



THE SUN NEVER SETS: EMPIRES, DIASPORAS, AND THE POWER OF MUSIC

Tuesday, May 2 @ 7:00 p.m.

Dr. Johanna Gamboa-Kroesen, conductor
Pacific Symphony Santiago Strings

This evening's performance is generously
sponsored by **Elaine Sarkaria**.

Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

RUTTER

Suite for Strings

A-Roving
I Have a Bonnet Trimmed
with Blue
O Waly Waly
Dashing Away With a
Smoothing Iron

SHARMA

Indian Summer

Foot Print
Mirage

TRADITIONAL

Fantasy on Amazing Grace

Arr. Robert Kerr

COPLAND

Hoe Down from Rodeo

PADILLA

El Relicario

Arr. Longfield

CASTILLON

Kruhay (Shamanic Incantation)

Arr. Jeffrey Solares *North American Premiere*

GINASTERA

Danza Final from Estancia

Arr. Robert Longfield



Scan here for full
program notes.

Pacific Symphony Santiago Strings

Dr. Johanna Gamboa-Kroesen • Music Director

Mel Domingo • Santiago Strings Manager

2022-23 Concert Season. Sections listed alphabetically under principal.

VIOLIN I

Brendan Chang
KariAnne Chien
Minji Choi
Yuri Chung
Jimin Ha
Heejae (Kayla) Kim
Kyumin (Chris) Kim
Audrey Lee
Jiyool (Jaynie) Lee
Aaron Liu
Nicholas Nguyen
Allison Oh
Benjamin Quil
Brian Rossi
Jonathan Suh
Chloe Woo

VIOLIN II

Yoon Seul (Esther) Ahn
Emma Barsamian
Chelsea Chen
Jiwoo Chung
Vaed Kamat
Sophia Kim
Sylvie Kim
Noah Lee
Syuanwei (Sandra) Lee
William Lin
Yi-Noung (Isabelle) Lin
Jaehee (Jenny) Park
Josie Park
Caleb Schweiger
Bradley Son
Wesley Tsai
Yubo (Robin) Wang
Nicole Zheng

VIOLA

Abigail Chua
Jiwon Chung
Audrey Guo
Alexander Kong
Leona Lee
Ashley Liao
Gracie Park
Johan Sears
Peyton Tan
Ruiqin (Prince) Wang
Shan-Yu (Kelly) Yeh
Linjie (Lucy) Zhao
Daniel Zhu

CELLO

Henry Hong
Alex Hwang
Joshua Khoo
Aiden Kim
Zachary Kim
Arianna Lai
Jeremy Lee
Jie-sheng (Jason) Lee
Kathryn Loutzenheiser
Aimee Pan
Chloe Wei
Charlotte Yoh
Jaxon Yoon
Joey Zhou

DOUBLE BASS

Noa Stewart

STAFF

Mel Domingo
Santiago Strings Manager

Meri Sheegog
Santiago Strings String Coach

SCHOOLS REPRESENTED

Arnold O. Beckman High School
Beacon Park School
Cadence Park
Chaparral Middle school
CHIME Schwarzenegger Community School
Corona Del Mar Middle School
Don Juan Avila Middle School
Harbor Day School
Heritage Oak Private Education
Irvine High School
Irvine Virtual Academy
Jeffery Trail Middle School
Kraemer Middle School
Lakeside Middle School
Legacy Magnet Academy
Northwood High School
Oak Creek Elementary School
Orange County School of the Arts
Orange Lutheran High School
Orchard Hills Middle School
Oxford Academy
Portola High School
Rancho San Joaquin Middle school
Santiago Hills elementary
Sierra Vista Middle School
South Lake Middle School
St. Margaret's Episcopal School
The Geneva School
Turtle Rock Elementary
University High School
Woodbridge High School
Yorba Linda High School

ABOUT THE MUSIC DIRECTOR



Dr. Johanna Gamboa-Kroesen is an Assistant Professor of Music Education at the University of California, Los Angeles (UCLA) where she teaches music education courses and supervises student teaching. She is a Fulbright Scholar, holds a Doctorate in Education

from the University of California, Los Angeles (UCLA), a Masters of Music Education in String Pedagogy from The Hartt School of Music, and a Bachelors of Music in Music Education and Violin Performance from Chapman University. Dr. Gamboa-Kroesen is delighted to serve as director of the Pacific Symphony Santiago Strings, a premier youth string orchestra in Southern California.

