

# GW's LISNER AUDITORIUM

**Fall 2003**

Tickets On Sale Now!

SATURDAY, OCTOBER 4, 8PM

## **Remember Shakti**

John McLaughlin and Zakir Hussain

*"From the mood-setting, dreamily meditative introduction to the vigorously percussive climax, it is the spirit of the music, rather than the details of its performance, that will move and exhilarate."* — LONDON TIMES

Tickets: \$25, \$30, \$35, \$40

THURSDAY, OCTOBER 9, 8PM

## **Sounds of Flamenco**

Carmen Linares & Gerardo Nuñez

*Linares, celebrated throughout the world for her exquisite and elegant vocal style joins one of Spain's most highly revered guitarists, Gerardo Nuñez, for a concert celebrating the sound of flamenco.*

Tickets: \$25, \$30, \$35, \$40

SUNDAY, OCTOBER 26, TIME T.B.A.

## **European Union Chamber Orchestra**

Tickets: Free

FRIDAY, OCTOBER 31, 8PM

ONE NIGHT ONLY!

## **Cesaria Evora**

*"Hers is the beguiling voice of longing, cured by cognac, cigarettes and melancholy."* — THE BOSTON GLOBE.

Tickets: \$25, \$30, \$35, \$40

THURSDAY, NOVEMBER 6, 8PM

## **Sounds of Flamenco**

Enrique Morente

*Arguably the most influential personality on the professional flamenco scene, singer Morente presents a night of traditional flamenco song.*

Tickets: \$25, \$30, \$35, \$40

Tickets: Available at the Lisner Auditorium Box Office, TicketMaster Outlets and PhoneCharge (301) 808-6900, and online at [www.ticketmaster.com](http://www.ticketmaster.com)

GW Students: Limited discount tickets available at the Lisner Box Office

# ¡Viva La Revolución!



**The George Washington  
University Lisner Auditorium**

**presents the debut of the  
Post-Classical Ensemble  
performing the Music of Revueltas**



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Dear Patrons,

**W**elcome to The George Washington University Lisner Auditorium. This evening GW's Lisner Auditorium is proud to present ¡*VIVA LA REVOLUCION!* in partnership with Filmfest DC and the Instituto de México of Washington DC. Many of you have joined us here for Filmfest DC Opening Nights or came to see Lisner's presentation of last year's Audience Award winning documentary film and live performance by the Russian group Bering Strait.

It is a great pleasure to welcome Lila Downs back to Lisner's stage following her acclaimed DC premiere at Lisner Auditorium in fall 2001, as well as to support Angel Gil-Ordóñez in his new venture with the Post-Classical Ensemble.

I wish to acknowledge the Los Angeles Philharmonic for their cooperation in providing information on their successful screening of *REDES* with live film score that took place in L.A. in January of this year.

Most importantly, I wish to thank you, the patrons, whose loyalty and support make Lisner's programming a success. Because of you, we can present unique programming every season — introducing new artists and new programming while continuing successful presentations with established artists.

Sincerely,

Rosanna Ruscetti  
Director  
Lisner Auditorium  
The George Washington University

# The George Washington University Lisner Auditorium

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presents the debut of the **Post-Classical Ensemble**  
performing the music of **Revueltas**

# ¡Viva La Revolución!

*In collaboration with the Washington, D.C. International Film Festival and the Instituto de México*



## Post-Classical Ensemble

Angel Gil-Ordóñez, Music Director  
Joseph Horowitz, Artistic Director

Lila Downs, vocals

Paul Cohen, saxophone, piano, clarinet

Celso Duarte, harp, violin, guitar

Yunior Terry Cabrera, bass, violin, chekere

### PRELUDE AT 7 PM:

Silvestre Revueltas: String Quartet No. 4 (*Música de Feria*) (1932)

(with commentary by Ignacio Durán, Angel Gil-Ordóñez and Joseph Horowitz)

The Sunrise String Quartet

Teri Lazar, violin

Claudia Chudacoff, violin

Osman Kivrak, viola

Marion Baker, cello

### CONCERT AT 8 PM:

“La Sandunga” (Lila Downs)

“La Adelita” (Lila Downs)

“Soy Zapatista del Estado de Morelos” (Lila Downs)

Silvestre Revueltas: *8 x radio* (1933)

“Tiringue, Tsitsiki” (Lila Downs)

“Naíla” by Jesús “Chui” Rasgado (Lila Downs)

Nicolás Guillén: “Sensemayá” (read by Lila Downs)

Silvestre Revueltas: *Sensemayá* (original chamber orchestra version, 1937)

### INTERMISSION

### FILM:

*Redes* (1935) with Silvestre Revueltas' score in live performance (East Coast Premiere)

Directed by Fred Zinnemann and Emilio Gómez Muriel

Cinematography by Paul Strand

# The Post Classical Ensemble and Tonight's Concert

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**H**istorically, “classical music” refers to a musical high culture distinct from popular entertainment. In the United States, the term was influentially employed by the nineteenth century Boston critic John Sullivan Dwight – who disdained Stephen Foster’s “Old Folks at Home” as a “melodic itch.”

