



Advance Program Notes

Orquesta Sinfónica del Estado de México
Friday, January 30, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Orquesta Sinfónica del Estado de México

Enrique Bátiz, music director and conductor

Tres Danzas Fantásticas, Op. 22

Joaquín Turina

Concierto de Aranjuez

Joaquín Rodrigo

Guitar soloist: Alfonso Moreno

Intermission

Three Spanish Dances

Enrique Granados

Noches en los Jardines de España

Manuel de Falla

Piano soloist: Irina Chistiakova

Program Notes

Tres Danzas Fantásticas, Op. 22

JOAQUÍN TURINA

Born December 9, 1882, in Seville

Died January 14, 1949, in Madrid

Joaquín Turina's musical talents were discovered at a very early age. A native of Seville, he made his debut as a pianist in 1897 to the enthusiastic audience of his hometown. Encouraged by his remarkable success in Seville, Turina left for Madrid, where he befriended Manuel de Falla and Isaac Albéniz. His success there was unprecedented, and his early years in Madrid culminated in the performance of his opera *La sulamita* at the Teatro Real. Sopena remarked that Seville remained in Turina's blood throughout his compositional life, and that his music is full of "Sevillanismo;" indeed, Turina's colleagues in Madrid further influenced him to explore his roots through Spanish folk music and join the prevailing movement of musical nationalism in Spain.

Turina was appointed professor of composition at the Madrid Conservatory in 1930 and won many national awards for his music. Despite his apparent preoccupation with Spanish folk elements, Turina tried perhaps harder than any of his Spanish contemporaries to uphold the conventional classical music forms in his compositions and maintain a cosmopolitan approach to his art. He was the only one of the four leading Spanish composers at the time to write a symphony, the *Sinfonia sevillana*, although it was closer in form and character to a symphonic poem. His music for guitar is an important part of the repertoire for this essentially Spanish instrument, extremely innovative yet deeply rooted in Spanish folk traditions.

Turina experienced difficult times during the years of the republic. He was persecuted during the civil war due to his family's political leanings, but emerged even more successful after the war. Turina continued composing and teaching in Madrid and received the prestigious Grand Cross of Alfonso the Wise for his contributions to the Spanish musical repertoire. He was also an acclaimed music critic for the newspaper *El debate* and the periodical *Digame* until his death in 1949.

In *Tres Danzas Fantásticas, Op. 22*, Turina draws his material from traditional Andalusian dances. The first dance, *Exaltación (Exaltation)*, begins placidly with an introduction reminiscent of Flamenco music, and develops frenetically into a Jota dance. As Turina indicates, *Exaltación* was directly inspired by a quote from Jose Mais: "It was like the feature of some incomparable picture, moving within the calyx of a blossom."

The second dance, *Ensueño (Musing)*, is in the style of an Andalusian folk song, mystical in character and sinuous in its melodic contour. Its basic rhythm is derived from the Zortzico, a Basque dance that was one of Turina's favorite sources of musical inspiration. Turina describes this dance in the following quote: "The strings of a guitar sounding laments of a nature that remind one of nothing so much as the weight of sorrow."

The concluding dance, *Orgia (Orgy)*, is characterized by fiery outbursts of musical energy, maintaining a sense of vitality and excitement through its underlying dance rhythm. In this dance, Turina elevates the simple folk rhythm to a highly stylized musical form while maintaining the passion and excitement of a dance. Turina accompanies this dance with a quote: "The perfume of flowers is intermingled with the odor of chamomile, and the bouquet of tall chalices filled with incomparable wine. From this, like incense, the dance rises."

Program Notes, continued

Concierto de Aranjuez

JOAQUÍN RODRIGO

Born in Sagunto, Spain, November 22, 1901

Died in Madrid July 6, 1999

When one considers that Joaquín Rodrigo had been blind since the age of three, it is both astonishing and inspiring to know that he excelled as a composer, lecturer, and pedagogue. In modern times, Rodrigo is regarded as one of the most important composers of his country, carrying on the traditions established earlier by Falla, Albéniz, and Turina before him. His music, mostly influenced by the music of the Spanish nationalist composers and partly styled by French music (particularly that of his teacher Paul Dukas), has, nonetheless, a cosmopolitan quality that broadens the breadth and interest of his art. Rather than delving deeply into the spirit of Spanish music, Rodrigo's works create a Spanish ambiance with a picturesque element of folklore and borrowed 18th century mannerisms, all within melodies, harmonies, and rhythmic patterns following a broad neo-classical style.