Prior to her appointment at UCLA, Dr. Gamboa-Kroesen taught orchestra in the Irvine Unified School District for sixteen years, conducted the Long Beach Harmony Project Orchestra, was on faculty at the Chapman University Conservatory of Music from 2012-2019, and served a mentor teacher for University of California,

Irvine, California State University, Long Beach, and Chapman University. She received the 2015 Orange County Outstanding Educator, Instrumental Music Award, and the 2016 IUSD Excellence in Teaching Award for Visual and Performing Arts.

Dr. Gamboa-Kroesen's scholarship and research interests include inclusive teaching practices, school connectedness, and culturally responsive pedagogy. She enjoys an active schedule of conference presentations including presentations for College Music Society, National Association for Music Education (NAfME), National Music Research and Teacher Education Conferences, the California All-State Music Education Conferences (CASMEC), and Southern California School Band and Orchestra Association Annual Conferences. Dr. Gamboa-Kroesen regularly serves as guest conductor and clinician for orchestras in California and Arizona and delivers curriculum workshops for school districts throughout Southern California.

ABOUT PACIFIC SYMPHONY SANTIAGO STRINGS

Now in their 29th season, Pacific Symphony Santiago Strings (PSSS) has become a premier youth string orchestra, recognized both regionally and nationally.

Sponsored by The Orange County Chapter of the Suzuki Music Association of California/Los Angeles Branch, PSSS was founded by Lonie Bosserman and Margie Chan in 1991, and was known as the Santiago Strings Youth Orchestra before joining the Pacific Symphony family in 2007. Led by renowned educator Irene Kroesen from its inception through the 2021-22 season, PSSS is excited to now welcome its new music director, Dr. Johanna Gamboa-Kroesen. Dr. Kroesen is on the music faculty at UCLA and her tenure represents an exciting new chapter for the ensemble. Santiago Strings also benefits from the invaluable artistic guidance of Pacific Symphony Music Director Carl St.Clair.

Representing over 30 schools in the SoCal region, PSSS provides an experience that nurtures the confidence, poise, and musical sensitivity of young musicians through the study and performance of outstanding string orchestra literature. PSSS serves instrumentalists in grades six through nine and is one of four Youth Ensemble programs offered by Pacific

Symphony. Each season, students enjoy an interaction with Maestro Carl St.Clair, as well as interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

Each season, PSSS also presents a two-concert series, held at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. In its 25th anniversary year, PSSS was invited to participate in the National Orchestra Festival in Tampa, Florida as part of the American String Teachers Association (ASTA) annual conference. In its 2017-18 season, and under the guidance of Pacific Symphony Music Director Carl St.Clair, PSSS embarked on a musical and cultural exchange tour to Costa Rica, engaging in workshops and giving concerts in the cities of Cartago, San Ramón, and the capital city of San José.

PROGRAM NOTES

English composer, conductor, and editor John Rutter

(b. 1945) has developed an international reputation for vocal music, especially choral genres. His musical style reflects a synthesis of British choral music (notably Gustav Holst, Ralph Vaughan Williams, Benjamin Britten, and Michael Tippett) with late nineteenth- and early twentieth-century Continental European composers (chiefly Gabriel Fauré and Maurice Duruflé, among others). To these highly divergent influences, Rutter adds his own distinctive voice as a highly skilled melodist.