In our postmodern times, however, the notion of a pure high culture, transcending the popular, no longer holds – and the meaning and pertinence of “classical music” grows confused. Among our important American composers, Steve Reich, Philip Glass, and John Adams cannot even be called “classical musicians.”

For institutions of performance, “post-classical music” dictates accommodation: new formats, new repertoire. To be sure, orchestras cannot abandon the works they have long served and perpetuated. But, without conscious strategies of renewal, they risk becoming an anachronistic sideshow.

In the 1990s, as Executive Director of the Brooklyn Philharmonic Orchestra at the pathbreaking Brooklyn Academy of Music, I had the opportunity to attempt a new symphonic template. I discovered that juxtaposing concert works with popular and vernacular “sources” could generate programming that was at once fresh, entertaining, and intellectually compelling. This is not a panacea – other orchestras will discover other ways of greeting the twenty-first century – but it is, I am confident, a formula that can be made to work just about anywhere.

One of our BAM festivals, with the magnificent Spanish *cantaora* Carmen Linares, explored the flamenco roots of music by Manuel de Falla, Roberto Gerhard, and Carlos Surinach. “Flamenco” in Brooklyn also included dance and film, chamber and keyboard music, commentary and discussion. It was in planning this event that I met Angel Gil-Ordóñez. Angel had formed a chamber orchestra in Washington, D.C., that he called *musica abierta* (“Open Music”). It creatively explored the music of Spain and Latin America. Some years later, Angel announced that he wanted to expand the mandate of his orchestra. He wanted to use the Brooklyn Flamenco festival as a model. The result is the Post-Classical Ensemble.

The Mexican composer Silvestre Revueltas is a logical beneficiary of our approach. Born in

Santiago Papasquiaro, Durango, in 1899, he studied in Mexico and the United States. In 1937 he toured Spain, where he allied himself with the Republicans. He composed at a feverish pace beginning in 1930. He died young, weakened by alcohol, in Mexico City in 1940. His posthumous reputation has grown steadily in recent decades.

Even compared to his nationalist colleague Carlos Chávez, or to Aaron Copland (who championed Chávez and Revueltas both), he exceptionally embodies fusion with the vernacular. His musical language is a churning kaleidoscope of *mestizaje*, bristling with the grit and energy of Mexican streets, streaming with poetic folklore and song. And Revueltas was a master movie composer. To present Silvestre Revueltas invites presenting music with film, and sampling the stirring *corridos* – including songs of the Mexican Revolution – that saturated his musical intelligence.

Thanks to the support and collaboration of GW’s Lisner Auditorium, we do both. Our guest soloist, Lila Downs, is a leading exponent of Mexican vernacular music. Our film, with live symphonic accompaniment, is *Redes*, a gripping memento of Mexican social protest. Fundamentally, our concert argues for the significance of a composer who, while no longer obscure, remains shamefully neglected. Both Lila Downs and *Redes* are germane to the case for Revueltas.

Future Post-Classical Ensemble topics will include Spanish mysticism (with the participation of the Sephardic singer Flory Jagoda), the “Hungarian” styles of Brahms and Bartok (with the Gáza Band of Budapest), and the “Russian Stravinsky” (with the Pokrovsky Folk Ensemble of Moscow). Pre-concert Preludes with music in live performance, and excursions into poetry, film, and dance, will be regular features of our programming.

We are thrilled to present this inaugural concert of the Post-Classical Ensemble.

Joseph Horowitz  
Artistic Director

## Reflections on Silvestre Revueltas

Working on Spanish repertoire – the music with which I am most familiar – helps me to understand the music of all cultures. Consider the internationally popular Spanish film-maker Pedro Almodóvar. The fact that Almodóvar is so unusual, so local (not just to Spain, but to Madrid), so true to his own vicinity in rendering feeling and experience – this is what makes him so universal. The more I study the composers of my country, the more I am able to appreciate the German or French repertoire – or, in the case of tonight's concert, the music of Mexico.

What attracts me to Silvestre Revueltas, first of all, is that he is so Mexican, so completely local. When you listen to Revueltas, you smell the marketplace and taste the tamales. You are in a cantina – a piano bar — drinking tequila. And you are in a culture saturated with music, with marimbas and mariachis. Music is a continuous component of Mexican life. The young men of Mexico actually still serenade their girl friends – with trumpets, violins, and guitars. In Mexico City, the Plaza de Garibaldi is filled with mariachis all playing at the same time; you go there to hire a band. The tamboras are often out of tune, with clarinets clashing with tubas. This is the sound of Revueltas. It also suggests something common to Ives – the clash of simultaneous bands — or to Mahler's imitations of street musicians. Revueltas' is also the sound of Mexican popular singers like Lila Downs or Chavela Vargas, or of people in the streets and in the parks whose talking is always loud.

