



# Orquesta de Baja California

Ángel Romero, Musical Director / Roberto Limón, Guitar



March 30th, New York City, N.Y., USA  
Alice Tully Hall, Lincoln Center / 8 PM

# Orquesta de Baja California

Ángel Romero, Musical Director

Roberto Limón, Guitar

## PROGRAM

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Ocho por radio

Silvestre Revueltas

\*Concierto de Sur a Norte

Alberto Núñez Palacio

I. Aire de Chaya

II. Adagio y Milonga

III. Tango

Roberto Limón, guitar

\*Homage to José Alfredo Jiménez

José Alfredo Jiménez

Cuando sale la luna

Arranged by

Paloma querida

Alberto Núñez Palacio

Serenata Huasteca

Roberto Limón, guitar

## INTERMISSION

Canción de Gesta

Leo Brouwer

\*\*Fantasía on an  
original theme by Erik Zyman

Samuel Zyman  
Arranged by the composer

Alcancías

Silvestre Revueltas

I. Allegro

II. Andantino

III. Allegro vivo

*\*Dedicated to Roberto Limón and the Orquesta de Baja California*

*\*\*World premiere. Arrangements by the composer and dedicated to the Orquesta de Baja California.*

## Orquesta de Baja California Program Notes

### **Ocho por Radio (Eight by Radio)** **Silvestre Revueltas (1899-1940)**



Revueltas was interviewed in New York about the complex choice he made for the enigmatic title given to his work *Ocho por Radio*. The composer said that this 1933 work, an octet for non-conventional chamber ensemble, "refers to an algebraic equation without possible solution, unless one has a deep understanding of mathematics...I have tried to solve the problem by means of musical instruments, but I have been only partially successful. I leave it to the critics, who are educated in matters of numbers, to judge the work with their customary equanimity..." Is this title perhaps another example of Revueltas' sardonic and caustic humor, which he would show his critics when they harassed him with bothersome questions? Is it a semantic riddle or an ironic pun very similar to those made by Satie to his detractors? Or are its direct and strident measures, more than anything else, a Revueltan synthesis in sound of irony, history and the harsh realities of post-revolutionary México?

### **Concierto del Sur a Norte** **Alberto Núñez Palacio (1941)**



Mr. Núñez, a composer and arranger, was born in Buenos Aires, Argentina in 1941. He studied with Jacob Ficher and R. Kröepfel in his native country, and with Ilse Fortune, a disciple of Nadia Boulanger, in France. At present Mr. Núñez is composer in residence of the Orquesta de Baja California in Tijuana, México. He has dedicated himself to both popular and concert music and his body of work could well be defined as a symbiosis of both genres.

The *Concierto del Sur a Norte* was composed for Roberto Limón and the Orquesta de Baja California and premiered in Tijuana on October 3, 1999, during the opening of Festival Hispanoamericano de Guitarra VI.

### *Homage to José Alfredo Jiménez*

#### **José Alfredo Jiménez (1926-1973)**

In his arrangement of these songs by Jiménez, Alberto Núñez Palacio seeks to capture in instrumental terms the essence of Jiménez, a man whose legendary humanism and free-spiritedness was an important factor in drawing Núñez to México from his native Argentina more than twenty years ago. In particular, Núñez found in Jiménez an almost mythical musician to whom, along with the Orquesta de Baja California, in his own words "(wants) to make a tribute to popular music and within it, to one of the authors who has better represented the Mexican soul".

## **Canción de Gesta (Chanson de Geste)**

**Leo Brouwer (1939)**

This work was composed in 1979 on a commission from the Contemporary Music Festivals of the Pittsburgh Symphony Orchestra. Initially, this composition was ordered in 1978 by The Pittsburgh American Wind Symphony Orchestra to create "entertainment music that could be interpreted on board a small cruise ship during its "aquatic" voyage along the U.S. coast. This event put the composer in mind of the evening boat trips that King George I and his court would take along the Thames and for which Haendel composed his Water Music suite. Such associations are confirmed during the introduction and recapitulation of the Chanson de Geste, when the hornpipe theme of Haendel's suite shows up. The work is subtitled "Epic Poem for Granma: the Ship Filled with Hope" to commemorate the Cuban disembarkment of 1956. In its original version, this score was conceived for a wind orchestra (a quartet), piano, harp and five percussionists, but sometime later, the composer made a version for chamber orchestra. Chanson de Geste is one of Leo Brouwer's most popular scores.