After singing in the choir in his primary school, Rutter studied music at Cambridge University. After graduation, he taught briefly at the University of Southampton before becoming the director of music at Clare College at Cambridge University from 1975-1979. Following this brief educational career, Rutter stopped teaching in order to embark on a full-time career as a composer and conductor. He founded the Cambridge Singers vocal ensemble, with whom he has recorded many of his own works as well as those of other composers.

Rutter's Suite for Strings was written in 1971 and published two years later. The piece helped solidify the young composer's reputation. Each of its three movements is based on popular British folk songs. The first movement, "A-Roving," combines its titular folk song with another melody, "I Sowed the Seeds of Love." The second and third movements, "I Have a Bonnet Trimmed with Blue" and "O Waly Waly," are folk song settings. The finale, "Dashing Away," like the first movement combines two folk songs: "Dashing Away" and "The Bailiff's Daughter of Islington."

Texts:

I.

A-Roving

In Amsterdam there lived a maid,

Mark well what I do say,

In Amsterdam there lived a maid,

And she was mistress of her trade,

I'll go no more a-roving, with you fair maid.

A-roving, a-roving, since roving's been my ruin,

I'll go no more a-roving with you, fair maid.

I took that fair maid for a walk,

Mark well what I do say,

I took that fair maid for a walk,

And we had such a loving talk.

I'll go no more a-roving, with you fair maid.



A-roving, a-roving, since roving's been my ruin,
I'll go no more a-roving with you, fair maid.

I put my arm around her waist,

Mark well what I do say,

I put my arm around her waist,

So slim and trim and tightly laced,

I'll go no more a-roving, with you fair maid.

A-roving, a-roving, since roving's been my ruin,

I'll go no more a-roving with you, fair maid.

I Sowed the Seeds of Love

I sowed the seeds of love,

I sowed them in the springtime,

I gathered them in the morning so fair,

When the small bird so sweetly sings,

when the small bird so sweetly sings.

My garden was planted fair

With flowers everywhere,

But I had not the liberty to choose for myself

Of the flowers that I loved so dear,

of the flowers that I loved so dear.

The gardener was standing by,

And I asked him to choose for me.

He chose for me the violet, the lily, and the pink.

But those I refused all three,

but those I refused all three.

The violet I did not like,

Because it bloomed too soon.

The lily and the pink I really overthink

So I vowed I would wait till June,

so I vowed I would wait till June.

In June grew the red, red rose,

And that is the flower for me.

But I plucked at the bud, and it drew me to blood,

Now I gaze on the willow tree,

now I gaze on the willow tree.

Oh, the willow tree will twist,

And the willow tree will twine,

Often have I wished that I were in that young man's arms

Who once was a true love of mine,

who once was a true love of mine.

O come, you false young men,

Do not leave us here to complain,

For the grass that has oftentimes been trampled

underfoot,

Give it time, it will rise up again,

give it time, it will rise up again.

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II.

I Have a Bonnet Trimmed with Blue
I have a bonnet trimmed with blue
"Do you wear it?" "Yes I do.
I always wear it when I can,
Going down the street with my young man.

My young man has gone to sea
When he comes home he'll marry me
Tip to the heel and tip to the toe
That's the way the pokie [polka] goes

III.

The water is wide, I cannot get o'er,
And neither have I wings to fly.
Give me a boat that will carry two,
And both shall row, my love and I.

O, down in the meadows the other day,
A-gath'ring flowers both fine and gay,
A-gath'ring flowers both red and blue,
I little thought what love can do.

I leaned my back up against some oak,
Thinking that he was a trusty tree;
But first he bended and then he broke,
And so did my false love to me.

A ship there is, and she sails the sea,
She's loaded deep as deep can be,
But not so deep as the love I'm in:
I know not if I sink or swim.

O, love is handsome and love is fine,
And love's a jewel while it is new,
But when it is old, it groweth cold,
And fades away like morning dew.

IV.