Revueltas' writing for chamber ensemble is very original, very surprising. The handling of texture and color is always organic and well-organized. Of course, he was aware of the music of his time and before – Stravinsky's *The Rite of Spring* is a clear influence on the rhythm and ritual of Revueltas' signature composition: *Sensemaya*, which we hear tonight in the original version for chamber orchestra. This piece is based on a poem by Nicolás Guillén: Revueltas sets not only the story, but the rhythms and accents of the words. Like Revueltas, Guillén was a Communist, an intellectual passionate for social justice. And like Revueltas, Guillén was searching for his cultural roots. In Spain, Lorca and de Falla searched for their roots in the gypsy caves of Andalusia. In Cuba, Guillén searched for African and Spanish roots. *Sensemaya* is a spell to

kill a snake: Afro-Cuban black magic. And there is a Cuban flavor to the rhythms of Revueltas' *Sensemaya* – which is why Lila Downs tonight offers a *danzón* from Veracruz: the part of Mexico closest to Cuba.

I very much like to explore a composer's first thoughts – such as the first, chamber version of Falla's *El Amor Brujo*, which I have conducted many times. Of course the composer wants to make things better, more spectacular, and he discovers material that asks to be developed. But, as with *El Amor Brujo*, the original 1937 version of *Sensemaya* is revealingly harsher, more elemental. Instead of the massive orchestra of the later 1938 version, Revueltas uses only three strings – two violins and a double bass – in combination with piccolo, clarinets, bassoon, trumpets, trombone, piano, and percussion. This version, little known and rarely performed (though I have previously conducted it here in Washington, D.C.), was only published in 1978. It is not even printed: the score and parts are in Revueltas' fastidious hand. It is also about 60 measures shorter than the 1938 version. Revueltas' revision adds new counter-melodies; the tempos are slower; he takes more time to introduce the themes and repeats them more often. One can actually say that these two versions of *Sensemaya* are two different pieces.

*Redes*, which we hear tonight in conjunction with the 1935 film, illustrates another facet of Revueltas. The big contrasts – earthy sounds, intimate pathos — are Mahlerian. Typically in Revueltas there is this quality of intimate compassion alongside all that is festive and noisy. You find it even in music as raucous as *8 x radio* – the slow middle section, with its *expressivo* duet for clarinet and trumpet. He was a troubled soul.

Angel Gil-Ordóñez  
Music Director

# Tonight's Songs

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The songs on tonight's concert, sung by Lila Downs, illustrate some of the popular Mexican styles embedded in the idiom of Revueltas. "Soy Zapatista del estado de morelos," "Sandunga," and "La Adelita" are songs of the Mexican Revolution, in which Revueltas was a fervent participant. To introduce *Sensemaya*, we hear two additional songs. Like Nicolás Guillén's poem and Revueltas' setting, "Naila" contains Cuban ingredients. "Tirineni Tsitsiki" is a song native to the Michoacán region, whose indigenous music specially stirred Revueltas.

## "SOY ZAPATISTA DEL ESTADO DE MORELOS" (I'M A ZAPATISTA FROM THE STATE OF MORELOS)

*Emiliano Zapata was born in 1879 and was assassinated in 1919. He led the agrarian struggle in his native state of Morelos. The revolutionary motto, "Land is owned by those who work it" is attributed to him.*

Soy Zapatista del estado de Morelos  
Porque proclamo el plan de Ayala y de San Luis  
Si no le cumplen lo que al pueblo le ofrecieron  
Sobre las armas los hemos de hacer cumplir

I'M A ZAPATISTA FROM THE STATE OF MORELOS  
I PROCLAIM THE "PLAN DE AYALA" AND  
"PLAN DE SAN LUIS"  
IF THEY DON'T DELIVER WHAT THEY PROMISED  
THE PEOPLE  
WE'LL FORCE THEM TO DELIVER THROUGH ARMS

Para que aprendan que al pueblo nunca se  
engaña  
Ni se trata con enérgica crueldad  
Si somos hijos no entenados de la patria  
Los herederos de la paz y libertad

SO THEY WILL LEARN NOT TO DECEIVE THE PEOPLE  
NOR TREAT THEM WITH SUCH CRUELTY  
WE'RE THE SONS AND DAUGHTERS, NOT THE STEP-  
CHILDREN OF THE HOMELAND  
THE HEIRS OF PEACE AND LIBERTY

