



Rudi E. Scheidt  
School of Music

# THE UNIVERSITY OF MEMPHIS Symphony Orchestra

*presents,*

## **WE DANCE**

Dr. Rafael Antonio Rodriguez, conductor  
Fabian Schneider, assistant conductor

---

OCTOBER 4 | 7:00 PM

---

PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music  
Albert Nguyen, Interim Director  
College of Communication and Fine Arts  
Debra Burns, Dean

# PROGRAM

***Vals Leda***

Julio Fonseca (1881 – 1950)

***Dances in the Canebrakes***

Florence Price (1887 – 1953)  
orch. William Grant Still (1895 – 1978)

*I. Nimble Feet*

*II. Tropical Noon*

*III. Silk Hat and Walking Cane*

***Huapango***

José Pablo Moncayo (1912 – 1958)

Intermission

***Symphony No. 6 in D Major, Op. 60***

Antonín Dvořák (1841 – 1904)

*I. Allegro non tanto*

*II. Adagio*

*III. Scherzo (Furiant)*

*IV. Allegro con spirito*

# UNIVERSITY OF MEMPHIS

## SYMPHONY ORCHESTRA

Dr. Rafael Antonio Rodriguez, conductor

Fabian Schneider, assistant conductor

### Flutes

Catie Balsamo  
Nicole Rodriguez  
Mackenzie Saylor

### Oboes

M. Isaac Ripple  
Jesus Salazar  
Simon Dickerson

### Clarinets

Des Taylor  
Hugh Shu  
Pia Arteaga

### Bassoons

Julian Rice  
Ian West

### Alto Saxophone

Eric Fung

### Horns

Jimmy Rhine  
Tristan Bass  
Kelsey Pegues  
Rhys Roberts

### Trumpets

Christian Chiasson  
Logan Smoot  
Fausto Mejia

### Trombones

Dylan Mashburn  
Lavonte Smith  
Paul Henry

### Tuba

Nathan Owen

### Percussions

Colton Renfrow  
Christian Davis  
Daniel Padron  
Paul Hayes

### Violin I

Sebastian Gaviria  
Keiber Utrera  
Cecilia Erbe  
Sofia Alvarado  
Janaina Fernandes  
John Jesuyemi  
Gabby Gregory

### Violin II

Abby Webber  
Isabella Palmer  
Emily Cooley  
Langston Suggs  
Sarah Enoch  
Lina Lumumba  
Claude Spivey

### Viola

Noel Medford  
Dario Santos  
Andrew McGuire  
Matt Finley  
Jonathan Bagoyado  
Rex Brown  
Irene Buchanan

### Violoncello

Christine Sears  
Ina Torres O'Ryan  
Miriam Henderson  
Lisandro Acosta  
Ella Bondar  
Nazira Wali  
Edward Henderson  
Ann Sieber  
Asamoah Oppong  
Julian Severs  
Ruby Thurman

### Contrabass

Garrett Kirk  
Aniyya Dent  
Joshua Sheperd

### Harp

Frances Cobb

## PROGRAM NOTES

“We Dance” celebrates the spirit of rhythm and movement in music that connects us as Americans in a continental sense. From Mexican *huapango* to Venezuelan *joropo*, Colombian *bambuco*, Peruvian *lando*, Costa Rican *tambito*, and Brazilian *samba*, the engine that drives rhythm and feel in our hemisphere is the crossing of threes against twos that emanates from the western regions of Africa. This rhythmic energy is also at the heart of United Statesian blues and jazz.

We open the first half of our program with the beautiful *Vals Leda*. Julio Fonseca Gutiérrez is regarded as one of the most important composers in Costa Rica’s history and helped to establish a national musical identity throughout the first half of the 20th-century. Having studied in Milan and Brussels, Fonseca’s works span a broad range of genres and styles including a significant number of works for orchestra, piano, choir, and wind bands.

Florence Price is enjoying a long-overdue revival of her music. Well-regarded as a composer, pianist, and music teacher during her lifetime, Price studied at the New England Conservatory of Music, led the music department as head at Clark Atlanta University, a historically black college, and was active in the Chicago Black Renaissance that saw a flourishing of artists and writers. As a black woman composer during a dark time of state-sanctioned segregation and racism in the United States, Florence Price could not always get her music performed or published despite having had several premieres with professional orchestras. She turned to prominent African-American composer William Grant Still to craft an orchestral setting of *Dances in the Canebreaks* which has become a part of his compositional catalogue. Their personal correspondence now resides in Little Rock where they both grew up, at the University of Arkansas.

José Pablo Moncayo is regarded as one of the most important 20th-century nationalist composers in Mexico behind Carlos Chavez and Silvestre Revueltas and was a contemporary of fellow students at the National Conservatory of Mexico Blas Galindo, Daniel Ayala, and Salvador Contreras. Moncayo's famous *Huapango* is emblematic of the nationalist movement in music and has had a lasting legacy, being sometimes referred to as Mexico's unofficial national anthem. As a genre, the "huapango" (or "son huasteco") originated in the northeastern part of Mexico during the latter half of the 19th century drawing on the traditions of Spanish music and baroque dances and reflecting the complex heritage of African and indigenous populations in the region formally dominated by the Huastec people.

Antonín Leopold Dvořák wrote his sixth symphony in 1880 with the intention that it be premiered by the Vienna Philharmonic under the baton of the famous conductor Hans Richter (1843 – 1916). With this in mind, the composer relied more on the formalisms of Germanic symphonic composition as his introduction to a wider audience to paint a pastoral tapestry for much of this work. Even so, Dvořák's musical voice that so vividly portrays his beloved Bohemia stands out in this formal symphony with its distinct character. Pay particular attention to the third movement and you will hear in place of the traditional scherzo but with its typical formal construction, a popular Bohemian peasant dance known as a furiant. Raucous and energetic, the crossed duple and triple rhythms of this dance evoke the spirit that infuses Latin American music's infectious rhythms and calls us to recognize that the "We" referenced in our concert's title crosses boundaries and borders to encompass all of humanity.

Enjoy the show.