With the outbreak of the Spanish Civil War, Rodrigo moved to Paris, where in the winter of 1939 he composed his most successful work ever, the *Concierto de Aranjuez* for guitar and orchestra. This piece was responsible for bringing the composer great acclaim and overnight fame, as it immediately became internationally popular—something that no other guitar concerto had ever achieved, its popularity remaining unsurpassed. The unprecedented success of this work prompted Rodrigo to write concertos for other instruments, including piano (1942), violin (1943), cello (1949), harp (1952), four guitars (1967), and two guitars (1968), in addition to the *Fantasia para un gentilhombre* (1954), another concertante work for guitar and orchestra. The *Concierto de Aranjuez* premiered on November 9, 1940, in Barcelona, and another performance followed the next month in Madrid. Regarding these performances, one critic wrote, "...it is impossible to find another Spanish work with such exciting picturesque qualities and formal perfection. For the first time in the history of our music, the picturesque and the classical are fused, reciprocally mitigating and enlivening each other."

The *Concierto de Aranjuez* is a mature work of astonishing balance; for its time, it explored new fields of harmony and rhythm and opened up a new field of possibilities for the guitar as a *concertante* instrument. Despite the intimate quality of the guitar, with its archaic and folkloric associations, the instrument is never overpowered by the orchestra; instead, it asserts its individuality, aided by Rodrigo's masterfully transparent and colorful scoring, which oftentimes achieves the effect of chamber music.

Rodrigo's guitar concerto takes its name from the famous royal palace and surrounding grounds, so favored by the Bourbons in the 18th and 19th centuries, and located 50 kilometers from Madrid on the way to Andalucía. Although the concerto is not programmatic, the composer once said the following, regarding his intentions within this piece: "...in its notes one may fancy seeing the ghost of Goya, held in thrall by melancholia. Its music seems to revive the essence of an 18th century court where the aristocratic blended with the popular element, and one could say that in its themes there lingers on the fragrance of magnolias, the singing of birds, and the gushing of fountains, although any more specific description is absent. [It is] a synthesis of the classical and the popular in point of form and sentiment, dreams hidden beneath the foliage of the park surrounding the baroque palace, and only wants to be as nimble as a butterfly and as controlled as a bullfighter's lunge."

The concerto is written in three movements, each having its own grace, delicacy, and meaning. The first movement, *Allegro con spirito*, is enlivened by its forceful rhythms, reminiscent of the fandango and the guajira, alternating between six-eight and three-four time. At the outset, instead of the usual tutti that would normally begin a concerto, the solo guitar offers an introduction of *rasgueado* ("strummed") chords in a quasi-flamenco style, supported by the doublebasses playing a pianissimo pedal-point on D. Built upon a sonata form, the movement charges forward in its insistent rhythmic surge, carried on by the two main themes and the recurring introductory chordal motif, as these are exchanged between soloist and orchestra. The guitar's timbre is continually contrasted by the use of solo instruments from the orchestra, mainly cello, clarinet, oboe, and flute.

Program Notes, continued

The beautiful *Adagio* that follows has become as well known as the middle movement of Mozart's Piano Concerto No. 21 of *Elvira Madigan* fame, due to its irrepressed lyricism. The main theme is introduced by a solo English horn accompanied by the guitar. This mournful dialogue is shared by other solo instruments like the oboe and bassoon, as the guitar adds its own poignant embellishments to the theme, at times recalling the *saetas* (devotional songs related to *cante hondo*) of Holy Week processions. An extended guitar cadenza draws the movement to its orchestral *tutti* conclusion.

The concluding *Allegro gentile* evokes a courtly dance by means of its *ronda* (Spanish round dance) rhythms. Like in the first movement, rhythmic ambivalence is achieved, this time through the combination of two- and three-beat measures. The single, elegant theme is light and effervescent, a quality which pervades throughout this lively movement. The theme is treated contrapuntally in varying orchestration and traverses through different keys before a brief descending figure ends the concerto, as the music dissolves into nothingness.

The *Concierto de Aranjuez* is scored for piccolo, flute, oboe, English horn, pairs of clarinets, bassoons, and trumpets, as well as the usual strings, in addition to the solo guitar. Long recognized as a masterpiece within its class, it has received more public performances and recordings than any other guitar concerto of the 20th century. Its combination of power and simplicity and the enchantment of the guitar—amplified by the orchestra—remain as irresistible today as when the piece was heard for the first time more than 50 years ago.

© 2000 Columbia Artists Management Inc.