Sublime general patriota guerrillero  
Que peleó con gran lealtad  
por defender su patrio suelo

SUBLIME GENERAL PATRIOT FIGHTER  
WHO FOUGHT WITH GREAT LOYALTY  
TO DEFEND HIS HOME SOIL

Espero que ha de triunfar  
Por gracia del ser supremo  
Pa' poder estar en paz en el estado de Morelos

I HOPE HE TRIUMPHS  
BY THE GRACE OF THE SUPREME BEING  
SO WE CAN BE IN PEACE IN THE STATE OF MORELOS

## "LA SANDUNGA"

*According to legend, "La Sandunga" is the painful song of a Zapotec woman who sings to her dead mother. As a musical genre, the "Sandunga" has its roots in the "Jota" of Navarra and Leon, Spain. The "Sandunga" later married indigenous and Mestizo ritual elements with the European waltz, giving birth to a Mexican waltz form.*

Ay Sandunga Sandunga mamá por Dios  
Sandunga no seas ingrata  
Mamá de mi corazon

AY SANDUNGA, SANDUNGA MOTHER, OH GOD  
SANDUNGA DON'T BE UNGRATEFUL  
MOTHER OF MY HEART

Antenoche fui a tu casa  
Tres golpes le di al candado  
Tú no sirves para amores  
Tienes el sueño pesado

THE NIGHT BEFORE LAST I WENT TO YOUR HOUSE  
I BANGED ON THE LOCK THREE TIMES  
YOU'RE NO GOOD FOR LOVE  
YOU HAVE THE HEAVY SLEEP

---

Me ofreciste acompañarme  
Desde la iglesia a mi choza  
Pero como no llegabas  
Tuve que venirme sola

YOU OFFERED TO ACCOMPANY ME  
FROM THE CHURCH TO MY HUT  
BUT SINCE YOU DID NOT ARRIVE  
I HAD TO GO ALONE

A orillas del Papaloapan  
Me estaba bañando ayer  
Pasaste por las orillas  
Y no me quisiste ver

AT THE SHORE OF THE PAPALOPAN RIVER  
I WAS BATHING YESTERDAY  
YOU WALKED BY THE SHORE  
AND DID NOT WANT TO SEE ME

### “LA ADELITA”

*This is one of various versions of a song from the Mexican revolution that narrates the story of Adelita. Adelita was a revolutionary fighter admired not only for her beauty but also for her bravery.*

En lo alto de una abrupta serranía  
Acampado se encontraba un regimiento  
Y una moza que valiente lo seguía  
Locamente enamorada del sargento

HIGH ABOVE IN THE DEEP MOUNTAINS  
THERE WAS A MILITARY REGIMENT CAMPING  
AND A MAID THAT BRAVELY FOLLOWED HIM  
MADLY IN LOVE WITH THE SERGEANT

Popular entre la tropa era Adelita  
La mujer que el sargento idolatraba  
Porque a más de ser valiente era bonita  
Que hasta el mismo coronel la respetaba

AMONG THE TROOPS ADELITA WAS POPULAR  
THE WOMAN WHOM THE SERGEANT IDOLIZED  
AND BESIDES BEING BRAVE SHE WAS SO BEAUTIFUL  
THAT EVEN THE COLONEL RESPECTED HER

Y se oía que decía, aquel que tanto la quería  
Que si Adelita quisiera ser mi novia  
Que si Adelita fuera mi mujer  
Le compraría un vestido de seda  
Para llevarla a bailar al cuartel

AND IT WAS HEARD, THAT HE WHO LOVED HER  
SO MUCH, SAID  
“IF ADELITA WOULD WANT TO BE MY BRIDE  
IF ADELITA WERE MY WIFE  
I WOULD BUY HER A SILK DRESS  
AND TAKE HER TO DANCE AT THE QUARTERS.”

Una noche que la escolta regresaba  
Conduciendo entre sus filas al sargento  
Y la voz de una mujer que sollozaba  
Su plegaria se escuchó en el campamento

ONE NIGHT WHEN THE ESCORT WAS RETURNING  
CARRYING THE SERGEANT IN ITS RANKS  
THE VOICE OF A WOMAN THAT WAS SOBBING  
HER PRAYER WAS HEARD IN THE CAMP

Al oírle el sargento temeroso  
De perder para siempre su adorada  
Ocultando su emoción bajo el embozo  
A su amada le cantó de esta manera

UPON HEARING HER THE FEARFUL SERGEANT  
AFRAID TO LOSE FOREVER HIS ADORED ONE  
HIDING HIS EMOTIONS UNDER A MASK  
SANG TO HIS BELOVED LIKE THIS...

