Drake Symphony Orchestra & Chamber Orchestra
Hector Agüero, conductor
Thursday, December 2nd, 2021
Sheslow Auditorium in Old Main
7:30 p.m.

Obertura Mexicana
(Mexican Overture) Rodrigo Lomán
(b. 1986)

Chamber Orchestra:
Fuga con Pajarillo para Aldemaro Romero
Orquesta de Cuerdas (1928-2007)
(Fugue on a Pajarillo for String Orchestra)

Symphony Orchestra:
Symphony No. 8 in G major Antonín Dvořák
I. Allegro con brio (1841-1904)
II. Adagio
III. Allegretto grazioso — Molto vivace
IV. Allegro ma non troppo

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## Drake Symphony Personnel

### Flute
- Kiernan Blanchard
- Annie Wadsworth

### Piccolo
- Georgia Bunkers

### Oboe
- Ana McNamara
- Alec Gabel

### Clarinet
- Ruby Hummel
- Tucker Ramsey

### Bassoon
- Jackie Fernandez
- Mac Muehlberger
- Nornubari Kaka

### Horn
- Katy Meunier
- Olivia Cantrell
- Jordan Crespo
- CJ Younger

### Trumpet
- Brandon Bellile
- David Breese

### Trombone
- Kayla Olstinske
- Jaklyn Lamphier
- Ray Brown

### Tuba
- Mimi Beringer

### Timpani
- Andrew Gjersvik

### Percussion
- Katie Barnhart
- Wyatt Van Gorp
- Jordan Gould

### Violin I
- Erin Templin **
- Marti Steinblums
- Allison Hargreaves
- Nikalas Huerter
- Clifford William
- Grace Bero
- Lindsey Sterrett

### Violin II
- Paul Ching
- Hannah Cool
- Sophia Preys
- Elle Forsmark
- Amanda Gregory
- Frances Gray
- Ashley Szull

### Viola
- Emma Pavnica
- Darbi Hight
- Maeve Emery
- Riley Wilson
- Alec Bequette
- Nate Eisenmann

### Cello
- Flavio Unzueta
- Annika Shaw
- Joe Lee
- Xavier Perry
- Rosa Balderrama
- Keithlin Gutierrez
- Axel Gallegos
- Alex Chavez
- Nick Meyer
- Mackenzie Swenson
- Talissa Rodriguez
- Ryan Schuenke
- Elizabeth Platte

### Bass
- Miles Fritz
- Ash Canaday

**concertmaster
Program Notes

Mexican composer Rodrigo Lomán (b. 1986) was born in Veracruz. He studied guitar with Roberto Aguirre at the Universidad Veracruzana, and he is self-taught as a composer. He has won the Arturo Márquez Competition and the Second Iberoamerican Competition. Among his compositions are Concerto for Huasteco Violin, Classical Concerto for Requinto Jarocho, Obertura Mexicana and Fanfarria Veracruzana. Orchestras who have played his music include the Orquesta Sinfónica de Xalapa, Orquesta Filarmónica de la Ciudad de México, Orquesta Filarmónica de Zacatecas, Orquesta Sinfónica de la Universidad de Guanajuato, Orquesta Filarmónica de la Universidad de Aguascalientes, Banda Sinfónica del Estado de Veracruz, Orquesta de Cámara de Xalapa and the Orquesta Mexicana de las Artes.

The composer reflects on his Obertura Mexicana thusly:

“I wrote the Mexican Overture conceiving it as a brief tour of some regions of Mexico: the leeward Veracruz, the hot lands of Guerrero and Michoacán, the north of the country and the Isthmus of Tehuantepec in Oaxaca, thus weaving a journey that honors our identity by highlighting the enormous cultural wealth that this nation possesses. Throughout the work I captured reminiscences of the Oaxacan and northern bands, the music of the various feast days and festivals, the mestizo dances, trying to evoke the pilgrimages in the towns, the fairs, the fandangos, the regional foods, the cultural attire, dialects, and way of life.

