

A Concert Featuring
Music of Latin America
by the Community Band of Brevard

The Community Band of Brevard is a 1999 recipient of the prestigious John Philip Sousa Foundation's [Sudler Silver Scroll Award](#)

Concert Program

- Amparito Roca, Spanish March.....Jaime Texidor
- Il Guarany Overture.....Antonio Carlos Gomez
- La Bamba de Vera Cruz.....Terig Tucci
Arranged by Donald Hunsberger
- Three Sopranos.....Arranged by Gene Egge
Vocalists: [Elise Curran](#), [Linda Glusing](#), [Barbara Ziegler](#)
1. Les Filles de Cadix (The Maidens of Cadiz) by Leo Delibes
 2. Habanera from Carmen by Bizet
 3. Ouvre ton coeur by Bizet
- Mexican Hat Dance.....Traditional
Arranged by Wes Adams
- La Fiesta Mexicana, A Mexican Folk Song Symphony.....H.Owen Reed
1. Prelude and Aztec Dance
 2. Mass
- Zacatecas, Mexican March.....Genaro Codina
Arranged by L. P. Laurendeau
- Intermission (15 minutes)
- Danza Caribe (Caribbean Dance).....Alfred Reed
Guitar soloist: [Dave Klausner](#)
- Guaracha (3rd Movement from Latin America Symphonette).....Morton Gould
Arranged by David Bennett
- Latin American Salute.....Arranged by Gene Egge
Vocalists: Elise Curran, Linda Glusing, Barbara Ziegler
- Symphonic Dance No.3 "Fiesta".....Clifton Williams
- Mambo No. 5.....Music by Damaso Perez Prado, Words by Lou Bega and Zippy
Arranged by Jay Bocook
- Brazilian Festival.....Arranged by Howard Cable
1. The Girl from Ipanema (by Jobim and Moraes)
 2. Corcovado (by Jobim)
 3. One Note Samba (by Jobim and Mendonca)
- Danza Final (Malambo) from Estancia Dances.....Alberto Ginastera
Arranged by David John
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Chairman's Message

One of the things I enjoy most about my responsibility in the Community Band of Brevard is that it leads me to learn so many new things. Most often those things are things I didn't know I didn't know. This concert, for example, led me

to consider the definition of Latin America. My initial guess was that it was that it had to do with Central America. I asked a few people and that generally was their guess as well. Here is one authoritative definition:

***Latin America**, in the broadest sense, the entire western hemisphere south of the United States. In a more restricted sense Latin America comprises those countries of the Americas that developed from the colonies of Spain, Portugal, and France. Because these European powers used languages derived from Latin, the term Latin America was devised to designate the parts of the New World that they colonized.*

That definition leads to a very long list of countries. On an adjacent page, you will find a list of Latin American countries, but please be aware that some authorities will have different lists. Some may include Quebec, Canada and, indeed, it does fit the above definition. (The term Latin America was coined by the French in the 1860's.) Others may include parts of the U.S. such as northern New Mexico, southern Texas, Southern Louisiana, and Miami. These fit the above definition, as well.

Armed with a newfound idea of what Latin America is, we had a challenge ahead of us. How does one design a concert of Latin American music so that it represents the rich culture of all those nations and fits into a reasonable length concert? We learned that the music of Latin America was most strongly influenced by that of Spain, Africa and the Native Americans. We also became aware of the fact that the Latin American music that most strongly influenced that of the U.S. was from Argentina, Brazil, Cuba and Mexico. Those influences seemed like a reasonable set to focus on, and that is what we have done.

As you can see in the [Program Notes](#), music of Spain will be heard in *Amparito Roca* and in our *Three Sopranos* medley. Native American music will be heard in *Il Guarany Overture* and *La Fiesta Mexicana*. Argentina is represented by *Danza Final* from *Estancia Dances*. Brazil is represented by *Il Guarany Overture* and *Brazilian Festival*. Cuban music, which has had the strongest influence of all on music in the U.S., comes in *Danza Caribe*, *Guaracha*, and *Mambo No. 5*. You will hear music of Mexico in *La Bamba de Vera Cruz*, *La Fiesta Mexicana*, *Mexican Hat Dance*, and *Zacatecas*. The other numbers, *Symphonic Dance No. 3 "Fiesta"* and *Latin American Salute*, include music of several nationalities.

The result, I believe, is a wide variety of exciting music. I sincerely hope that you enjoy it.

This is our final concert of the season. Please see the schedule for next season elsewhere in this program and mark your calendar. We hope to see you then.