Y si acaso yo muero en campaña  
Y mi cadáver lo van a sepultar  
Adelita por Dios te lo ruego  
Que con tus ojos me vayas a llorar

“IF I HAPPEN TO DIE WHILE IN MILITARY CAMPAIGN  
AND THEY DECIDE TO BURY MY BODY  
BY GOD, ADELITA, I BEG OF YOU  
THAT YOU CRY TO ME WITH YOUR OWN EYES”

---

Y después que terminó la cruel batalla  
Y la tropa regresó a su campamento,  
Por las bajas que causara la metralla  
Muy diezmado regresaba el regimiento

AND AFTER THE CRUEL BATTLE ENDED  
AND THE TROOPS RETURNED TO THEIR CAMP  
DUE TO THE CASUALTIES CAUSED BY THE GUNS  
THE MILITARY REGIMENT RETURNED WELL  
DECIMATED

Recordando aquel sargento sus quereres,  
Los soldados que volvían de la guerra  
Ofreciéndoles su amor a las mujeres  
Entonaban este himno de la guerra:

WHILE THE SERGEANT WAS REMEMBERING HIS LOVES  
THE SOLDIERS WERE RETURNING FROM THE WAR  
OFFERING THEIR LOVE TO THE WOMEN  
CHANTING THIS WAR ANTHEM:

Y si Adelita se fuera con otro  
La seguiría por tierra y por mar  
Si por mar en un buque de guerra  
Si por tierra en un tren militar

IF ADELITA WERE TO LEAVE ME FOR ANOTHER MAN  
I WOULD FOLLOW HER THROUGH LAND AND SEA  
IF BY SEA ON A WAR SHIP  
IF BY LAND ON A MILITARY TRAIN

“NAILA”

by Jesús “Chuy” Rasgado

*Jesus “Chuy” Rasgado is a well-known composer from Ixtaltepec, a small town in Oaxaca. He founded and directed brass bands in the indigenous Zapotec and Mixe regions of Oaxaca. This song evokes the “ritmo de hamaca” (hammock rhythm), influenced by the Habanera, a Cuban genre influenced in turn by French “contredanse” brought to Cuba by French refugees.*

En una noche de luna,  
Naila lloraba ante mí  
Ella me hablaba con ternura  
Puso en mis labios su dulzura

IN A NIGHT WITH MOONLIGHT  
NAILA WAS CRYING BEFORE ME  
SHE SPOKE TO ME WITH TENDERNESS  
SHE PUT IN MY LIPS HER SWEETNESS

Yo le decía por qué lloraba  
Y ella me contestó así  
Ya me embriagué con otro hombre  
Ya no soy Naila para tí

I ASKED HER WHY SHE WAS CRYING  
AND SHE ANSWERED LIKE THIS:  
I AM DRUNK WITH ANOTHER MAN  
I AM NO LONGER NAILA FOR YOU

Naila, di por qué me abandonas  
Tonta, si bien sabes que te quiero  
Vuelve a mí ya no busques otros senderos  
Te perdono porque sin tu amor  
Se me parte el corazón

NAILA, TELL ME WHY YOU ABANDONED ME  
SILLY, DON'T YOU KNOW I LOVE YOU  
COME BACK TO ME AND DON'T LOOK FOR OTHER  
PATHWAYS  
I FORGIVE YOU BECAUSE WITHOUT YOUR LOVE  
MY HEART IS BROKEN

“TIRINENI TSITSIKI”

*This song, in the Purépecha language, is a Pirekua, a traditional vocal form from the state of Michoacán in México. It describes a beautiful love.*

Tirineni tsitsiki será muy cierto  
Que tú eres naturalita  
Nochka jucha p'orhepechesika male  
Jucha no kuatantaka tirineni tsitsiki  
Ikarani ia.

Tsipini tsipini male  
Janikua sapichuni erontani ia  
Nochka jucha p'orhepechesika male  
Jucha no kuatantaka tirineni tsitsiki  
ikarani ia

# Tonight's Poetry

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## SENSEMAYÁ

*(canto para matar a una serpiente)*

*por Nicolás Guillén*

¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!  
La culebra tiene los ojos de vidrio;  
la culebra viene y se enreda en un palo;  
con sus ojos de vidrio, en un palo;  
con sus ojos do vidrio.  
La culebra camina sin patas;  
la culebra se esconde en la yerba;  
caminando se esconde en la yerba,  
caminando sin patas.  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!  
¡Mayombe-bombe-mayombé!