All this is structured within a classical sonata form, employing various techniques of western classical music. I used a rich counterpoint to allude to the diversity of our traditions; I tried to incorporate timbres in a very colorful way to emulate the picturesqueness of our festivities; in some passages I based myself on melodies characteristic of the calentano violin, in others I imitated figures of the traditional tuba from the northwest and the bajo sexto from the northeast, also referring to sones, songs and corridos originating from these regions: all of them an indispensable part of my Mexican identity.”

Aldemaro Romero (1928-2007) was a self taught Venezuelan pianist, composer, arranger and conductor working in a wide range of musical styles. These included Caribbean, jazz, Venezuelan dances, and various classical genres: works for large orchestral works, solo and chorus and orchestra, and chamber music. He is credited with the creation of a new form of Venezuelan music Onda Nueva (New Wave) which was derived from the traditional dance Joropo and influenced by Brazilian Bossa Nova style.

The Fuga con Pajarillo para Orquesta de Cuerdas is built on the popular Venezuelan/Columbian dance pajarillo (a dance in 3/4 time), contrasting the impulse of dance with elements of the classical fugue. The piece is essentially episodic rhythmic variations on the fugato theme interspersed with additional material. Venezuelan conductor Gustavo Dudamel describes the piece, “The pajarillo pervading the melody gives a sense of improvisation and contrast with the predetermined fugal form.” The version of the Fuga that will be heard tonight is the original version for strings.
From its inception, Antonín Dvořák's Symphony in G Major was more than a composition; in musical terms, it represented everything that made Dvořák a proud Bohemian. Trouble started when Dvořák's German publisher, Fritz Simrock, wanted to publish the symphony's movement titles and Dvořák's name in German translation. This might seem like an unimportant detail over which to haggle, but for Dvořák it was a matter of cultural life and death. Since the age of 26, Dvořák had been a reluctant citizen of the Austro-Hungarian Empire, ruled by the Habsburg dynasty. Under the Habsburgs, Czech language and culture were vigorously repressed. Dvořák, an ardent Czech patriot who resented the Germanic norms mandated by the Empire, categorically refused Simrock's request.

For his part, Simrock was not especially enthusiastic about publishing Dvořák's symphonies, which did not sell as well as Dvořák's Slavonic dances and piano music. Simrock and Dvořák also haggled over the composer's fee; Simrock had paid 3,000 marks for Dvořák's Symphony No. 7, but inexplicably and insultingly offered only 1,000 for the Eighth Symphony. Outraged, Dvořák offered his Symphony No. 8 to the London firm Novello, which published it in 1890.

The Eighth Symphony broke new ground from the moment of its premiere, which Dvořák conducted in Prague on February 2, 1890. Op. 88 was, as the composer explained, meant to be “different from the other symphonies, with individual thoughts worked out in a new way.” This “new way” refers to Dvořák's musical transformation of the Czech countryside he loved into a unique sonic landscape. Within the music, Dvořák included sounds from nature, particularly hunting horn calls and bird songs played by various wind instruments. Biographer Hanz-Hubert Schönzeler observed, “When one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music.”

Serenity floats over the Adagio. As in the first movement, Dvořák plays with tonality; E-flat major slides into its darker counterpart, C minor. Dvořák was most at home in rural settings, and the music of this Adagio evokes the tranquil landscapes of the garden at Vysoká, his country home. In a manner similar to Beethoven's “Pastoral” Symphony, the music suggests an idyllic summer's day interrupted by a cloudburst, after which the sun reappears, striking sparkles from the raindrops.

During a rehearsal of the trumpet fanfare in the last movement, conductor Rafael Kubelík declared, “Gentlemen, in Bohemia the trumpets never call to battle – they always call to the dance!” After this opening summons, cellos sound the main theme. Quieter variations on the cello melody feature solo flute and strings, and the symphony ends with an exuberant brassy finish.