## **Fantasia on an original theme by Erik Zyman**

**Samuel Zyman (1956)**

Samuel Zyman writes the following: "My Fantasia on an Original Theme by Erik Zyman was originally composed for a wind octet consisting of 2 oboes, 2 clarinets, 2 horns, and 2 bassoons. The work was written in 1997 on commission from the fantastic Mexico City-based wind octet Sinfonietta Ventus with a grant from the México-USA Cultural Fund. Sinfonietta Ventus premiered the piece in November 1997 at Northwestern University in Evanston Illinois, and recorded it on a CD entitled "Música para Divertirse" ("Music to Have Fun With") on the Urtext Digital Classics label, a CD that contains other Sinfonietta Ventus-commissioned works by fellow Mexican composers Mario Lavista and Eugenio Toussaint, as well as music by Poulenc, Milhaud, and Bozza. The current version of my "Fantasia" for chamber orchestra was commissioned by, and written for, the Orquesta de Baja California. Its new scoring is for 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 1 horn, timpani, 1 percussionist, and strings. The piece consists of one movement of approximately 10 min. In case you were wondering, Erik Zyman and I are indeed related. Erik my son, at 6-years-old composed his first original theme, just as I was sketching out ideas for a new work for Sinfonietta Ventus. It occurred to me that Erik's theme would lend itself very well as the point of departure for a piece with the expressivity and biting accented rhythms that I was hoping my piece would have. Erik agreed when I asked him if he would let me use his theme, giving him assurances that he would get full credit as its creator.



## **Alcancías (Piggy Banks)**

**Silvestre Revueltas (1899-1940)**

Although this is one of Revueltas' first creations, (he began composing in 1931) this work in three movements from 1932, clearly shows the elements of Revueltas's characteristic style: a thematic overlay with underlying unexpected diversions, strong tensions, distensions and sudden dynamic and rhythmic changes held within a coherent framework. As is always the case with Revueltas, the result is vigorous, picturesque, typically Mexican, with an added touch of humor not too frequently heard in his compositions.



# ORQUESTA DE BAJA CALIFORNIA

The Orquesta de Baja California (OBC) is one of México's most prestigious musical institutions. Housed at the Tijuana Cultural Center, the Orquesta de Baja California, OBC, was founded in 1990 by Maestros Juan Echeverría and Eduardo García Barrios. The OBC is well known as an ensemble of soloists who perform music of every kind, from the baroque to the modern music of our times, in every combination and style from chamber music to full-fledged symphonic compositions. It pays particular attention to the works of musicians and composers from Northwestern México and the works of Mexican-American composers, as well as other Hispanic composers. Its repertoire also includes contemporary music from a variety of regions, expressly composed for this virtuoso ensemble.

The OBC's tours have taken it to a wide variety of places in México and the United States. In the United States the ensemble has performed in such venues as the Los Angeles County Museum of Art, the Sherwood Auditorium at the Museum of Contemporary Art and Copley Hall, in San Diego, as well as in the California Center for the Arts in Escondido, California. In 1998 Maestro Roberto Limón, who has served as soloist with the ensemble since 1991, was made Executive Director of the OBC. In 2004 the renowned guitar virtuoso and conductor Ángel Romero was appointed Music Director of the OBC.

The Orquesta de Baja California enjoys the distinction of having works composed for it by the following composers: Meyer Kupferman, William Ortiz, Leo Brouwer and Alberto Núñez Palacio, who is currently the OBC'S resident composer.

In 2001 the Orquesta de Baja California was nominated for Best Classical Album category in the 2nd Annual Latin Grammy Awards for its CD release: Tango Mata Danzón Mata Tango. This CD also won the award for "Best Album of 2001" granted by the Music and Theater Critics' Union in Mexico City.

## ÁNGEL ROMERO / Musical director

In demand for his extraordinary artistry as guitarist and a conductor, Maestro Romero performs regularly in major cultural centers worldwide, including London, Paris, Berlin, Vienna, Madrid, Munich, Zurich, Chicago, Los Angeles, and New York. He has appeared as soloist with such leading orchestras as the New York Philharmonic, the Cleveland Orchestra, the Royal Philharmonic, the New World Symphony, and the Royal Concertgebouw of Amsterdam. A student of the renowned Eugene Ormandy, Maestro Romero has conducted some of the world's major orchestras, including the Pittsburgh Symphony and the Academy of St. Martin in the Fields, with which he has also recorded a CD of Vivaldi Concertos in the dual role of guitarist and conductor. Born in Malaga, Spain, Ángel Romero made his professional debut at the age of 6 and his United States debut at the Hollywood Bowl when he was 16. In 1991, he gave the world premiere performance of Joaquín Rodrigo's *Rincones de España* at New York's Lincoln Center. Maestro Romero has played for numerous world leaders including his 1992 global telecast appearance in the United Nations General Assembly Hall with the National Orchestra of Spain under the baton of Rafael Frühbeck de Burgos. This performance was by invitation of then



Secretary General Boutros Boutros-Ghali to promote world peace and to celebrate the 500th Anniversary of the discovery of America by Christopher Columbus.