Dashing Away

'Twas on a [Monday | Tuesday | Wednesday | Thursday |
Friday | Saturday | Sunday] morning
When I beheld my darling
She looked so neat and charming
In every high degree
She looked so neat and nimble, O
[A-washing | A-shaking | A-drying | A-airing | A-ironing |
A-folding | A-wearing] of her linen, O

Refrain

Dashing away with the smoothing iron
Dashing away with the smoothing iron
Dashing away with the smoothing iron
She stole my heart away.

The Bailiff's Daughter of Islington
There was a youth and a well beloved youth,
And he was a squire's son;
He loved a bailiff's daughter dear,
That lived in Islington.

Now when his friends did understand,
His fond and foolish mind,
They sent him up to London town,
An apprentice for to bind.

Now when he had been seven long years,
No trace of her could he find;
"Many's the tear have I shed for her sake,
When she little thought of me."

Then all the maids of Islington
Went forth to sport and play
All but the bailiff's daughter dear
She secretly stole away.

And as she walked along the high road,
The weather being hot and dry;
She sat her down on a green bank,
And her true-love came riding by.

She started up with colour so red,
Catching hold of his bridle rein;
"One penny, one penny, kind sir," she said,
"Will ease me of much pain."

"Before I give you a penny, fair maid,
Pray tell me where you were born?"
"At Islington, kind sir," she said,
"Where I've had many's the scorn."

"I prithee, maiden, tell to me,
Pray tell me whether you know,
The bailiff's daughter of Islington?"
"She is dead, sir, long ago."

"If she be dead, then take my horse,
My saddle and bridle also;
For I will to some far country,
Where no one shall me know."

"Oh stay, oh stay, thou goodly youth,

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She standeth by thy side;
She is here alive, she is not dead,
But ready to be thy bride."

"Oh farewell grief, and welcome joy,
Ten thousand times therefore;
For now I've found mine own true love,
Whom I thought I should never see no more."

The son of a noted Indian musician, Pyarelal Sharma (b.

1940) studied violin from an early age. To earn money to help support his family, he played violin in film studios beginning at the age of twelve. In his adult career, Sharma became one of the most celebrated film composers in the history of Hindi cinema. In conjunction with Laxmikant Kudalkar, Sharma composed the music for more than five hundred Hindi films over a five-decade period. Sharma has an interest in both Indian and Western musical styles, and his music embraces classical, folk, and popular music.

Indian Summer is a set of eight compositions by the composer, influenced by the classical, folk, and film music of the composer's native India as well as Arabia. The work was originally scored for string quartet.



Composer Robert Kerr has led a truly diverse musical career.

After attending the North Carolina School of the Arts and receiving a master's degree at the University of Tulsa, he has written music for Universal Studios, NASA, Barney, and Disney World. Many of his compositions are politically involved, including his Prayer for Peace and his first symphony (composed in memory of September 11). Kerr's works combine elements and styles derived from folk, popular, and classical music. In addition to composing, Kerr is also a violinist, conductor, and arranger.

In *Fantasy on Amazing Grace*, Kerr transforms the traditional *Amazing Grace* melody into a variety of historical styles, including Baroque, Classical, Romantic, and Impressionist versions. The piece features echoes of Vivaldi, Haydn, Vaughan Williams, and Appalachian folk music.



The hymn's text was originally written in 1773 by John Newton, an English sailor who experienced a spiritual revival after surviving a shipwreck off the coast of Ireland. During his ordeal, Newton called on God to help him survive; he eventually became an ordained minister. The hymn became extremely popular in the Southern United States during the Second Great Awakening in the early nineteenth century. Its famous melody was written or compiled by William Walker (1809-1875), an American composer and tune book anthologizer. It was published in 1835 in the book *Southern Harmony*, among the most popular American melody books of its day.

Text:

Amazing grace (how sweet the sound)
that saved a wretch like me!
I once was lost, but now am found,
was blind, but now I see.

'Twas grace that taught my heart to fear,
and grace my fears relieved;
how precious did that grace appear
the hour I first believed!

Through many dangers, toils and snares
I have already come:
'tis grace has brought me safe thus far,
and grace will lead me home.