Tú le das con el hacha, y se muere:  
¡dale ya!  
¡No le des con el pie, que te muerde,  
no le des con el pie, que se va!  
Sensemayá, la culebra,  
sensemayá,  
Sensemayá, con sus ojos,  
sensemayá.  
Sensemayá, con su lengua,  
sensemayá.  
Sensemayá, con su boca,  
sensemayá . . .  
¡La culebra muerta no puede comer;  
la culebra muerta no puede silbar;  
no puede caminar,  
no puede correr!  
¡La culebra muerta no puede mirar;  
la culebra muerta no puede beber;  
no puede respirar,  
no puede morder!  
¡Mayombe-bombe-mayombé!  
Sensemayá, la culebra . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, no se mueve . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, la culebra . . .  
¡Mayombe-bombe-mayombé!  
Sensemayá, se murió!

## SENSEMAYÁ

*(Chant to kill a snake)*

*by Nicolás Guillén*

¡MAYOMBE-BOMBE-MAYOMBÉ!  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
THE SNAKE HAS EYES OF GLASS;  
THE SNAKE COILS ON A STICK;  
WITH HIS EYES OF GLASS ON A STICK,  
WITH HIS EYES OF GLASS.  
THE SNAKE CAN MOVE WITHOUT FEET;  
THE SNAKE CAN HIDE IN THE GRASS;  
CRAWLING HE HIDES IN THE GRASS,  
MOVING WITHOUT FEET.  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
HIT HIM WITH AN AX AND HE DIES;  
HIT HIM! GO ON, HIT HIM!  
DON'T HIT HIM WITH YOUR FOOT OR HE'LL BITE;  
DON'T HIT HIM WITH YOUR FOOT, OR HE'LL GET AWAY.  
SENSEMAYÁ, THE SNAKE,  
SENSEMAYÁ.  
SENSEMAYÁ, WITH HIS EYES,  
SENSEMAYÁ.  
SENSEMAYÁ, WITH HIS TONGUE,  
SENSEMAYÁ.  
SENSEMAYÁ, WITH HIS MOUTH,  
SENSEMAYÁ.  
THE DEAD SNAKE CANNOT EAT;  
THE DEAD SNAKE CANNOT HISS;  
HE CANNOT MOVE,  
HE CANNOT RUN!  
THE DEAD SNAKE CANNOT LOOK;  
THE DEAD SNAKE CANNOT DRINK;  
HE CANNOT BREATHE,  
HE CANNOT BITE.  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
SENSEMAYÁ, THE SNAKE . . .  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
SENSEMAYÁ, DOES NOT MOVE . . .  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
SENSEMAYÁ, THE SNAKE . . .  
¡MAYOMBE-BOMBE-MAYOMBÉ!  
SENSEMAYÁ, HE DIED!

## Notes on *Redes*

The first major composer to write for film was Camille Saint-Saens, who supplied music for *L'Assassinat du Duc de Guise* in 1908. In later decades, Copland in the United States, Walton in Great Britain, Prokofiev and Shostakovich in the Soviet Union were important composers who also importantly composed for film. Silvestre Revueltas belongs in this select company.

*Redes* (1935) was the first of 10 Mexican films Revueltas scored. It was co-directed by Emilio Gómez Muriel and an Austrian émigré: Fred Zinnemann, later the Hollywood director of *High Noon*, *From Here to Eternity*, and *A Man for all Seasons*. The cinematographer was an American: Paul Strand, called by Susan Sontag “the biggest, widest, most commanding talent in the history of American photography.”

“*Redes*” refers to fishing nets. (In the United States the film was released as *The Wave*.) The story of this 60-minute film is of poor fishermen victimized by monopoly control of their market. It argues for organized resistance as a necessary means of political reform.

*Redes* has a tangled background. Strand had come to Mexico in 1933, attracted by the revolutionary government and its reformist program. Like Copland the year before, he had been invited by the composer Carlos Chávez. With Chávez, Strand conceived what became *Redes* and engaged Zinnemann. But in 1934 a new government (under Lázaro Cárdenas) came to power. Chávez was replaced as Director of Fine Arts by Antonio Castro Leal. Leal reassigned the music of the proposed film to Revueltas.

This bumpy history may partly account for other discontinuities. *Redes* sits uneasily between two genres: fiction film and documentary. Most of the actors are non-professionals. Long stretches eschew dialogue. Curiously, the spoken word is almost never backscored – the music speaks when the actors don’t, and vice versa. And yet the contributions of Strand and Revueltas are indelible – and indelibly conjoined.