Enoch Moser

[1] "Latin America," *Microsoft*® Encarta® 98 Encyclopedia. © 1993-1997 Microsoft Corporation. All rights reserved.

Latin American Countries

<u>Caribbean</u>	<u>Central America</u>	<u>South America</u>	<u>North America</u>
Antigua & Barbuda	Belize	Argentina	Mexico
Aruba	Costa Rica	Bolivia	
Bahamas	El Salvador	Brazil	
Barbados	Guatemala	Chile	
Cayman Islands	Honduras	Columbia	

Cuba	Nicaragua	Ecuador	
Dominican Republic	Panama	Guyana	
French Guiana		Paraguay	
Guadeloupe		Peru	
Haiti		Suriname	
Jamaica		Uruguay	
Martinique		Venezuela	
Puerto Rico			
St. Lucia			
Trinidad & Tobago			
Virgin Islands			

Interesting facts about Latin America [2]:

1. It has the world's longest and most diverse mountain range, and the world's highest active volcanoes.
2. It has the world's biggest river system, with the most fresh water in the world.
3. It has the world's driest desert.
4. It has the world's largest broadleaf forest, and is the world's greatest storehouse of species.
5. It has the world's greatest reserve of agricultural land.
6. It is a great storehouse of minerals, with enormous potential production.
7. It has a mix of peoples from Asia, Africa, and Europe.
8. It was a site of civilizations and empires: an architectural treasure house.
9. Its greatest cultural contribution may have been the development of basic crops of our modern diet, including corn, potatoes, sweet potatoes, manioc, beans, tomatoes, and peanuts. It also contributed such spices of life as chili peppers, chocolate, and vanilla, and such drugs as quinine, tobacco, and coca.
10. It has the largest number of Native American groups in the world.
11. It is now becoming the largest single region of Western civilization; it already has the world's largest concentration of Catholics, and soon will have the world's largest concentration of Christians. It is a treasurehouse of related architecture. It has the world's largest concentration of people speaking romance languages, derived from Latin (Hence Latin America).
12. By the early 21st century Latin America could overtake Europe in population.
13. Latin America has two of the three largest cities in the world, and four of the ten largest cities in the world.
14. Latin America is poor in economic terms, with average incomes only 5 to 25 percent that of the U.S. Life expectancy, infant mortality, and rates of education and access to information are also worse than in the U.S.

15. Latin America is also marked by great differences between poor and rich, between powerful and weak, and has a history of dictatorial political regimes.

16. The world's last great frontier is found in Latin America.

[2] Information provided by Gregory Knapp, Department of Geography, University of Texas at Austin.

Program Notes

Jaime Texidor

Born April 16, 1884 (or 1885?) Barcelona, Spain

Died February 23, 1957 Baracaldo, Spain

Amparito Roca, Spanish March

***Amparito Roca* is one of the band world's most popular pasodobles. That fact belies the fact that there is much confusion about its origins. Texidor copyrighted the work and had it published in Madrid and, in 1935, in London. However there is inconclusive reason to believe it was actually written by the British bandmaster Reginald Ridewood. A *Boosey and Hawkes* ad in 1936 included the work as *Amparito Roca, "The Sheltered Cliff"*. However the director of the Baracaldo band once directed by Texidor contends that Texidor dedicated the work to a girl named Amparito (diminutive of Amparo) Roca who lived in that area.**

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a picturesque city in northern Spain. Early in his life he played saxophone in a military band. For many years, from 1928 until his death in 1957, he directed the Baracaldo Municipal Band.

Though best known for Amparito Roca, Texidor was a prolific composer of music for band. His compositions became so numerous, eventually totaling over 500, that he decided to start his own publishing company.

Antonio Carlos Gomez

Born July 11, 1836 Compinas, Brazil

Died September 16, 1896 Pará, Belé Brazil

Il Guarany Overture

The opera *Il Guarany* was first presented at La Scala in Milan on March 17, 1870. It was an international success and Giuseppe Verdi wrote that it was the work of a true musical genius. It remains the most successful opera in Brazil. It is based on a novel by José de Alencar, which depicts a love affair between an Amazon Indian chief from the Guaraní tribe and one of the despised Portuguese colonists. By using several tribal melodies, Gomez successfully imparted local color to his opera.

***Il Guarany* is one of the most brilliant and popular overtures in the repertory of the concert band. Its majestic opening subject accompanies the invocation to the sun god by the Aimoré Indian tribe. The melody played in octaves by clarinet and bassoon is associated with a scene between the hero and heroine in the camp of the Aimorés. The broad, expressive melody following later provides the instrumental background for the plotting of the villain and his henchmen. Among the other interesting musical passages is a beautiful melody sung as a love duet by the principal characters. The overture closes with a**

shortened version of the invocation to the sun god.