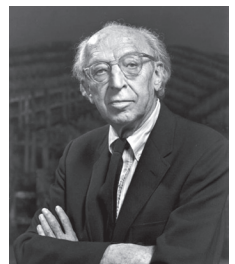
The Lord has promised good to me,
his word my hope secures;
he will my shield and portion be
as long as life endures.

Yes, when this flesh and heart shall fail,
and mortal life shall cease:
I shall possess, within the veil,
a life of joy and peace.

The earth shall soon dissolve like snow,
the sun forbear to shine;
but God, who called me here below,
will be forever mine.

The son of Jewish immigrants from Lithuania, Aaron Copland

(1900-1990) was one of America's most iconic composers. Born in Brooklyn, Copland grew up in New York City and lived above his family's department store which he helped his parents run. In early childhood, Copland



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studied the basics of piano from his older sister. He began improvising at age seven, started composing at age twelve, and took formal piano lessons from age 13 to 17. Unlike most twentieth-century composers, Copland never went to university or conservatory; instead, he continued studying piano and composition privately and supplemented his musical education by attending as many concerts as possible.

During the 1920s Copland continued his musical education in Paris, where he studied with Nadia Boulanger, the legendary teacher of many of the great American composers of the twentieth century. From an early age, Copland had been fascinated by jazz and popular music; his studies in France introduced him to the latest in European modernism. Boulanger's concept of "la grande ligne"—the idea that every musical composition must follow an indisputable line of logical development from the first measure to the very end—proved highly influential to the young composer.

By the time he returned home in 1924, Copland was composing highly experimental music that combined urban jazz influences with neoclassical elements of his new hero Stravinsky. Critics described his music of this period as "edgy" and "nervous." In contrast to the career trajectories of most twentieth-century composers, particularly in America, Copland never held a full-time university position, although he taught some classes at the New School of Social Research and at Harvard. Preferring to maintain his artistic independence at all costs, he was nearing destitution and survived on the generosity of friends and through several modest grants.

Having long maintained an interest in Socialist ideas, Copland decided to use his musical talents to help raise the national spirit after seeing the economic suffering around him during the 1930s. Enthralled by global socialism, Copland visited Mexico and expressed a sincere desire to visit the Soviet Union. His musical style changed decisively at this time, as he abandoned the jazzy modernism he had cultivated in the 1920s and turned toward a simplified style accessible to the common people. One of the most important aspects of this change was an embrace of American folk music. Although the postwar period saw a period of prolonged hostility between the United States and the Soviet Union, during the 1930s neither Copland nor many other artists and intellectuals saw any tension between Communism and American society. Quite the contrary, he, like many in American Socialist circles, emphasized the compatibility between the two. In fact, this idea was highlighted by the American Communist Party, which instructed its artists and composers to incorporate specifically American themes in their works in order to emphasize this compatibility. Composers like Copland,

Marc Blitzstein, and others wrote thoroughly American works designed to lift people's mood, raise attention to important social issues, and publicly proclaim their allegiance—as Socialists—to American culture and values.

Yet the turn to Americana during the 1930s and 1940s was not solely a matter of Socialist party politics; rather, it was an important aspect of the general mood of the country at the time. Spurred on by the WPA and other New Deal programs, many artists who received government assistance felt a renewed sense of social consciousness. Because they were supported by society, many felt a desire to reach wider audiences. Like Copland, many artists wished to use their prodigious talents to help improve the national morale at a time of profound national crisis brought on by the Great Depression and the Second World War.

Abandoning his musical style from the 1920s, Copland settled on a new one that could better achieve the social aims he had for his music. Copland's music from this time is simplistic, but not simple. It uses very sophisticated harmonies and counterpoint, but does so using light, transparent textures in a way that is easy to understand rather than off-putting. Facing a time of national tragedy and suffering, Copland, like many other American artists, reached into American history and legends to comfort and heal an ailing nation.

