



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 20, 2022 at 2:00 P.M.
Bowie Center for the Performing Arts
Bowie, Maryland
First Lieutenant Darren Y. Lin, conducting

Songs from Around the World

Bright Sheng (b. 1955)
transcribed by Bright Sheng and Peng Chen

Shanghai Overture for Symphonic Band (2007)

Heitor Villa-Lobos (1887–1959)

Concerto Grosso for Woodwind Quartet and Wind Orchestra

Allegro non troppo
Allegretto scherzando
Andante

MGySgt Betsy Hill, flute
GySgt Trevor Mowry, oboe
GySgt Shannon Kiewitt, clarinet
SSgt Matthew Gregoire, bassoon

Gustav Holst (1874–1934)
edited by Colin Matthews

Suite in F for Military Band, Opus 28, No. 2

March
Song without Words, “I’ll love my love”
Song of the Blacksmith
Fantasia on the “Dargason”

INTERMISSION

John Philip Sousa* (1854–1932)

The Chantyman’s March

Nicolai Rimsky-Korsakov (1844–1908)
transcribed by Mark Hindsley

Capriccio espagnol, Opus 34

Alborada
Variazioni
Alborada
Scena e Canto Gitano
Fandango Asturiano

Antonio Salieri (1750–1825)
transcribed by Donald Patterson*

“E voi da buon marito...Non vo già’ che vi suonino” from *La cifra*
MSgt Sara Sheffield, mezzo-soprano

Arturo Márquez (b. 1950)
transcribed by Oliver Nickel

Danzón No. 2

*Member, U.S. Marine Band

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PROGRAM NOTES

Shanghai Overture for Symphonic Band (2007)

Bright Sheng (b. 1955)

transcribed by Bright Sheng and Peng Chen

One of music's most beautiful qualities is the unique way it brings people together and functions as a bridge between cultures, often helping to create common experiences among people who seem to have little in common. The music of world-renowned composer Bright Sheng often provides such a cultural bridge. The MacArthur Foundation has called him "an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries."

Born in Shanghai to a musical family, Sheng began studying piano with his mother at age four, and as a young adult spent many of his formative years studying the folk music of Qinghai Province (bordering Tibet), where he lived for seven years during China's Cultural Revolution. Upon the reopening of Chinese universities in 1978, he began his formal training as one of the first students to be admitted to the Shanghai Conservatory of Music. He later moved to New York City where he earned higher degrees from CUNY Queens College and Columbia University. The 1985 Tanglewood Music Festival (Lenox, Massachusetts) proved to be an especially fortuitous experience for Sheng, as it marked his first introduction to Leonard Bernstein, who became a mentor and collaborator until Bernstein's passing in 1990.

Notable among Sheng's many career highlights has been a special commission from the White House to create a work for the state dinner in honor of Chinese Premier Zhu Rongji in 1999. *Three Songs for Pipa and Cello* was performed at the event by Wu Man and Yo-Yo Ma. One of his recent achievements is the widely acclaimed 2016 première by the San Francisco Opera of his opera in two acts, *Dream of the Red Chamber*. His works have been performed by many prestigious ensembles, including the New York Philharmonic, Royal Concertgebouw Orchestra, and the China National Symphony Orchestra. The composer offered the following notes regarding his work, Shanghai Overture:

Shanghai Overture was originally written for orchestra, a commission by my alma mater, the Shanghai Conservatory of Music, in celebration of its eightieth anniversary. It was premièred on November 27, 2007, by the Youth Symphony Orchestra of the Shanghai Conservatory of Music, conducted by Muhai Tang.

In Western music, the term neo-Classical primarily refers to a movement in music composition prevalent in the 1920s and 1930s. While the main aesthetics of the style emphasizes textural clarity, light orchestration, and formal balance, some of the compositions were directly linked to specific composers from earlier periods. The most well-known composer of the movement was Igor Stravinsky, in a number of works, including a neo-Bachian piano concerto, a neo-Pergolesian suite (*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*).

I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music. Although my approach is somewhat different from

Stravinsky, I took the opportunity to explore the idea when I was asked to write a short composition for the Shanghai Conservatory of Music.

Shanghai Overture is inspired by two well-known traditional Chinese works: *General's Degree* and *Purple Bamboo*. Whereas both came from the same region near Shanghai, they differ vastly in character and color, one is grand and powerful while the other is light and elegant.

Shanghai Overture for Symphonic Band is dedicated to the Symphony Band at University of Michigan, Michael Haithcock, conductor, where I have been teaching since 1995. This version was commissioned by the Linda and Maurice Binkow Philanthropic Fund.