This arrangement is by Herbert L. Clarke, John Philip Sousa's assistant director and cornet soloist. It was included in a historic recording made by the Sousa Band under the baton of Arthur Pryor on August 21, 1903.

Gomez was a highly talented child of Portuguese descent. His father, a bandmaster and father of 25 children, taught Carlos to play several instruments. In 1860, he won a composition prize for which the Brazilian government paid for his musical study at the Milan Conservatory in Italy. His fame lies chiefly with his opera, *Il Guarany*, though he composed other important works as well. He died of cancer of the tongue (he was an ardent cigar smoker) not long after receiving an appointment to serve as director of a new conservatory in Pará, Brazil.

His operas usually take place in his native South America. They are somewhat in the style of Verdi and are very spirited and picturesque. The Brazilian government honored him posthumously with the issuance in 1936 of a postage stamp bearing the first few measures of *Il Guarany*.

Terig Tucci

Born 1897 Buenos Aires, Argentina
Died February 28, 1973 Buenos Aires

La Bamba de Vera Cruz

***La Bamba de Vera Cruz* is Tucci's best-known pasodoble. *La Bamba* is a regional dance of the state of Veracruz, which is located near the Gulf of Mexico. A boy and girl in brightly colored dress, most likely reds and whites, perform the flirtatious dance.**

Tucci studied at the Instituto Musical Cesi in Buenos Aires. In 1923 he moved to the United States and became a musical director, consulting expert and arranger of Latin American music for radio in New York City. He played several instruments and invented the "laudarp", a cross between a lute and a harp.

Toward the end of his life, he returned to his native Buenos Aires.

Gene Egge

Born December 31, 1927 in Bethlehem, Pennsylvania

Three Sopranos

This medley, reminiscent of the popular *Three Tenors* concerts, features our *Three Sopranos* performing:

- 1. *Les Filles de Cadix* (*The Maidens of Cadiz*) by Leo Delibes**
- 2. *Habanera* from *Carmen* by Bizet, and**
- 3. *Ouvre ton coeur* by Bizet**

Latin American Salute

This medley includes the following well-known Latin American songs: *Granada*, *Peanut Vendor*, *Brazil*, *Tico Tico* and *Livin' da Vida Loca*.

Composer, arranger and conductor, Gene Egge began writing music when he was 14 years old.

He served in the Air Force Band Program for nearly 30 years as percussionist, trombonist, arranger and conductor, culminating his career as director of the Air Force Jazz Ensemble, The Airmen of Note, in Washington, DC.

After retiring from the USAF he continued to perform as percussionist with the Norfolk Symphony, the Richmond Symphony and the Peninsula Symphony. He was percussionist with the Bolshoi Opera when they performed at the Kennedy Center, and also performed with many musicals staged in the area.

He later played drums with the Hot Mustard, reknowned dixieland band recognized as the best dixieland band on the East Coast by Globe Magazine.

He has recorded with such stellar notables as Frank Sinatra, Jr, Bud Brisbois, Damita Jo, John Gary, Sue Raney, Helen Forrest,, Billy Daniels, Faye Reis, James Darren, Della Reese, the Four Freshman and Sarah Vaughn.

Gene studied arranging and composition with Hank Levy at Towson State University in Maryland.

Traditional

Mexican Hat Dance

Mexico has an incredible variety of traditional dances. One of those, the *Jarabe Tapatio*, is considered Mexico's national dance. To us, it is known as the *Mexican Hat Dance*. Jarabes are typical Mexican folk dances. Jarabe means "sweet syrup". Many of these dances are about courtship and reflect joy and sensuality between man and woman. The *Jarabe* is a descendent of the Spanish "zapateado" and its rhythm resembles that of a mazurka. It is in 3/4 time.

H.Owen Reed

Born June 17, 1910 Odessa, Missouri

La Fiesta Mexicana, A Mexican Folk Song Symphony

La Fiesta Mexicana is Reed's best known work and it has been a favorite of bands since its publication in 1957. Reed wrote the work upon completing a year of study in Mexico funded by a Guggenheim Fellowship. *La Fiesta Mexicana* depicts the many aspects of a Mexican religious festival.

The opening movement- *Prelude and Aztec Dance*- starts with the traditional pealing of the church bells and the exploding of fireworks to signal the beginning of a fiesta. The major portion of this movement portrays a midday parade in which brilliantly plumed and masked Aztec dancers work themselves into an increasing frenzy and a dramatic climax.

