

A Celebration of Latin American Music

A Dartmouth College Symposium



Diego Ribero's manuscript map of the world, 1529, contains both accurate and speculative information about the Caribbean and North American mainland. (Courtesy: Newberry Library, Chicago.)

Thursday, February 8: Chanticleer, Choral Master Class; Welcome, Opening Address and Keynote Lecture; Pre-Concert Discussion; Chanticleer in Concert.

Friday, February 9: Symposium Session I; Lecture, Mr. Timothy Rub.

Saturday, February 10: Guitar Lecture/Demonstration; Symposium Session II; Choral/Vocal Lecture Demonstration; Concluding Round Table.

A Celebration of Latin American Music

A Dartmouth College Symposium

Sponsored by the Department of Music, The Latin American/Caribbean Studies Program, The Hewlett Fund, The John Sloan Dickey Center and The International Hispanic Music Study Group.

Program of Events

[All events take place in the Hopkins Center unless otherwise noted, and are open to the public and free, except for the Chanticleer Concert]

Thursday, February 8, 1996

12-1:00 pm

Chanticleer, Choral Master Class Hartman Rehearsal Room

Dartmouth College Chamber Singers, Charles Houmard, Conductor

4:00-6:00 pm

Welcome, Opening Address and Keynote Lecture* Faulkner Recital Hall

William Summers, Dartmouth College, Coordinator, International Hispanic Music Study Group.

President James O. Freedman, Dartmouth College.

Marysa Navarro, Dartmouth College, Chair, Latin American/Caribbean Studies Program.

Carmen Téllez, Director, Latin American Music Center, University of Indiana, Bloomington.

**"Twentieth-Century Latin American Music:
Important Contributions and Recent Developments."***

*The Keynote Lecture is part of the Colloquium Series sponsored by the Department of Music.

Faculty Lounge

Technic State University, San Luis Obispo.

a Baroque: A View From the Inside."

Spaulding Auditorium

slc, Latin American/Caribbean Studies) and
unge

Faulkner Recital Hall

Emilio Ros-Fábregas

al Celebrations of the Spanish Americas

ures and Sonorous Symmetries: The
f Mexican Polyphony in the Eighteenth

Cathedrals, and Mysteries: Sources
Colonial Music at the Newberry Library in

Lecture

ry, Lower Reading Room

Museum of Art.

ure at Dartmouth: The Orozco Mural,
American Civilization'."

[illegible]

Saturday, February 10, 1996

9-10:00am

Guitar Lecture/Demonstration
Faulkner Recital Hall

José Manuel Lezcano

"Guitar Music from Aztec and Inca Territory: a lecture/recital of colonial and twentieth-century nationalist works for guitar from Mexico, Peru, Ecuador, and California."

10:30am-12:30pm

Symposium Session II
Faulkner Recital Hall

Chair: Professor Emilio Ros-Fábregas

William Summers, "'Just When You Thought You Had Seen It All:' An Introduction to A Remarkable New Source of Spanish Music in California."

Katherine Hagedorn, "Santos, Orichas, and the Revolution: Transforming Sacred into Secular in Afro-Cuban Religious Performance in Contemporary Cuba."

John Koegel, "*Canciones del país*: Mexican Music in Nineteenth-Century California."

Ricardo Miranda, "Journeys of Musical Pleasure: Antonio Sarrier's *OBERTURA* (Morelia, Eighteenth Century)."

2-3:00pm

Choral/Vocal Lecture Demonstration
Faulkner Recital Hall

Dartmouth College Chamber Singers,
Charles Houmard, Conductor

3:30-5:30pm

Concluding Round Table
Faulkner Recital Hall

Chair: Professor Emilio Kouri, Dartmouth College

Participants

•**Professor Enrique Alberto Arias** holds a Ph. D. from Northwestern University. He is currently on the faculty of the School for New Learning, DePaul University, and is the President of the Board, *Ars Musica Chicago*. He has written articles on the music of the Spanish Renaissance as well as on composers from Panama and Argentina. He is currently involved in an ongoing project on Mexican Colonial Sources at the Newberry Library in Chicago. In addition to his scholarly work, Dr. Arias has given many lecture-recitals on Latin American piano music.

•**Professor Katherine Johanna Hagedorn** is Assistant Professor of Music, Pomona College, Claremont, California, where she teaches courses in the performance traditions of Latin America and the African diaspora, as well as courses in ethnomusicological theory and method. Her research focuses upon the transformation of Afro-Cuban religious performance into folkloric theatre. She holds a B. A. from Tufts University, an M. A. from The Johns Hopkins University, and an M. A. and Ph. D from Brown University.