Three Spanish Dances

ENRIQUE GRANADOS

Born July 27, 1867 in Lérida, Spain

Died March 24, 1916, at sea, English Channel

I Oriental

II Andaluza

III Aragonese Rondalla

Pantaleon Joaquín Enrique Granados Country, better known as Enrique Granados, was born in Lleida, Spain, on July 27, 1867. He was a neo-romantic style Spanish composer and pianist who is remembered as an "optimistic, sociable, and clever" man. Ricardo Viñes, classmate and close friend of Granados, described him as a man "with a gentle manner, and a great mind that cannot be forgotten." Claude Debussy referred to him as someone with a lush imagination and who created the best music for piano in Spain together with Albéniz. Granados was a teacher of great pianists, such as Alicia de Larrocha, the creator of the piano school of Barcelona. Granados died at age 49 along with his wife during the sinking of the *Sussex* in the English Channel, after being attacked by the German army during World War I.

Twelve Spanish Dances is internationally recognized, as many consecrated composers of the time praised this work effusively. Although the exact dates of composition are unknown, the composer himself stated that most are from 1883 (when he was 16 years old); however, the publication dates are from 1888 to 1890. These scores are among the greatest contributions to the repertoire of Spanish piano. The three dances played in this program were orchestrated by renowned pianist, composer, and Spanish conductor Joan Lamote de Grignon (Barcelona, 1872-1949). *Spanish Dance No. 2, Oriental* (scored for two flutes, one oboe, an English horn, two clarinets, bass clarinet, two bassoons, four horns, harp, and string quintet), is an Andante in minor mode. The central section, which is slower, exudes a sentimental melancholy lyricism in the solo viola. *Spanish Dance No. 5 Andaluza* (orchestrated for the same group of instruments as the previous one, with the addition of two trumpets, three trombones, tuba, and timpani), is the best known of all these dances. *Spanish Dance No. 6 Aragonese Rondalla*, orchestrated very similarly to the Andalusian, only with additional percussion—a pair of cymbals, gran cassa, castanets, drum, and triangle—is a real *Jota Aragonesa*. The central part is like a copla, first in the trumpet and then in the strings. The third section is a reprise of the first section. This is one of the brightest dances.

Program Notes, continued

Noches en los Jardines de España

MANUEL DE FALLA

Born November 23, 1877 in Cadiz

Died November 14, 1946 in Alta Gracia, Argentina

Noches en los Jardines de España (*Nights in the Gardens of Spain*) was originally conceived as three nocturnes for piano and orchestra. Enrique Fernández Arbós, conductor of the Madrid Symphony Orchestra, conducted the first performance of the work in 1916. J.B. Trend, in his book *Manuel de Falla and Spanish Music* (1929) described a performance of the work in London in 1921 when Falla, himself, was the pianist. He wrote:

"The audience was roused not only by the music itself, and by the sense of security and conviction that belong to a masterpiece, but also by the composer's own performance, which was masterly, though concerned by a modesty which led some hearers to believe that the *Nocturnes* might be improved, or made still more interesting, by being played by one of the recognized prime donne of pianoforte-playing. Yet this is not so. Played under such conditions, the *Nocturnes* become a piano concerto, which is not at all what the composer intended them to be. In difficulty they are certainly comparable to a piano concerto; but the position of the pianoforte in the texture of the work and the balance between it and the rest of the orchestra are not those of a piano concerto, as that form is usually understood. The pianoforte is here an instrument of the orchestra, which, though it has passages of outstanding difficulty and brilliance, yet remains a part of the orchestra itself."

Falla described some of his intentions in writing this composition in a quotation given by Trend. Falla, according to Trend, says, "the end for which it was written is no other than to evoke (the memory of) places, sensations, and sentiments. The themes employed are based ...on the rhythms, modes, cadences, and ornamental figures, which distinguish the popular music of Andalusia, though they are rarely used in their original forms; and the orchestration frequently employs, and employs in a conventional manner, certain effects peculiar to the popular instruments used in the parts of Spain. The music has no pretensions to being descriptive: it is merely expressive. But something more than the sounds of festivals and dances has inspired these 'evocations in sound,' for melancholy and mystery have their part also."

En el Generalife (*In the Generalife*) refers to a part of the Alhambra, the medieval palace of the Moorish kings near Granada. Jaime Pahissa, in his book *Manuel de Falla* (1954), described this piece as "pure atmosphere—all soft and languid orchestral sounds with pleasing chords and a short simple melodic theme like the primitive songs which are so deeply rooted in man's daily life, in his prayers, street cries, lullabies, and childhood songs."

Danza lejana (*Dance in the Distance*) is joined, without interruption, to the third movement. *En los jardines de la Sierra de Córdoba* (*In the Gardens of the Sierra at Cordova*) begins in the manner of a lively and vigorous dance. Cordova is located in the old southern province of Andalusia.