The second movement- *Mass*- is liturgical in nature with church bells accompanying a chantlike theme.

The final movement- *Carnival*- is all entertainment and celebration. Here you hear an itinerant circus, the market, a bullfight, the town band, and finally the *cantinas* with their band of *mariachis*. The Band will not perform this movement.

La Fiesta Mexicana is one of the few original works for band that was later transcribed for orchestra. Mr. Reed, himself, did that transcription and the Detroit Symphony premiered it in 1975.

Dr. Herbert Owen Reed retired in 1976 from Michigan State University as Professor Emeritus. He was chairman of Music Composition in the School of Music and served as Acting Head in 1957-58. Dr. Reed holds Bachelor of Music and Master of Music degrees as well as a Bachelor of Arts degree in French from Louisiana State University. He holds a Ph. D. in music composition from the University of Rochester. He has studied with many well-known composers including Howard Hanson, Bernard Rogers, Bohuslav Martinu, Aaron Copland, Leonard Bernstein, and Roy Harris. His published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition.

Genaro Codina

Born September 10, 1852 San Jose de la Isla, Zacatecas, Mexico

Died November 22, 1901 Zacatecas, Mexico

Zacatecas, Mexican March

***Zacatecas* is world famous and has become Mexico's "second national anthem". The march was the result of a competition organized by Codina's brother-in-law who was the conductor of the Zacatecas Municipal Band. Codina's march won the contest and was premiered by the Zacatecas Municipal Band in October 1893. Codina dedicated the march to the governor of the state.**

H. Genaro Codina's parents enjoyed singing and played several instruments. Through their influence, Codina took a liking to the folk harp and played it for the rest of his life. Little else is known about his early life. He was imprisoned several times, for reasons not now known, where he entertained his fellow inmates with his harp and acquired an extensive knowledge of Mexican folk songs which he later used in his compositions. His years of imprisonment were during the rein of Porfirio Diaz, President of Mexico. During that oppressive dictatorship, little reason was needed for incarceration. In 1887, Codina wrote his march *Porfirio Diaz* and dedicated it to the President. He was not imprisoned again after that time, and in fact was given a government job for the rest of his life.

Alfred Reed

Born 1921 Manhattan, New York

Danza Caribe (Caribbean Dance)

***Danza Caribe* reflects the Cuban/Caribbean influence embodying a gentle, swaying, rhythmic background above which there develops a long flowing melodic line. This is first heard as a solo and then in concerted parallel harmonic structures, along with a quiet accompanying figure. Soft muted brass together with a "plucked" string effect, forming the rhythmic background to the melodic line, is typical of the region's style.**

Alfred Reed, a Florida resident, is one of the most celebrated, prolific, and frequently performed band composers of the 20th century. His works, over 200 of which have been published, have been on contest required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and has lived in the Miami area since 1960. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution.

Morton Gould

Born December 10, 1913 Richmond Hill, New York
Died February 20, 1996 Orlando, Florida

Guaracha

The original Cuban guaracha was a topical song form for chorus and solo voice, with improvisation for the solo. By the 1930's it had nearly died out in Cuba, but now it is one of the forms commonly used by salsa groups. It is the probable source of the instrumental mambo.

Gould's fourth Symphonette, *Latin American Symphonette*, has four movements- *Rhumba*, *Tango*, *Guaracha* and *Conga*. The word *guaracha* has two implications. In South American music, the word is used extensively to mean a "drinking song". It also often refers to a definite dance pattern. The Band will perform the *Guaracha* movement, which utilizes both interpretations of the word.

Gould completed the *Latin American Symphonette* in 1940 and it was first performed on February 22, 1941 with Fritz Mahler conducting the NYA Symphony.

Morton Gould was a child prodigy both as a pianist and as a composer. His first work was published when he was six years old and he was engaged at age seven to play the piano for a radio station. At age eighteen he joined the musical staff of Radio City Music Hall. At age twenty-one he became conductor and arranger for his own radio program. That program, which was broadcast over the WOR-Mutual network, led to the creation of many of his works that are now widely known. His *American Salute* is one of those.

Gould was comfortable composing in many genres and his legacy includes works for Broadway, movies, ballet, television, band, orchestra, and solo instruments with orchestra. His works for band include: *Jericho Rhapsody* (1941), *Ballad for Band* (1946), *Symphony for Band* (1952), *St. Lawrence Suite* (1959), and *Prisms* (1961).