•**Professor John Koegel**, Assistant Professor of Music, Nebraska Wesleyan University, Lincoln, received his Ph. D. from The Claremont Graduate School in 1994. He is a specialist in Mexican and Mexican-American Music. His other research interests include the American Musical Theater and nineteenth-century American music. He has contributed articles and reviews to a number of journals including *American Music*, *Inter-American Music Review*, and more than thirty entries for the forthcoming *Diccionario de la Música Española e Hispanoamericana*. He is presently completing a book about Mexican musical life in nineteenth-century California.

•**Professor Emilio Kourí**, Assistant Professor of History, Dartmouth College, is completing his Ph.D. at Harvard University. He teaches Mexican, Caribbean, Central American and Latino history.

•**Dr. Alfred Lemmon** is Curator of Manuscripts of the Williams Research Center of the Historic New Orleans Collection. He has contributed more than eighty articles to journals in the United States, Latin America, and Europe, and has edited several editions of colonial music. He is a frequent lecturer on both continents and has served as a consultant to various performing groups. His current research focuses on writings of bishops on music in their dioceses and the circulation of music among Latin American cathedrals.

•**Mr. Charles Houmard**, Conducting Fellow, Department of Music, Dartmouth College, is completing his Doctor of Musical Arts degree in choral conducting at the University of Texas, Austin. Houmard holds a B.M. in piano performance from Indiana University and a B.A. in government from Oberlin College. While in Texas, Houmard was chorus master and rehearsal accompanist for the opera department and director of the women's chorus. He is an experienced teacher, having worked for nine summers at Phillips Academy in Andover, Massachusetts, and is an accomplished church organist and choir director.

•**Professor José Manuel Lezcano** is Assistant Professor of Music at Keene State College, where he directs the guitar orchestra and teaches guitar and courses in music theory and Latin American music; he also founded the Andean folk music ensemble there. Lezcano began guitar studies at age eleven with Jose Costa in Miami, and subsequently studied with Aaron Shearer and Christopher Berg. He earned his Ph.D. in music theory from Florida State University, and an M. M. and B.M. degrees respectively from the University of South Carolina and Baltimore's Peabody Conservatory of Music.

As a recitalist and collaborative artist he has performed in many major cities in the

United States and at international music festivals in Ecuador, Peru, and Brazil. He has appeared as concerto soloist with the orchestras of Miami Beach, Columbia (S.C.), Quito, and Lima. He has also appeared with the Vivaldi Traveling Circus Orchestra of New York and at Carnegie Hall's Weill Recital Hall with Ecuadorian guitarist/composer Terry Pazmino.

Dr. Lezcano's dissertation was an analysis of Afro-Cuban rhythmic characteristics in the choral and vocal works of Cuban composers Alejandro García Caturla and Amadeo Roldán, and he has published articles in *Latin American Music Review* and the *Soundboard* of the Guitar Foundation of America. He has contributed two articles to the forthcoming *Latino Encyclopedia* (Salem Press), and he has articles in progress for the forthcoming Greenwood biographical dictionary of Latin American composers. His honors include first prize in the 1982 Music Teacher's National Association National Guitar Competition, a 1990 Knight Foundation Fellowship, and in 1994-95, a Whiting Foundation grant and two Keene State College faculty development grants to study Andean folkloric guitar in Peru and Ecuador.

•**Professor Ricardo Miranda**, described by Radu Lupu as "a capable pianist, with an extraordinary music intelligence," studied piano under Nell Ben-Or in London, where he lived from 1986 to 1992. He also studied analysis and composition with Dr. Hans Heimler—himself a pupil of Schenker and Berg—before entering London's City University, where he earned his M. A. in Music Performance Studies with distinction (1989), and a Ph. D. degree in Musicology (1992). Upon his return to Mexico he joined the National University's *Instituto de Investigaciones Estéticas*, where he worked for one year before being appointed sub-director of CENIDIM, Mexico's National Centre for Musical Research and Information. He holds a seminar on music at the History of Art postgraduate department of the National University and is Professor of History of Music at Morelia's *Conservatorio de las Rosas*. He was President of the *Sociedad Musicológica de México* (1994-95) and was recently awarded a research scholarship by the Spanish Government.

He has offered lectures both in Mexico and abroad (United States, Spain, Great Britain) and has published widely on different aspects of Mexican music. These include a book on José Rolón (*El sonido de lo propio: José Rolón [1876-1945]*), CENIDIM, 1994, entries for the *Diccionario de la Música Española e Hispanoamericana* (Madrid), as well as articles in *Latin American Music Review*, *Pauta*, *Heterofonía*, and *The New Grove Dictionary of Opera*. He also discovered and edited the only known score of Mariano Elízaga, a key figure in the history of Mexican music (*Mariano Elízaga; Últimas variaciones*, CENIDIM, 1994). His current research focuses on Antonio Sarrié's *Obertura en Re mayor*, (Spain-México, eighteenth century).