In addition, Maestro Romero is notable for his activities in the movie industry. In 1989, he performed the entire score for *The Milagro Bean Field War* directed by Robert Redford. In 1994 he composed and directed the musical score for the Gabriele Retes film *Bienvenido*. For his work on this film, Mr. Romero won the 1995 ARIEL (México's Academy Award ) in the category of music written originally for film. He also performed and recorded the entire score for the film *By The Sword*, composed by Bill Conti, and played a cameo role in the motion picture *Bound by Honor*, a Taylor Hackford film.

Maestro Romero, who has made many recordings, can currently be heard on the Delos International label. In the fall of 2001, Delos released *Bella*, with music ranging from Bach's *Air on the G String* to Romero's own father's *Tango Angelita* -- a composition dedicated to his late mother. Other notable recordings include performances for RCA Victor, Angel/EMI (14 CDs) and Telarc.

In 1986, Maestro Romero was awarded Spain's Grand Cross of Civil Merit, becoming the youngest such honoree to date. In February 2000 he was presented with the highest honor that the country of Spain has to offer, the Grand Cross of Isabel la Catolica and was knighted in recognition of his many musical accomplishments.

## ROBERTO LIMÓN / Guitar

Grammy Award-nominated guitarist Roberto Limón has achieved critical renown as a concert performer throughout the world. His acclaimed artistry has thrilled audiences in Spain, Portugal, Germany, Greece, the Czech Republic, Lithuania, Russia, Korea, Costa Rica, Puerto Rico and the United States, as well as his native country, México. As a soloist, he has performed with the leading orchestras of México, as well as the San Antonio and San Diego Symphonies, Czech Republic National Symphony Orchestra, Leningrad State Chamber Orchestra, Seoul Philharmonic Orchestra, Montevideo Philharmonic Orchestra, and the Cuba National Symphony Orchestra.



A strong advocate of contemporary music, Mr. Limón enjoys the distinction of having works dedicated to him by the following composers: Manuel Enríquez, Meyer Kupferman, Leo Brouwer, Edward Hart, Ernesto Cordero, Alberto Núñez Palacio, Eugenio Toussaint, and Leonardo Velázquez. Roberto Limón's recording *Tango mata Danzón mata Tango*, was nominated as "Best Classical Album of the Year" in the Second Annual Latin Grammy awards. Additionally, this release was awarded "Best Album of 2001" by the Unión de Críticos de Música y Teatro in Mexico City.

In addition to his activities as guitarist, Mr. Limón is the Executive Director of the Orchestra of Baja California, the director of the Cultural Foundation of Baja California and Artistic Director of the Hispanoamerican Guitar Festival.

## Orquesta de Baja California

|                         |                      |
|-------------------------|----------------------|
| Ángel Romero            | Musical Director     |
| Roberto Limón           | Guitar               |
| Balbi Cotter            | Violin I - principal |
| Viktoria Horti          | Violin               |
| Alan Busteed            | Violin               |
| Jorge Soto              | Violín II            |
| Natalia Vostriakova     | Violin               |
| Sean Bradley            | Violin               |
| Omar Hernández -Hidalgo | Viola, principal     |
| Marc Crelling           | Viola                |
| Sara Palomino           | Cello, principal     |
| Giovanna Moraga         | Cello                |
| Andrés Martín           | Double Bass          |
| Leopoldo González       | Flute                |
| Boris Glouzman          | Oboe                 |
| Emiliano López          | Clarinet I           |
| Alexander Gourievitch   | Clarinet II          |
| Pavel Getman            | Bassoon              |
| Dante Hernández         | Horn                 |
| Christopher Marsden     | Trumpet              |
| Timothy Nichols         | Trombone             |
| Andrea Puente           | Harp                 |
| David Rodríguez         | Piano                |
| Mario Gómez             | Percussion I         |
| Jorge Peña              | Percussion II        |
| Roberto González        | Librarian            |
| Pedro López             | Technician           |
| Genaro Medina           | Technician           |
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| Ana Saldaña             | Finance Manager      |
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| Mauricio Castro         | Broadcasting Manager |
| Roberto Limón           | Executive Director   |
| Alma Delia Abrego       | Development Director |

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