractive, accessible approach. Nowhere is this more evident than in his series of eight works with the title *Danzón*. The term denotes a Cuban dance genre that became popular by the late 19th century and remained entrenched in Latin ballroom music through the mid-20th century. It is related to the *contradanza* and the *habanera*, with syncopated rhythms in duple meter. *Danzónes* frequently have a recurrent refrain that gives the dance a rondo structure. The concluding segment generally ratchets up the energy level.

Marquez's *eight Danzónes* are for various ensembles; several of them exist in versions for different instrumental combinations. *Danzón No. 2*, for example, may be performed by large mixed ensemble, symphonic band, or full orchestra as we hear it this evening. It was first performed in 1994 in Xalapa. The composer has written that the idea for this piece came to him while he was traveling to Malinalco with a painter, Andrés Fonseca, and a dancer, Irene Martínez. Both of them were experts in ballroom dancing and shared a special passion for the *danzón*. In observing them and hearing the music to which they danced, Márquez acquired a taste for the old recordings of Acerina and his *Danzónera*, a principal exponent of *danzón* in the 1950s. At the same time, Márquez says that he was absorbing the rhythms, forms and melodic twists of the *danzón*.

I discovered that the apparent lightness of the *danzón* hides a music full of sensuality and rigor, music that our old folks live with nostalgia and joy, a world that we can still grasp in the dance music of Veracruz and the dance halls of Mexico City. *Danzón No. 2* is a tribute to this world that nurtured it. It tries to get as close as possible to the dance, to the nostalgic melodies, its rhythms. . . It is a personal way of expressing my admiration and feelings toward real popular music.

The piece was commissioned by the Music Department of Mexico's National University, and is dedicated to the composer's daughter, Lily Márquez.



## José Pablo Moncayo: *Huapango*

### José Pablo Moncayo

**Born:** June 29, 1912, in Guadalajara, Mexico

**Born:** June 16, 1958, in Mexico City, Mexico

**Composed:** 1941

**World Premiere:** August 15, 1941, in Mexico City. Carlos Chávez conducted

**Duration:** 7 minutes

**Instrumentation:** three flutes (third doubling piccolo), two oboes, two clarinets, E-flat clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, claves, Indian drum, tambourine, xylophone, güiro, maracas, snare drum), harp and strings

A student of Mexico's most important composer, Carlos Chávez, José Pablo Moncayo García was one of a group of four young musicians who changed the face of Mexican music in the first half of the 20<sup>th</sup> century. Under Chávez, who organized and conducted Mexico's Orquesta Sinfónica from 1928 to 1949, Moncayo served first as the orchestra's pianist, then as its percussionist. Eventually he became its subdirector, succeeding Chávez as artistic director in 1949. By the early 1950s, he had also achieved a substantial reputation as a composer.

Moncayo was a staunch nationalist who relished incorporating indigenous tunes and percussive elements into his music. He did so, however, with great respect for tradition; some have even called his music neoclassical. His best-known orchestral composition is *Huapango*, a joyous and uninhibited celebration of Mexican folk color. The French composer Darius Milhaud once observed to a Mexican friend, "When I want there to be sun in my apartment in the grey light of a Parisian winter, I listen to a recording of *Huapango*." That characteristic—bringing sunlight and warmth to the atmosphere—was Moncayo's gift.

His title comes from a traditional dance of northern Veracruz and neighboring Mexican states, popular with *mariachi* bands. Generally, the *huapango* combines two singers with violin, guitar and *jarana*, a Mexican guitar with five sets of double strings. The *huapango* may be related to both the Spanish *fandango* and the Huasteca region in east central Mexico. Either way, Moncayo's music is irresistible: rich with melodies borrowed from Veracruzano folk songs and colored by details of an abundant percussion section that draws liberally on indigenous Mexican instruments.

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