Clifton Williams

Born March 26, 1923 Traskwood, Arkansas
Died February 12, 1976

Symph.Dance No.3 "Fiesta"

In the words of the composer, *Fiesta* depicts "the pageantry of Latin American celebration- street bands, bull fights, bright costumes, the proud legacy of a proud people." According to *The Instrumentalist*, May 1996, "*Symphonic Dance #3, Fiesta* is a masterpiece of the band literature with its marked rhythms and colorful harmonies and melodies. In particular, the harmonic content is an excellent study for conductors and students. Since its publication in 1967, it has become a staple of band literature and will continue to be so for years to come."

The San Antonio Symphony Orchestra commissioned Williams to write symphonic dances for its 25th anniversary. Between 1963 and 1965, Williams wrote five of them. *Fiesta* is the third of those and that orchestra first performed it in January 1965. Soon afterwards Williams scored the work for band, as he did all five dances, and the University of Miami conducted by the composer gave its first performance in March 1967.

None of the original orchestral versions was published, but the second and third dances were published in their band versions.

James Clifton Williams is recognized as one of the foremost modern band composers. His greatest accolades stem from his serious music for the concert band which had a major impact on the standard of literature for school, college and military bands.

Williams received his music education at Louisiana State University. He received an honorary doctorate from the University of Lima (Peru). He served for the last ten years of his life as chairman of the theory and composition department in the University of Miami's school of music.

Damaso Perez Prado (music), Lou Bega and Zippy (words)

Mambo No. 5

This tune, a saucy update of the late Cuban mambo master Perez Prado's classic, is a recent hit in the Latin pop culture worldwide. By late last year (1999), Lou Bega's single *Mambo No. 5* had sold more than 2 million copies overseas and topped the charts in 15 countries. In this country it is included on Bega's debut album, *A Little Bit of Mambo*. Bega, 24 years old and born of a Ugandan father and Sicilian mother, naturally gravitated to the Afro-Cuban sounds that engulfed him when he moved to Florida at the age of 18. His lasting love is mambo, and his favorite compositions are those of Perez Prado, whose *Cherry Pink and Apple Blossom White* was number 1 for 10 weeks in 1955 when mambo last reigned in the U.S.

Howard Cable

Born December 15, 1920 Toronto, Canada

Brazilian Festival

This arrangement includes the well-known songs: *The Girl From Ipanema* (by Jobim and de Moraes), *Corcovado* (by Jobim), and *One Note Samba* (by Jobim and Mendonca).

Howard Cable first came into prominence on Canadian radio as an arranger and conductor for the Canadian Broadcasting Corporation. The Cable Concert Band's radio broadcasts from Toronto were heard throughout the United States bringing his talent to the attention of the American public. In the early days of Canadian television, he was the conductor and arranger for a variety show, *Showtime*, starring Robert Goulet.

Among his many other credits, he was the civilian associate conductor and chief arranger of the Norad Command Band of Colorado Springs and has appeared with the band on tours and in its annual concerts at Carnegie Hall.

He has composed music for over thirty films, dramatic productions, orchestra, choir and brass ensembles.

Alberto Ginastera

Born April 11, 1916 Buenos Aires, Argentina

Died June 25, 1983 Geneva, Switzerland

Danza Final (Malambo) from *Estancia Dances*

In 1941, the American Ballet Caravan commissioned Ginastera to compose the ballet, *Estancia*. Unfortunately, the troupe soon thereafter disbanded and *Estancia* was not performed as a full ballet until 1952. Meanwhile, Ginastera compiled a four-movement suite from it. The Teatro Colon Orchestra gave the première of the suite in 1943. The work soon became well known as an orchestra piece and also as a

band transcription, played from manuscript by the U. S. Navy Band.

***Estancia* is the Argentinean word for "ranch", and the work reflects many aspects of Argentine ranch life. The suite *Estancia* contains music from four of the ballet's scenes: *The Land Workers*, *Wheat Dance*, *The Cattlemen*, and *Final Dance "Malambo"*. A malambo is a lively, exciting, and often lengthy dance tournament between two gauchos (South American cowboys).**

In his youth, Alberto Evaristo Ginastera studied privately and attended the National Conservatory in Buenos Aires, graduating in 1938. In 1946, he came to the U.S. on a Guggenheim Fellowship. He began composing at a young age, but eventually withdrew most of his early works. He taught at the National Conservatory and at the Argentine Catholic University. In 1969 he moved to Geneva, Switzerland where he remained for the rest of his life.

Ginastera's early works were strongly influenced by Argentinean folk music. Later, those influences were superceded by serial and avante-garde techniques. His large body of music includes operas, ballets, orchestral works, chamber music, vocal and piano works.

Program Notes by Enoch Moser

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