



“South of the Border”

Edward C. Harris, conductor
Manuel Romero, guest vocalist

Sunday, May 3, 2009, 3:00 p.m.
McAfee Center
Saratoga, California

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- WILLIAMS Symphonic Dance No. 3 (“Fiesta”)
GUARNIERI Dansa Brasileira
SCHUBERT Ave Maria
GIORDANI Caro Mio Ben
FRANCK Panis Angelicus
featuring Manuel Romero
TEXIDOR Amparito Roca

INTERMISSION

- PADILLA El Relicario
VALENS La Bamba
ROMERO Yo Volaría
featuring Manuel Romero
CODINA Zacatecas
MENDOZA Cielito Lindo
*featuring Manuel Romero, with dancers Carla
Romero, Denise Pham and Jacqueline Lozano*
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ABOUT THE ARTISTS

DR. EDWARD C. HARRIS is in his seventh season as music and artistic director of the San Jose Wind Symphony. After an extensive national search in 2001, Harris was named as only the second conductor in the group's 51-year history. Dr. Harris brings to his position a broad knowledge of both traditional and contemporary wind band literature. Under his direction the San Jose Wind Symphony has gained wide recognition for its diverse, creative and entertaining programs.

Dr. Harris has been director of the School of Music & Dance and the director of bands at San Jose State University since 2000. Born and educated in Santa Monica, Dr. Harris received his bachelor of music degree in music education and master of arts degree in clarinet performance from San Francisco State University. He received his doctor of arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Corporon.

Before joining the San Jose State faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humboldt State University; and at the University of Wisconsin, Platteville. Preceding these appointments he served as director of instrumental music at Sequoia High School in Redwood City from 1971 to 1978. Dr. Harris maintains an active schedule as guest conductor and lecturer throughout the United States. He has guest conducted honor groups and festivals in over eight states and has been selected to conduct both the California Community College All-State Honor Band and the California All-State Honor Band.

MANUEL ROMERO, a Milpitas native, is well on his way to stardom and fame. His current concert, "An Evening with Manuel Romero," sells out all dates and fans leave enchanted by Manuel's voice, as he adapts to a wide range of musical styles, from mariachi and ballads in Spanish to classical and Christian contemporary, as well as pop and romantic songs in English.

In the summer of 2007, Manuel participated as TOP 20 in NBC's television series *America's Got Talent*. He headlined at Shoreline Amphitheatre with Wayne Brady and All 4 One in "Cathedral Fest." In 2006, after Manuel performed impeccable renditions of both the United States' and Mexico's national anthems, he was commended for his exceptional musical talent by President Fox of Mexico and Mayor Villaraigosa of Los Angeles. Not long ago Manuel rocked the house as Richie Valens in the stage production of *Buddy: The Buddy Holly Story*.

Manuel sang for Pope John Paul II during one of his visits to Mexico and has performed at the MGM Grand Hotel in Las Vegas. He has performed with the Silicon Valley Symphony and Diablo Symphony Orchestra and in mariachi festivals throughout the country, as well as on *Despierta America*, *Furia Musical* and *The Jenny Jones Show*. Manuel is a favorite to open sports events by singing the national anthem. The Oakland As, Oakland Raiders, San Francisco Giants, San Francisco 49ers, San Jose Sharks and the Golden State Warriors have all delighted their fans with Manuel as their invited artist. Manuel has received the International Trebby Award for best popular album and song of the year for his self-titled album, *Manuel Romero*. His long-awaited religious

album, *Santa Maria*, brings the album total to four. This new album includes a song that Manuel wrote with the help of his father, adding songwriting, guitar, piano and drums to his list of talents.

A graduate of Valley Christian High School in Dublin, California, Manuel is active in many community service projects and is a volunteer soccer coach for U14 (soccer activities for teens under 14). Manuel is an official team leader for the Easter Seals “Walk with Me” event. He has been selected as a scholarship recipient to participate in both the Rotary International RYLA conference and the prestigious Grammy Camp, which is sponsored by the National Academy of Recording Arts and Sciences. Manuel is attending college, studying music and business. By studying business, he hopes to better manage his singing career.

People en Español wrote, “Manuel is good news for the music industry. He will be the next giant of original Mexican music.”