Concerto Grosso for Woodwind Quartet and Wind Orchestra (1959)

Heitor Villa-Lobos (1887–1959)

Heitor Villa-Lobos is widely regarded as one of the most significant Brazilian composers of the twentieth century, and was the first to successfully fuse contemporary European music with the native folk music of Brazil, creating a compelling sound that was at once progressive and rooted in tradition. Villa-Lobos's early music education was provided by his father who introduced him to opera and taught him to play the cello. Although his father was strictly focused on classical music studies, Villa-Lobos eventually became enamored with the popular folk music styles surrounding him, and secretly taught himself to play guitar, which was disfavored by his father and more broadly by civil society.

As a composer, Villa-Lobos was largely self-taught, and rebelled against preconceived musical forms. Rather, he preferred to work freely and spontaneously, often remarking that creating music was for him a "biological necessity." As a result, many of his works have an almost improvisational feel, a characteristic that is a reflection of the exuberant and eclectic qualities of the Brazilian music that had such a profound impact on him.

The Concerto Grosso for Woodwind Quartet and Wind Orchestra is one of two original pieces composed for Robert Boudreau and the American Wind Symphony between 1957 and 1959. Villa-Lobos was among the first composers Boudreau commissioned to write for his new ensemble, and his collaboration with the Brazilian master came just in time. Shortly after the première of the Concerto Grosso in Pittsburgh in July of 1959, the ailing Villa-Lobos returned to Rio de Janeiro and died only a few months later. Upon the request of Boudreau, this slightly modified arrangement was prepared by Bruce J. Taub in 1991, and employs a significantly smaller ensemble in an effort to make the piece more accessible and widely performed.

The first movement, *Allegro non troppo*, begins boldly with a four-bar introduction and immediately establishes a sense of rhythmic forward motion with a galloping accompaniment in the low brass, as well as a dense counterpoint between the winds and upper brass. While the entrance of the solo clarinet establishes the woodwind quartet as a distinct voice, Villa-Lobos uses doublings within the ensemble which serve to occasionally blur the line between solo and accompaniment, creating a rich tapestry of sound. The first movement features a late cadenza, in this case shared amongst the woodwind quartet, and concludes with a short and soft unison chord. The second movement is more playful, and Villa-Lobos makes use of triple meter in order to create a dance-like feel, which is occasionally subverted by his use of note groupings implying duple meter, otherwise known as the hemiola effect. The movement is in ABA form with a brief coda, and features a more lyrical middle section. The final movement, *Andante*, could function

as a standalone work, as it is longer than both of its predecessors combined, and is essentially a two-in-one movement with a quick transition connecting the Andante and Molto allegro sections. The Andante is in ABA form and begins with a bright ascending theme in a major tonality, featuring Villa-Lobos's signature use of extended upper-structure arpeggios. This moves into a mercurial B section in which the composer utilizes more open harmonic structures, at first hinting at and then finally landing on a minor tonality before revisiting the opening theme. The Molto allegro is a spirited fugato in which Villa-Lobos displays a mastery of counterpoint reminiscent of Johann Sebastian Bach, as well as a use of perfect-fourths in the melody which might reveal the late influence of one of his contemporaries, Paul Hindemith. The movement reaches its climax before moving unexpectedly into another late cadenza initiated by the solo bassoon. Much like the first movement, the cadenza signals the end of the work and is punctuated by a final *fortissimo* unison chord.

Master Gunnery Sergeant Betsy Hill, flute

Flutist Master Gunnery Sergeant Betsy Hill joined "The President's Own" United States Marine Band in August 1992. She was named co-principal flute in 2001, section leader and section commander in 2009, and served as principal from 2009 to 2020.

Master Gunnery Sgt. Hill began her musical instruction at age 11. After graduating from Jefferson High School in Shenandoah Junction, West Virginia, in 1983, she earned a bachelor's degree in music from the University of Maryland-Baltimore County in 1987 where she studied with Gail Cameron Schuring. She earned a master's degree in music at Florida State University in 1989 in Tallahassee where she studied with Charles Delaney.

Prior to joining "The President's Own," she was a member of the Mexico City Philharmonic. She was also an instructor at Frederick Community College in Maryland.