•**Professor Marysa Navarro** is Charles Collis Professor of history and Chair of the Latin American/Caribbean Studies Program, Dartmouth College. Professor Navarro is a specialist on the life and career of Evita Perón. Her monograph, *Evita*, was published in a new edition in Buenos Aires in 1994.

•**Mr. Timothy Rub**, Director, Hood Museum of Art, has been a member of the staff of the Hood Museum of Art for eight years and became its Director five years ago. He is a specialist in early twentieth-century art and architecture, serving as the Museum's curator of contemporary art. Mr. Rub holds a master's degree in Public and Private Management from the Yale School of Organization and Management, a master's degree in Art History from the Institute of Fine Arts, New York University, and a bachelor's degree in art history from Middlebury College.

•**Professor Emilio Ros-Fábregas**, Assistant Professor of Music, Boston University, was born in Barcelona. After graduating in piano and theory from the Barcelona Conservatory and spending a year at the Freiburg Musikhochschule, Germany, he came to

the U.S., earning a Master's in piano performance at Hartt School of Music, University of Hartford, and a Ph.D. in Musicology at the Graduate School, City University of New York (CUNY), where he had received a Presidential Scholarship. While in New York, he taught at Brooklyn College (1986-92), where he was assistant conductor of the chorus and chamber chorus; he also studied orchestral conducting at Queens College. His doctoral dissertation, a study and an edition of the sixteenth-century Spanish manuscript known as "Cancionero de Barcelona" (with Franco-Flemish and Iberian polyphony), received the 1992 Barry S. Brook Award. That year he became Associate Director of the CUNY Center for Music Research and Documentation, where he had been working on different international projects and publications involving bibliography (RILM Abstracts), music iconography (RIdIM), Latin American Music (UMH/a UNESCO project), and French opera. Since 1993 Emilio Ros-Fábregas has been the Director of the Collegium Musicum at Boston University.

•**Professor Craig Russell** received his bachelor's and master's degrees in guitar and lute performance at the University of New Mexico under Héctor A. García. After completing his Ph. D. in historical musicology at the University of North Carolina at Chapel Hill in 1982, he was appointed to the Faculty of Music, California Polytechnic State University, San Luis Obispo. In 1994-95 he was one of two faculty from the twenty-two California State University campuses to be chosen for the California State University Trustees' Outstanding Professor Award, the University System's highest honor. Earlier that year, he had also been named the Outstanding Professor of his home campus.

Russell speaks often at musicological conferences and conventions in North America, Mexico, and Spain, and has published over forty articles on eighteenth-century Hispanic studies, Mexican Cathedral music, the California Missions, baroque guitar and American popular culture. His extensive two-volume study, *Santiago de Murcia's "Códice Saldivar N°4": A Treasury of Secular Guitar Music from Baroque Mexico*, was published in the summer of 1995 by the University of Illinois Press.

Russell has received major grants from the National Endowment for the Humanities, The Fulbright Commission, Spain's Ministry of Culture, the Program for Cultural Cooperation, the California Council for the Humanities, and the Edmund Cabot Memorial Fund. His *Concierto Romántico* for guitar and orchestra was premiered in February, 1992, and a compact disc recording of the work has received enthusiastic reviews in *Soundboard*, *New Times*, the *Eugene Register Guard*, the *Los Angeles Times*, and the *American Record Guide*. The *Concierto* has been performed from the Krakow Festival to the Oregon Bach Festival. His other compositions include two musical comedies (*Zapatera!* and *It's a Man's World--Or Is It?*), two symphonies, a piano concerto, a bass concerto, numerous chamber pieces and several solo guitar works.

•**Professor William John Summers**, Associate Professor of Music, Dartmouth College, received his Ph. D. from the University of California, Santa Barbara in 1978, and joined the Faculty of Music, Dartmouth College in 1984.

He is the Founder and Coordinator of the International Hispanic Music Study Group. His fields of interest involve Medieval English music, Spanish Music in Alta California and the Philippine Islands, and the *Compagnia dei musici di Roma*. His monograph, *Fourteenth-Century English Music*, was published in 1983 by Hans Schneider Verlag, Tutzing. More than forty-five articles and reviews have appeared in *Early Music History IV*, *Music and Letters*, *Journal of Musicology*, *Current Musicology*, *New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of American Music*, *Revista Musical Chilena*, *Inter-American Music Review*, *Reports of the 12th, 13th, 14th and 15th Congresses of the International Musicological Society*, *Research Chronicle of the Royal Musical Association*, *Diccionario de la Música Española e Hispanoamericana*, etc.

•**Professor Carmen Téllez** has been Associate Professor of Music and Director, Latin