PROGRAM NOTES

Symphonic Dance No. 3 (“Fiesta”)

Clifton Williams (1923-1976)

James Clifton Williams, Jr., was born in Arkansas and studied piano, mellophone and French horn in school. In 1942 he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. He attended Louisiana State University and the Eastman School of Music. Williams taught at the University of Texas at Austin for seventeen years. He also served as chairman of the department of theory and composition at the University of Miami, where he was influenced by, and became a close friend of, Frederick Fennell.

“Fiesta” was originally one of Williams’ *Five Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relating to San Antonio, Texas. “Fiesta” evokes the excitement and color of the city’s many Mexican celebrations. The modal characteristics, rhythms and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration—street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark yet majestic atmosphere that is filled with the tension of the upcoming events. The tolling of bells in syncopated rhythms herald an approaching festival. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

Dansa Brasileira

Camargo Guarnieri (1907-1993), arranged by Charles Brandebury

Brazilian composer Camargo Guarnieri was registered at birth as Mozart Guarnieri, but when he started his musical career, he decided his first name was too pretentious. He

later adopted his mother's maiden name Camargo as a middle name, and thenceforth signed himself M. Camargo Guarnieri. His brothers were named Verdi and Rossine (a Portuguese spelling of Rossini). Guarnieri studied piano and composition at the São Paulo Conservatório. Some of his compositions received important prizes in the United States in the 1940s, giving Guarnieri the opportunity to conduct them in New York, Boston, Los Angeles and Chicago. He served as conductor of the São Paulo Orchestra and was a member of the Academia Brasileira de Música. He also served as Director of the São Paulo Conservatório, where he taught composition and orchestral conducting. His works include symphonies, concertos, cantatas, two operas, chamber music, many piano pieces and over fifty *canções*. (A *canção* is a Portuguese song form—similar to *chansons* in French, *canzoni* in Italian or *lieder* in German.)

Ave Maria

Franz Schubert (1797-1828), arranged by Paul Erwin

The son of a schoolmaster who had settled in Vienna, Franz Schubert was educated as a chorister of the imperial court chapel and later qualified as a schoolteacher. He spent much of his life in Vienna but never held any position in the musical establishment or attracted the kind of patronage that Beethoven had twenty years earlier. His final years were clouded by illness, and he died in 1828, leaving much music unfinished. His gifts had been most notably expressed in song, but his talent for melody was always evident in his other compositions, as well. Schubert is known for spontaneous, lyrical, charming melodic invention. His melodies include some of the most famous in all Western music and often express tremendous joy, but they can also convey dark mood swings and deep despair.

Ave Maria was composed in about 1825, when Schubert was twenty-eight years old. It was written for voice and piano. The words most commonly used with Schubert's music are not the words that the composer originally set to music. Schubert actually wrote the music for an excerpt from the poem *The Lady of the Lake* by Sir Walter Scott (1771-1832), which was translated into German by Adam Storck. Schubert called his piece *Ellens dritter Gesang* ("Ellen's third song"). In this particular excerpt from the poem the heroine, Ellen, is in hiding and prays to the Virgin Mary. In a letter to his father and step-mother, Schubert wrote "My new songs from Scott's *Lady of the Lake* especially had much success. They also wondered greatly at my piety, which I expressed in a hymn to the Holy Virgin and which, it appears, grips every soul and turns it to devotion."

Panis Angelicus

Cesar Franck (1822-1890)

Cesar Franck was born in Liège, Belgium. His father had ambitions for him to become a concert pianist, and he studied at the conservatoire in Liège before going to the Paris Conservatoire in 1837. Upon leaving in 1842, he briefly returned to Belgium but went back to Paris in 1844 and remained there for the rest of his life. Franck was a fine pianist and made concert tours in his early years, but he made his living at the organ, becoming organist of Sainte-Clotilde in 1858, a position he held for life. From 1872

to his death he was organ professor at the Paris Conservatoire. As an organist he was particularly noted for his skill in improvisation, and it is on the basis of only twelve major organ works that Franck is considered by many the greatest organ composer after J. S. Bach.

Paris Angelicus was written in 1872 for tenor voice, organ, harp, cello and double bass. Music was an act of faith for Franck, and this piece is a reserved religious meditation.