Visually, *Redes* is a poem of stark light and shadow, of clouds and sea, palm fronds and thatched huts, with Strand’s camera often tipped toward the abstract sky. Metaphor abounds: a rope is likened to a fisherman’s muscled arm. Pregnant, polyvalent, the imagery invites interpretation equally poetic: music. For a child’s

funeral, Revueltas furnishes more than a dirge: his throbbing elegy combines with Strand’s poised, hypersensitive camera to fashion a transcendent tableau. The recurrent visual motif of nets that catch fish subliminally suggests the confinement of men: a metaphor underlined by the musical motif of massive tolling brass. At every turn, Strand and Revueltas elevate the film’s simple tale to an epic human drama. The poet Octavio Paz pertinently paid tribute to Revueltas as follows:

All his music seems preceded by something that is not [simply] joy and exhilaration, as some believe, or satire and irony, as others believe. That element, better and more pure, . . . is his deep-felt but also joyful concern for man, animal and things. It is the profound empathy with his surroundings which makes the works of this man, so naked, so defenseless, so hurt by the heavens and the people, more significant than those of many of his contemporaries. His music occupies a place in our hearts above that of the grandiose Mexican murals, that seem to know all except pity. Neither the paintings of Orozco, or Siqueiros, or Diego [Rivera] contain sympathy, joy, or compassion.

*Redes* was first screened with live musical accompaniment in Mexico City, and subsequently given in this fashion by the Santa Barbara Symphony and the Los Angeles Philharmonic. Tonight’s performance is the East Coast premiere. Like similar presentations of *The Plow that Broke the Plains* (1936) and *The City* (1939), with music by Virgil Thomson and Aaron Copland, respectively, a coarse 1930s soundtrack is as transformed as a painting restored from centuries of grime. The influence of *Redes* on these two classic American documentaries (likewise products of the politics of the thirties) is ponderable: Strand was a cinematographer for *The Plow*, and Copland was a known admirer of Revueltas. In a 1937 article for *The New York Times*, he hailed its American premiere as follows:

Revueltas is the type of inspired composer in the sense that Schubert was the inspired composer. That is to say, his music is a spontaneous outpouring, a strong expression of his inner emotions.



STILL FROM *Redes*. PAUL STRAND, CINEMATOGRAPHER

There is nothing premeditated . . . about him. When seized with the creative urge, he has been known to spend days on end without food or sleep until the piece was finished. He writes his music at a table in the manner of the older musicians, and quite unlike the musical procedure of the modern composer, who, because he uses complex harmonics and rhythms, is as a rule forced to seek the help of the piano. I mention this as an instance of Revueltas's extraordinary musicality and naturalness. His music is above all vibrant and colorful. . . The score that Revueltas has written for [*Redes*] has very many of the qualities characteristic of Revueltas's art. . . .

The need for musical accompaniments by serious composers is gradually becoming evident even to Hollywood. The Mexican Government, choosing Revueltas to supply the music for [*Redes*], is very much like the U.S.S. R. asking Shostakovich to supply sound for its best pictures.

*The Plow that Broke the Plains* and *The City*, documentaries with narration but no dialogue, are purer and more finished films than *Redes*. And (whether fortuitously or consciously) their ingenious scores, with lean "black and white" timbre and sonority, are better suited to 1930s monaural reproduction than are the sonic heights and emotional depths of the *Redes* soundtrack. Its music vividly "restored," *Redes* will for many viewers doubtless surpass in impact its more famous North American progeny.

Joseph Horowitz



## Lila Downs

**L**ila Downs grew up in the Sierra Madre mountains of southern Mexico, in the state of Oaxaca, and also in Minnesota. Her father was a Scottish-American cinematographer/painter who came to Mexico to make documentary and there met Lila's future mother, a Mixtec-Indian woman who sang in Mexico city. Lila started singing mariachi songs when she was 8. When she turned 14, she started voice lessons in Los Angeles, then studied voice in Oaxaca and at the University of Minnesota. She was working at her mother's car parts store, in Tlaxiaco, Oaxaca, when she returned to music and toured with the Cadetes de Yodoyuxi, a "tambora" band, and La Trova Serrana, a Oaxaca group that sang about their Zapotec community and values.

Lila Downs began singing in clubs in Oaxaca and Philadelphia alongside Paul Cohen. They collaborated on songs that would slowly mature into their most recent recordings. This musical process began taking form during the soothing and warm Oaxacan nights at a bar called "El Sol y La Luna." Lila and her band now tour Mexico, South America, the United States and Europe. She presently lives in Coyoacan and collaborates with musicians from Mexico, Canada, Cuba, Peru, Argentina and Paraguay. She performs her own compositions and also taps into the vast reservoir of native meso-American music, singing in such Indian languages of Mexico as Mixtec, Zapotec, Maya and Nahuatl.

Lila Downs recently starred and performed in the award-winning film *Frida*. "Burn It Blue," a duet (lyrics by Julie Taymor, music by Elliot Goldenthal) by Ms. Downs and Caetano Veloso, was nominated for an Academy Award for Best Song.

## Paul Cohen

**A** native of New Jersey, Paul Cohen studied psychology and fine arts at Haverford College before attending Ringling Brothers' Clown College and embarking on a career as a juggler and circus clown. He began playing the saxophone while performing in a French circus and migrated to Mexico to continue his self-taught musical studies. He has participated in all of Lila Downs' recordings as arranger and performer, and has also recorded a CD, *New Minor Dream*, with many of his own compositions on tenor saxophone.

