

“This weekend, the Houston Symphony’s Associate Conductor Gonzalo Farias makes his Classical Series debut with a diverse, dance-inspired program. A native of Chile, the multitalented conductor also holds a doctorate in cybernetics and desires ‘to establish music-making as a way of rethinking our place in society by cultivating respect, trust, and cooperation among all people in our community.’ This ethos is reflected in the diversity of his debut program.” –Calvin Dotsey

You can find the full program, complete with guest artist bios, [on our website](#). You can also find a full program list and YouTube playlist at the bottom of this document!

The resources below were compiled for you to use as you see fit, to complement your current classroom objectives or pass along to individual students attending who you think would benefit from certain ideas.

[Concert Insights Video](#)

GEORGE ENESCU’S ROMANIAN RHAPSODY NO. 1

“Generally considered Romania’s greatest musician, George Enescu excelled as a composer, violinist, and conductor. A musically gifted child, he began violin lessons at four and started composing at five; he enrolled at the Vienna Conservatory at seven and gave his first public violin performance by nine.”

“He began by writing out 14 Romanian folk songs and then carefully considered musical links between them and possibilities for their orchestration. The finished work skillfully interweaves these melodies, four of which play a significant structural role.”

–Calvin Dotsey

Below are 4 Romanian folk songs referenced by Enescu in this piece. What elements of these folk songs do you hear in *Romanian Rhapsody No. 1*?

1. [Am un leu și vreau să-l beau](#) (I have a penny and wish to spend it on a drink)
2. [Hora Lui Dobrica](#)
3. [Mugur, mugurel](#)
4. [Ciocârlia](#)

PAUL HINDEMITH’S SYMPHONIC METAMORPHOSIS

Symphonic Metamorphosis on Themes by Carl Maria von Weber was composed by Paul Hindemith while he worked as a professor at Yale. “Its genesis can be traced to an abandoned ballet collaboration..., for which Hindemith was to have provided a score based on Weber’s music. The project fell through...(but) the idea of adapting and updating Weber...stuck with the composer...For the *Symphonic Metamorphosis*, Hindemith selected four rather obscure works by Weber...Perhaps as a nod to the ongoing war, Hindemith chose several pieces with a march-like character. Because the Weber works were relatively unknown, Hindemith felt free to essentially rewrite them in his own style; hence the ‘metamorphosis.’” –Calvin Dotsey

The fourth movement, *Marsch*, is commonly performed as a wind ensemble arrangement and opens with a theme played by the brass instruments that repeats, in variation, many times throughout the movement. Try playing this theme on your own instrument:



Listen to this movement and consider the following:

- How does the opening theme change as the movement progresses? Which musical elements stay constant?
- What techniques does Hindemith utilize when he wants to intensify the theme? Consider dynamics, orchestration, counterpoint, rhythm, etc.

Listen
Here!

With only a 4-note theme, Hindemith often uses layers of counterpoint and rhythm to increase intensity. Consider one example from the final measures of the piece, with the theme highlighted in yellow and played by the horns and trumpets:

Links to Learn More:

- [Full Score of *Symphonic Metamorphosis*](#)
- ["The Genius of Paul Hindemith" / Bernstein](#)
- [Paul Hindemith in conversation with Seymour Raven](#)

OTHER WORKS ON THE PROGRAM

Questions to consider:

- Many of the pieces on this program feature individual musicians with extended solos (*Anrópolis* and *Variaciones Concertantes* in particular). Why do you think the composer chose these instruments to have solos? How can you apply what you notice about soloists in this music to your own playing in band or orchestra?
- Each of the pieces on the program was selected because of some connection to dance. What movements come to mind as you listen to each piece? How might you replicate these movements on your instrument?

Videos to learn more:

- [Scott O'Neil on Debussy's Prelude to the Afternoon of a Faun - Dissonance and Deception](#)
- [Gabriela Ortiz on Composing "Anrópolis"](#)
- [Meet Composer Gabriela Ortiz](#)
- [Benjamin Zander Pre-concert Talk: Ginastera - Variaciones Concertantes](#)

PROGRAM AND PLAYLIST

YouTube Playlist

Shall We Dance?

GONZALO FARIAS, conductor

DEBUSSY	<i>Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)</i>	[10]
GINASTERA	<i>Variaciones Concertantes</i>	[23]
	Tema per Violoncello ed Arpa: Adagio molto espressivo--	
	Interludio per Corde: L'istesso tempo--	
	Variazione giocosa per Flauto: Tempo giusto--	
	Variazione in modo di Scherzo per Clarinetto: Vivace--	
	Variazione drammatica per Viola: Largo--	
	Variazione canonica per Oboe e Fagotto: Adagio tranquillo--	

Variazione ritmica per Tromba e Trombone: Allegro--
 Variazione in modo di Moto perpetuo per Violino: L'istesso tempo--
 Variazione pastorale per Corno: Largamente espressivo--
 Interludio per Fiati: Moderato--
 Ripresa dal Tema per Contrabasso: Adagio molto espressivo--
 Variazione finale in modo di Rondo per Orchestra: Allegro molto

INTERMISSION

ENESCU	<i>Romanian Rhapsody</i> in A major, Opus 11, No. 1	[11]
G. ORTIZ	<i>Antrópolis</i>	[8]
HINDEMITH	<i>Sinfonische Metamorphosen nach Themen von Carl Maria von Weber</i> (<i>Symphonic Metamorphosis on Themes by Carl Maria von Weber</i>)	[21]
	I. Allegro	
	II. Turandot, Scherzo: Moderato	
	III. Andantino	
	IV. Marsch	

We are looking forward to seeing you all at Jones Hall soon!