Amparito Roca

Jaime Texidor (1885-1957)

Jaime Texidor Dalmau was a composer, conductor and publisher, who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona, and it is said that he played saxophone in a military band for several years. In 1927 he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the *paso doble* genre, including *Amparito Roca*, which is one of the best known of its kind in the North American band repertoire.

There is some mystery attached to *Amparito Roca*. Although Texidor's name is on this edition, the music may have been written by British bandmaster Reginald Ridewood. Texidor arranged the piece for publication by Musica Moderna in Madrid in 1936, but the original score by Ridewood (under another name) was performed in England before the copyright date. It is believed that Ridewood wrote the music but failed to apply for a copyright, and Texidor rearranged the piece for Spanish bands and reissued it under copyright as his composition. *Amparito Roca* is a thrilling *paso doble* or "double step." This lively style of dance music is in duple meter and is a kind of fast and dramatic march, modeled after the drama of the bull ring.

El Relicario, Paso Doble

José Padilla (1889-1960), transcribed for band by Philip J. Lang

José Padilla was born in Almeria, Spain. He attended the Madrid Conservatory and soon became involved in the production of *zarzuelas*, principally as a conductor. The Spanish *zarzuela* is a form roughly comparable to the comic opera or Broadway musical and is perhaps best identified as a happy marriage of these two popular musical genres. Another of Padilla's most popular songs, "Valencia," was, in fact, adapted from a chorus in one of these *zarzuelas*, "La Bien Amada."

Following his early success in Spain, Padilla traveled to France, where he gained further fame in Paris as a songwriter, composing songs for such internationally renowned artists as Josephine Baker and Maurice Chevalier. The years immediately preceding the Spanish Civil War were spent by Padilla in Italy, but he returned to Spain shortly after the Civil War broke out and remained there until the end of World War II, at which time he returned to Paris, where he premiered a major orchestral work, his "*Portuguese*" *Symphony*.

Padilla wrote several hundred songs and produced some sixty stage works, as well. He eventually returned to Spain, where he died at age 71 in the fall of 1960. His many songs remain perennial favorites with Spanish-speaking people everywhere—not just in his native land.

El Relicario is in the *paso doble* form, a Spanish dance very popular in the 1920s (and since), which is a kind of one-step—even though *paso doble* actually means “two-step”—usually set in 6/8 meter, but also sometimes, as here, in triple meter.

La Bamba

Adapted by Ritchie Valens (1941-1959), arranged by Calvin Custer

Richard Steven Valenzuela was an American singer, songwriter and guitarist. His recording career lasted only eight months. During this time, however, he scored several hits, most notably *La Bamba*, which was originally a Mexican folk song that Valens transformed with a rock rhythm and beat. *La Bamba* became a hit in 1958, making Valens a pioneer of the Spanish-speaking rock-and-roll movement.

On February 3, 1959, on what has become known as “The Day the Music Died,” Valens was killed in a small-plane crash in Iowa, an event that also claimed the lives of fellow musicians Buddy Holly and J.P. “The Big Bopper” Richardson.

Yo Volaría

Manuel Romero

Manuel Romero and his father wrote *Yo Volaría* in memory of Manuel’s grandmother, who passed away when his father was a very young boy. Romero sings: “I would fly like the wind and with the clouds would build a road that would take me to you in heaven.”

Zacatecas Mexican March

Genaro Codina (1852-1901)

Genaro Codina played several instruments as a child and preferred the folk harp. As an adult, he was known for his musical ability, as well as for his talent as a manufacturer of balloons and fireworks, which were in great demand at folk festivals. He was imprisoned in Mexico several times for unknown reasons under the dictatorship of Porfirio Diaz, during which time he played his harp and learned many folk songs.

Zacatecas was the winning entry in a march composition contest in 1891 and has become “Mexico’s second national anthem.”

Cielito Lindo

Quirino Mendoza y Cortés (1859-1957), arranged by Fernandez

Cielito Lindo is a popular traditional song of Mexico, written in 1882. “Cielito Lindo,” translated literally, means “pretty little sky,” but here it is used as a term of endearment, comparable to “sweetheart.”

Program notes are edited by Karen Berry

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