Not to be understated is the fact that like many other American Jews and second-generation immigrants, Copland felt immense patriotic pride in his country. Thus, the American themes and folk elements in his music simultaneously represent a commitment to his social ideals, a deep-seated impulse to help his nation and compatriots, and the profound desire to assimilate into mainstream American culture common to immigrant communities. His music is a deep personal statement of identity, detailing his thoughts on what it meant to be an American, a Jew, and a member of the international community.

By the late 1940s Copland had gained a reputation as the greatest living composer in America. He continued writing music well into the postwar era, turning away from folk music and returning to a more modernist orientation in the 1960s. He withdrew from composing in the early 1970s but remained an important force in American musical and intellectual life until shortly before his death in 1990.

Copland wrote the ballet *Rodeo* in 1942. He composed it for the dance company *Ballet Russe de Monte Carlo*, an organization that had split from the *Ballet Russe* (the company that had premiered Stravinsky's ballets in Paris during the early part of the 1900s). The *Ballet Russe de Monte Carlo* had left Europe during the War and spent much of its time touring the United States. *Rodeo*

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is a romantic comedy capturing the essence of cowboy Westerns; its choreography featured movements specifically designed to reflect horse riding. The main theme of the movement “**Hoe Down**” is based on the American folk song “Bonaparte’s Retreat” as performed by William Hamilton Stepp (1875-1957), a Kentucky fiddler, in 1937.

Bonaparte’s Retreat

Met the girl I love in a town way down in Dixie
Beneath the stars up above, she was the sweetest girl I
ever did see So I held her in my arms and told her of her
many charms, I Kissed her while the guitars played The
Bonaparte’s Retreat

All the world was bright as I held her on that night
And I heard her say, “Please, don’t you go away” So I
held her in my arms and told her of her many charms,
I Kissed her while the bagpipe played The Bonaparte’s
Retreat

Well, I met the girl I love in a town way down in Dixie
Beneath the stars up above, she was the sweetest girl I
ever did see So I held her in my arms and told her of her
many charms, I Kissed her while the fiddles played The
Bonaparte’s Retreat

All the world was bright as I held her on that night
And I heard her say, “Please, don’t you go away” So I
held her in my arms and told her of her many charms,
I Kissed her while everybody played The Bonaparte’s
Retreat

Text and translation:

Relicario

Un día de San Eugenio
yendo hacia el prado le conocí
era el torero de más tronio
y el más castizo de to Madrid.

Iba en calesa
pidiendo guerra
y yo al mirarlo
me estremeci.

Y el al notar lo
bajo del coche
y muy garboso
se vino a mi.

Tiro la capa
con gesto altivo

Yes, I held her in my arms and told her of her many
charms, I Kissed her while everybody’s playin’ The
Bonaparte’s Retreat Yes I held her in my arms, I told her
of her many charms, and I Kissed her while everybody’s
playin’

Born in Almeria, a coastal city in the southernmost part of Spain, Jose Padilla (1889-1960)

studied music in the Madrid
Conservatory and in Italy. Active
as a conductor and composer,
he performed zarzuelas (a
Spanish genre of musical
theatre) in Spain and Argentina,
and spent much of his career living in Paris and Italy. He
composed many songs for popular theatre; his output
includes approximately four hundred songs and sixty
zarzuelas.



“**El Relicario**” is not only Padilla’s most popular
melody but one of the most famous melodies of all
Spanish music. Composed in 1914 and published in 1918,
it was dedicated to the composer’s friend Jose Perez del
Rozas; its title refers to a traditional Catholic container
for holy relics. It is composed in the manner of a
pasodoble (double-step), a Spanish dance in a fast 2/4
that originated as a turn-of-the-century royal infantry
march. The song is performed both in and outside
theatre. It has been in several movies and was used by
Dwight D. Eisenhower to announce his candidacy for the
presidency in the early 1950s.

Text and translation:

Reliquary

One day of San Eugenio
When walking towards the meadow I met him;
He was the most renowned bullfighter,
And the purest in all Madrid.