Gunnery Sergeant Trevor Mowry, oboe

Co-principal oboe Gunnery Sergeant Trevor Mowry joined "The President's Own" United States Marine Band in June 2012. He began his musical training on piano at age five and oboe at age nine. Upon graduating from Glenbard West High School in Glen Ellyn, Illinois in 2007, he attended the Eastman School of Music of the University of Rochester in New York where he studied with Richard Killmer and earned a bachelor's degree in music in 2011. Gunnery Sgt. Mowry pursued graduate studies with Robert Atherholt at Rice University in Houston. He performed Jean Françaix's *L'Horloge de Flore* (Flower Clock) with the Marine Chamber Orchestra in 2015, and he has given master classes at the University of Northern Colorado in Greeley, Georgia State University in Atlanta, and the University of Florida in Gainesville. Prior to joining "The President's Own," Gunnery Sgt. Mowry was guest principal oboe with the Houston Grand Opera, principal oboe with the Wheaton Municipal Band in Illinois, and a freelance musician. In 2010, he won the Eastman School of Music's annual Concerto Competition.

Gunnery Sergeant Shannon Kiewitt, clarinet

Clarinetist Gunnery Sergeant Shannon Kiewitt joined “The President’s Own” United States Marine Band in January 2011. She was appointed to the bass clarinet section in March 2017.

Gunnery Sgt. Kiewitt began her musical training on clarinet at age 10. After graduating from Gatlinburg-Pittman High School in Gatlinburg, Tennessee in 1995, she attended Indiana University in Bloomington, where she earned a bachelor’s degree in music performance in 1999 and a master’s degree in music performance in 2001. Her instructors include Howard Klug and Alfred Prinz of Indiana University.

Prior to joining “The President’s Own,” Gunnery Sgt. Kiewitt was a member of the United States Army Field Band in Fort Meade, Maryland, and the U.S. Army Training and Doctrine Command Band in Fort Monroe, Virginia. She also performed at the 1999 Belgian Clarinet Academy in Ostend, Belgium, attended the International Orchestra Institute Attergau in Upper Austria in 2000 and was a semi-finalist in the International Clarinet Association Young Artist Competition in 2003.

Staff Sergeant Matthew Gregoire, bassoon

Bassoonist Staff Sergeant Matthew Gregoire joined “The President’s Own” United States Marine Band in May 2020.

Staff Sgt. Gregoire began his musical training at age 9 on flute and began playing bassoon at age 13. After graduating from Dover Senior High School in 2011, he attended the Eastman School of Music where he studied with John Hunt and earned a bachelor’s degree in bassoon performance in 2015. In 2017 he received his master’s from the Yale School of Music, where he studied under Frank Morelli.

Prior to joining the band, Staff Sgt. Gregoire was a regular substitute for the Springfield Symphony Orchestra in Massachusetts, and a freelance musician throughout New England. He has performed in many music festivals, including the Chautauqua Music Festival, Colorado College Summer Music Festival, Norfolk Chamber Music Festival, and Vermont Mozart Festival.

Suite in F for Military Band, Opus 28, No. 2

Gustav Holst (1874–1934)

edited by Colin Matthews

Despite the enduring fame that resulted from his orchestral suite *The Planets*, Gustav Holst spent most of his life in relative obscurity. In fact, the attention he received for *The Planets* came as quite a surprise, and an unwelcome one at that. Not only was he a shy and humble man ill-equipped to adequately handle the onslaught of reporters and admirers, he also greatly feared the pressure that success placed on a composer. In the midst of the activity that followed the debut of the piece, Holst wrote to a close friend, “If nobody likes your work, you have to go on for the sake of the work. And you’re in no danger of letting the public repeat yourself.” Indeed, for the remainder of his professional life, Holst continued to develop his distinct compositional

voice, taking care not to simply copy the successful formula of *The Planets*. Though he went on to create strikingly original music, his misgivings about fame and public approval were realized, as he never again enjoyed the recognition *The Planets* brought him.

However, Holst is also fondly remembered as the composer of three of the most significant early works composed specifically for concert band (or military band, as he designated it), including two Suites and the Prelude and Scherzo, *Hammersmith*. His work was deeply influenced by English folk songs, a trend that began as early as 1905 when fellow British composer Ralph Vaughan Williams began collecting these songs from native singers throughout the English countryside. Holst's Second Suite for Military Band is based on several of these songs, as well as a handful of traditional dance tunes. Initially composed in 1911, it was not until a subsequent revision at the request of the Royal Military School of Music at Twyckenham that it was finally premiered on June 30, 1922, at Royal Albert Hall in London, conducted by Lieutenant Hector E. Adkins. Since that performance, the Suite has become a cornerstone of the band repertoire and remains one of the most performed works by the ensemble across the globe.