## Celso Duarte

**C**elso Duarte began his studies of harp and Latin American music with his father, the renowned Paraguayan harpist Celos Duarte Gonzalez, with whom he subsequently toured from the age of 10. He recorded his first album two years later. In 1996 he accompanied Placido Domingo at the Acapulco festival. He performed his first solo recital in Tokyo in 1998. He regularly takes part in international harp festivals and has toured extensively both as a solo performer and accompanist. He first joined Lila Downs in 1998.

## Yunior Terry Cabrera

**B**orn to one of Cuba's most gifted musical families, Yunior Terry Cabrera grew up surrounded by the music of the Afro-Cuban religious traditions. He learned to play the chekere from his father, Don Pancho, the undisputed master of this instruments. He graduated from Havana's National School of Art with a double major in violin and bass, and played violin with the Cuban National Symphony and bass with folkloric and Latin jazz groups. He came to the United States to attend the California Institute of the Arts in Los Angeles, graduating with honors in 2002.

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## Angel Gil-Ordóñez

**A**ngel Gil-Ordóñez has attained an outstanding reputation among Spain's new generation of conductors. Mr. Gil-Ordóñez carries on the tradition of his renowned teacher and mentor, Sergiu Celibidache. The Washington Post has praised his conducting as "mesmerizing" and "as colorfully textured as a fauvist painting", and the Italian newspaper *Messaggero Veneto* celebrated the "richness of colors, atmospheres and rhythms" of his interpretations.

Former Associate Conductor of the National Symphony Orchestra of Spain, Gil-Ordóñez has conducted symphonic music, opera and ballet to critical acclaim throughout Europe, the United States and Latin America. Highlights of his performances include conducting at the Schleswig-Holstein Musik Festival and the II Munich Biennial in Germany, the Giuseppe Verdi Opera Theatre in Trieste, Italy, the Teatro Lírico Nacional in Madrid and the Bellas Artes National Theatre in Mexico City. In the United States he has appeared at New York's Carnegie Hall and Merkin Concert Hall, as well as at the Opera Colorado in Denver.

Mr. Gil-Ordóñez has been invited to conduct the Munich Philharmonic Orchestra in Germany, the Solistes de Berne in Switzerland, the American Composers Orchestra and the Perspectives Ensemble in New York, as well as the Hartford Symphony Orchestra in Connecticut and the Pacific Symphony in California. The summer of 2000 he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*.

A specialist in the Spanish repertoire, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers with the Radio and Television Symphony Orchestra of Spain, the Madrid Symphony Orchestra, the Galicia Symphony Orchestra and the Camara XXI chamber orchestra.

Born in Madrid, Angel Gil-Ordóñez is a most outstanding heir to legendary Maestro Sergiu Celibidache, with whom he worked closely for more than six years in Germany. He also studied with Pierre Boulez and Iannis Xenakis in France.

Currently Music Director of the Post-Classical Ensemble in Washington DC, Mr. Gil-Ordóñez also holds the positions of Director of Orchestral Studies at Wesleyan University in Connecticut and Music Director of the Wesleyan Ensemble of the Americas.

## Joseph Horowitz

**J**oseph Horowitz has long been a pioneer in classical music programming, beginning with his tenure as Artistic Advisor for the annual Schubertiade at the 92nd Street Y. As Executive Director of the Brooklyn Philharmonic Orchestra, resident orchestra of the Brooklyn Academy of Music, he received national attention for "The Russian Stravinsky," "American Transcendentalists," "Flamenco," and other festivals exploring the folk roots of concert works. Now an artistic advisor to various American orchestras, he has created more than two dozen interdisciplinary music festivals since 1985. As Festival Consultant and Humanities Coordinator of the New Jersey Symphony Orchestra, he most recently curated "American Roots," a three-week festival of American music from before 1920. As Artistic Advisor to the Pacific Symphony Orchestra (Orange County, California), he helps to create an annual American music festival.

Called "our nation's leading scholar of the symphony orchestra" by Charles Olton, President of the American Symphony Orchestra League, Mr. Horowitz is also the award-winning author of five books dealing with the institutional history of classical music in the United States. As Project Director of an NEH National Education Project, he is most recently the author of a book for young readers on Dvorak in America (due April 2003). *His Classical Music in the United States: A History*, supported by fellowships from the Guggenheim and Columbia University, will be published in 2004.

A former *New York Times* music critic, Mr. Horowitz writes regularly for the Sunday *New York Times* and for the *Times Literary Supplement* (UK) and contributes frequently to scholarly journals. He lectures widely in the United States and abroad.

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