He was riding in a carriage
Itching for a fight,
And when I looked at him
I shuddered.

And when he noticed,
He climbed down from the carriage
And very gallantly
Approached me.

He threw his cape
With a proud gesture

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y descubriéndose
me dijo así:

Pisa morena
pisa con garbo
que un relicario
que un relicario me voy hacer
con el trocito de mi capote
que haya pasado
que haya pisado tan lindo pie.

Un lunes abrilero el toreaba
y a verlo fui
nunca lo hiciera que aquella tarde
de sentimiento creí morir.

Al dar un lance
cayo en la arena
se sintió herido
miró hacia mí.

Y un relicario
saco del pecho
que yo enseguida
reconoci.

Cuando el torero
caía inerte
en su delirio
decía así:

Pisa morena
pisa con garbo
que un relicario
que un relicario me voy hacer
con el trocito de mi capote
que haya pasado
que haya pisado tan lindo pie.

(www.letras.com/sara-montiel/1024673/)

And unveiling himself
He said to me:

Step on it, brown-skinned girl,
Step on it with grace.
I will make a reliquary,
I will make a reliquary
With the piece of my cape
that has been stepped on,
Stepped on by such a lovely foot.

On a Monday in April he was bullfighting
and I went to see him.
I never thought that on that afternoon
I would feel that I could die.

When he made a move,
he fell in the sand.
He seemed wounded
and looked towards me.

And he took out a reliquary
from his chest
that I immediately
recognized.

When the bullfighter
fell inert,
in his delirium
he said:

Step on it, brown-skinned girl,
Step on it with grace.
I will make a reliquary,
I will make a reliquary
With the piece of my cape
that has been stepped on,
Stepped on by such a lovely foot.

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The word “Kruhay” means “live long” in Karay-a, one of the many languages of the Philippines. The language is spoken in the Antique province in the central part of the country, on the island of Panay. *Kruhay*, by Filipino composer **Benny Castillon** (b. 1960), is based on a traditional folk tale of ten tribal chiefs who arrived in the Philippines after being exiled from the island of Borneo by Sultan Makatunaw. The piece, originally written for choir, has become world-renowned and has been performed in major choral competitions around the world.

Situated on an archipelago off the coast of China in Southeast Asia, the Philippines were colonized by Spain in 1565. As a result of their geographic location as well as three and a half centuries of Spanish colonization, a hybrid culture developed on the islands, combining both Asian and Spanish elements. *Kruhay* reflects this cultural synthesis. Many of its melodies are built on the pentatonic (five-note) scale, which is common to folk music of East Asia. At the same time, its harmonies and rhythms bear an unmistakable imprint of Spain.

One of the leading composers of the Western hemisphere, Alberto Ginastera (1916-1983)

was intrigued by representing his native Argentina in music. He studied at the National Conservatory of Music in Buenos Aires; while still a student, his suite *Panambi* was performed at the Teatro Colón.

The performance was a great triumph, establishing Ginastera’s reputation as a composer of national significance. Ginastera wrote *Estancia* in 1941, just a few years after graduating and in the same year he became a professor at the conservatory.



Like Copland, Ginastera was fascinated by folk music and by the possibility of using music to depict the landscape of his country. It is no coincidence that the two composers became close friends shortly after the composition of *Estancia*. Like many of Copland’s patriotic American compositions, *Estancia* is a ballet depicting life in rural parts of the composer’s native country. *Estancia* depicts the life of gauchos (Argentinian cowboys); its musical language has become a deep part of the Argentinian national image. It incorporates sung and spoken passages from Martín Fierro, an epic Argentinian poem from 1872. The “*Danza final*” is an imitation of the malambo dance, a favorite dance of gauchos. The piece was commissioned by the American Ballet Caravan and was supposed to have been choreographed by George Balanchine, but the company disbanded before it could be performed. It premiered in orchestral form in 1943 and in the original ballet form in 1952.

Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.