The seven traditional melodies Holst sets throughout the suite are spread across four movements. It opens with a characteristically British march that begins with a lively Morris Dance entitled "Glorishears" and moves directly into two other folk songs in succession, "Swansea Town" and "Cloudy Banks." The movement repeats the first two tunes once more before coming to a close. The second movement, subtitled Song without Words, employs the beautiful song "I'll Love My Love," that recounts the tale of a young sailor who is sent to sea by his parents to keep him apart from his sweetheart of whom they don't approve. The brief, yet bold third movement, Song of the Blacksmith, features jagged syncopations and mixed meters, and comes complete with anvil strikes. The last movement, Fantasia on the "Dargason," is based on a Renaissance dance melody better known today as "The Irish Washerwoman." After sending the tune through several instrumental variations, Holst transitions to another familiar melody, "Greensleeves." In a stroke of compositional brilliance, the composer then weaves the two dances together before ending with a final fragmented statement of the Dargason, this time packaged in a capricious duet between the piccolo and tuba.

The Chantyman's March

John Philip Sousa* (1854–1932)

After enlisting in the U.S. Navy in 1917, Sousa made a study of sea chanteys and then wrote an article for *The Great Lakes Recruit* entitled "Songs of the Sea." He made further use of the study while on a brief leave from the navy the following spring by composing one of his medley-type marches and calling it The Chantyman's March. The march incorporates eight chanteys, in this order: "Knock a Man Down," "Away for Rio," "Haul the Bowline," "The Ballad of Billy Taylor," "It's Time for Us to Leave Her," "Put up Clearing Gear," "Hoodah Day," and "A-Roving."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 45. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 5 of ["The Complete Marches of John Philip Sousa."](#)

Capriccio espagnol, Opus 34
Nicolai Rimsky-Korsakov (1844–1908)
transcribed by Mark Hindsley

Among the great Russian romantic composers, Nicolai Rimsky-Korsakov is perhaps one of the most fascinating. While his musical journey was rather circuitous, the enduring popularity of his compositions leave no doubt as to the depth of his talent. As a teenager he was taken under the wing of Mily Balakirev along with the aspiring young composers Modest Mussorgsky and César Cui. Rimsky-Korsakov's musical studies were initially encouraged, but then discontinued by his older brother Voin, who pushed Nicolai toward a military career. However, Rimsky-Korsakov's musical tendencies could not be suppressed, and he went on to compose a vast collection of works including ballets, operas, and symphonic works, and became an important teacher to many significant composers. He was also a pioneer in the collection and setting of hundreds of traditional Russian folk songs. These melodies provided him with source material for many of his original works and were very influential to subsequent generations of Russian composers, including one of his pupils, Igor Stravinsky. He was also highly regarded by his peers for his revisions, editions, and orchestrations of works by Mussorgsky and Alexander Borodin.

Although Rimsky-Korsakov revered Russian folk music, he was also interested in the music of other countries. He had been to Spain once early in his life, yet he was hypnotized by its music. *Capriccio espagnol* is an exuberant representation of a musical culture that he clearly adored. Written in 1887, the work was met with immediate success; upon its first reading, the orchestra burst into enthusiastic applause, and the audience at the première demanded an encore. Rimsky-Korsakov originally conceived the work as a virtuoso showpiece for violin and orchestra based on Romani themes. A solo violin is indeed prominent at times in the final version of the work, but many other instruments are also featured throughout. Rimsky-Korsakov later wrote of the enduringly popular work, "According to my plans, the *Capriccio* was to glitter with dazzling orchestral color and, manifestly, I had not been wrong." Even with the absence of the violin in the band transcription, the brilliant colors in *Capriccio espagnol* translate beautifully, and John Philip Sousa programmed the work many times throughout his career.

Each of its five movements are performed *attacca*, with no audible pause in between, such that a full performance has the effect of a through-composed work, yet each movement has a distinct and recognizable character. The first three movements are a theme-and-variations set in ABA form. Each of the outer movements of the set feature an exuberant theme played by the solo clarinet that brims over with *joie de vivre*; while the inner movement is slower, featuring beautifully lyrical melodies played by the upper winds with idiomatic interjections from solo horn and low winds. The fourth movement begins with a brass fanfare followed by a feature for the solo alto saxophone. This leads into an opening statement of the movement's unforgettable theme played by solo flute and oboe, in which Rimsky-Korsakov deftly utilizes the so-called "Spanish scale." The final movement, Fandango Asturiano (referencing the Asturian region on the northwest coast of Spain), is a festive dance in which melodic themes from the previous movement are brilliantly woven in, and eventually ends the work with a lively coda, built upon the opening *alborada* theme.

“E voi da buon marito...Non vo già' che vi suonino” from *La cifra*

Antonio Salieri (1750–1825)
transcribed by Donald Patterson*

Antonio Salieri began his musical training at an early age, studying violin and harpsichord with his older brother. After his parents' death, a family friend arranged for him to continue his musical training in Venice. He studied there for a year before his musical talents drew the attention of the visiting Viennese Court composer Florian Leopold Gassmann, who in 1766 took him to Austria where he taught Salieri composition and introduced him to the court of Emperor Joseph II.

Salieri's early operas brought him to the attention of Christoph Gluck, whose patronage and influence helped him earn recognition in the highest Viennese musical circles. Upon Gassmann's death, Salieri was appointed court composer, and also became the conductor of Vienna's Italian opera company. In 1788 Salieri became court music director and was, by then, one of the most influential figures in European music. His influence shaped the Viennese musical world that would produce many important composers for more than a century. His students included Ludwig van Beethoven, Franz Schubert, Franz Liszt, Johann Nepomuk Hummel, and Carl Czerny.

Salieri's operas demonstrate his great versatility, striking theatricality, and substantial musical talent. His comic operas of the 1780s were inspired by the same environment that influenced Wolfgang Amadeus Mozart during that time. In *La Cifra*, Salieri adeptly utilized the *dramma giocoso* form (drama with jokes) and employed many of the same singers who shaped Mozart's vocal writing. Premiered in Vienna, the work enjoyed moderate success and went on to receive several additional productions in the years immediately following, with modern productions performed as recently as 2018.

La Cifra is a traditional comic story about a shepherdess, Eurilla, who is unaware she is a nobleman's daughter. The recitative and aria (“E voi da buon marito” and “Non vo già' che vi suonino”) from Act I is recycled from one of Salieri's earlier operas entitled *L'amore innocente*. It is sung by Lisotta, the mayor's daughter, wherein she describes what kind of music she wants played at her wedding. She associates certain instruments with peasants and others with townspeople, and likewise the band divides in order to mimic these differentiated roles. Despite being betrothed to Sandrino, she is nonetheless in love with Lord Fideling, who is seeking a lost noblewoman with whom he has fallen in love. Lisotta mistakenly believes herself to be this lost noblewoman, however, in the end it is revealed that it is in fact Eurilla, who is ultimately reunited with Lord Fideling and all ends happily.

And you, like a good husband,
Must think how to amuse me. I want
everything
On my wedding day
That could appeal, with feasting, games,
A thousand dances,
Hundreds of invitations,
And music to raise the roof.

*E voi da buon marito
pensate a divertirmi: io voglio in tutti
i dì delle mie nozze
i possibili gusti, e feste, e giochi,
e ballo a più di mille,
e invito a più di cento,
e una musica poi da far spavento.*

I don't want anyone playing

Non vo' già che mi suonino

Bagpipes, fifes,
Guitars or lutes,
Drums, lire or castanets,
Pipes or big drums,
Rebecs or zithers.

*pive, sampogne, o pifferi,
chitarre, o colascioni,
tamburi, lire, o nacchere,
né sveglie, né bussoni,
ribecche, o dabuddà.*

I want saxophones [*originally violins],
Harps, oboes, psalteries,
Violas and cellos,
Transverse flutes,
Bassoons and double basses,
And clarinets and timpani,
And trumpets and horns,
And all the instruments
They play in town.

*Ci voglio li violini,
arpe, oboè, salteri,
viale, violoncelli,
e flauti traversieri,
fagotti e contrabbassi,
e i clarinetti, e i timpani,
e le trombette, e i corni,
e tutti li strumenti
che s'usano in città.*

Master Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Master Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor’s degree in vocal performance in 2001. In 2016 she earned an executive master’s degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining “The President’s Own,” Master Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

Danzón No. 2

Arturo Márquez (b. 1950)
transcribed by Oliver Nickel

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Márquez was enveloped by Mexico’s musical culture from his earliest days. He began his formal training in 1966 and later studied piano and music theory at the Conservatorio Nacional de Música and composition at the Taller de Composición of the Institute of Fine Arts of Mexico in Mexico City. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton. Márquez has received commissions from organizations including the Los Angeles Philharmonic, the San Antonio Symphony, and the Rockefeller Foundation, and has received grants from the Instituto Nacional de Bellas Artes of Mexico, the French Government, and the Fulbright Foundation. In February

2006, he received the Medalla de Oro de Bellas Artes (Gold Medal of Fine Arts), the highest honor given to artists by Mexico's Instituto Nacional de Bellas Artes.

The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón, a duple-meter couple's dance which originated in Cuba. Danzón No. 2, is so well-loved it has been referred to as a second national anthem for Mexico. Márquez described his composition in the following words:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.