Falla was among those outstanding musicians, including Felipe Pedrell, Isaac Albéniz, and Joaquín Turina, who helped revive the music and the musical life of Spain. Beginning with Pedrell (1841-1922), there was a movement toward bringing out editions of old Spanish music and, especially, toward encouraging the use of native folk music in serious composition. It was Pedrell who felt that the music of every nation should be based on the folk song. Falla, a composition pupil of Pedrell, was certainly not untouched by Pedrell's teaching and, while he did not as a general rule actually use folk tunes, he so absorbed the style that his compositions contain a strong national flavor.

Falla's early training came from Spanish teachers in Cadiz and Madrid. His long-standing desire to study in Paris was finally realized in 1907, when a planned seven-day trip to this musical center extended into seven years. He was soon on good personal terms with such composers as Debussy, Dukas, and Ravel.

Returning to Spain in 1914, Falla eventually settled in Granada. He suffered from poor health and, in time, from the social unrest arising from the Spanish Civil War. In 1939 he was invited to Buenos Aires to conduct a series of concerts of Spanish music. He was advised, for his health, to try the climate of the Sierra de Cordova in western Argentina. He settled in the little town of Alta Gracia, where he died in 1946.

Biographies



ENRIQUE BÁTIZ, *music director and chief conductor*

At the age of 60, Enrique Bátiz is one of the most famous orchestra conductors in Latin America. A gifted artist who has won international popularity and fame, his interpretations produce the deepest and most profound emotion.

He was born in Mexico City on May 4, 1942. In 1950 he studied piano with Francisco Agea, and in 1960 he continued his studies with Gyorgy Sandor. That same year he went to Southern Methodist University in Dallas, Texas. He studied piano with Adele Marcus in New York at the famous Juilliard School of Music (1962)—where he also studied conducting—and he received a diploma in 1965. He made several national tours as a pianist (1964); was named a semifinalist in the Marguerite Long International Piano Contest in Paris, France (1965); and specialized in piano with Zbigniew Drzewiecki in Poland (1967-70). He also had private lessons in orchestral conducting with Stanislaw Wislocki. In 1970 he was named a finalist in the F. Busoni Piano Competition in Italy.

Bátiz began a tour of concerts in Poland in 1967 with the Lodz and Szczecin Philharmonics and presented recitals in Warsaw and Brussels in 1969, with flattering reviews of his temperament and virtuosity. In 1968 he participated in the Queen Elizabeth International Piano Contest in Brussels, and upon returning to Mexico in 1969 Bátiz performed innumerable concerts in the province. He debuted as a conductor in the Palacio de Bellas Artes in 1969 with the Xalapa Orchestra. He made a series of recordings for the Polish and Salzburg Broadcast Companies (1970) and participated in the famous Frederic Chopin International Piano Contest of Warsaw. In April of 1971, he was named conductor and founder of the Orquesta Sinfónica del Estado de México.

Bátiz was the conductor of the Orquesta Sinfónica del Estado de México for 12 years (1971-1983) and later of the Mexico City Philharmonic Orchestra for seven years (1983-1989). He's resumed directorship of the OSEM from 1990 to the present. Since 1984, he was named guest conductor of the Royal Philharmonic Orchestra, and as an invited guest conductor, he has led more than 500 symphony orchestras around the world.

His work is represented with a collection of 145 recordings: 41 with the Royal Philharmonic; 9 with the London Symphony; 3 with the Philharmonia; 12 with the London Philharmonic Orchestra; 2 with the Royal Liverpool Philharmonic Orchestra; 19 with the Mexico City Philharmonic Orchestra; 58 with the Orquesta Sinfónica del Estado de México; and 1 with the Toscana Orchestra in Florence, Italy. He's recorded for EMI Records International, Academy of Sound and Vision, Musical Heritage, NAXOS, IMG International Management Group, Pickwick, and RPO Records and Arts.

Bátiz's repertory as a conductor ranges from classical to contemporary works. He has been described as an artist who conducts with vehemence and enthusiasm, manifesting a deep understanding—unusual even among the finest conductors.

Throughout his career, he has received important distinctions and awards, including La primera Presea Bional in Art from the State of Mexico Confederation of Professionals; The International Gold Mercury award of Rome, given for the first time to a Latin American artist; The Jose Marti and the Tlatelolco's Eagle Medal; first prize at the British Music Trades Association for his Interpretation of French music with the Orquesta Sinfónica del Estado de México (Debussy's *Prelude to the afternoon of a Faun*, 1984); the 1986 Rio Branco medal, an official grade given by the Brazilian government for the worldwide digital recording of the nine *Bachianas Brasileiras* by Hector Villa-Lobos; the annual prize as the most distinguished artist of the year from the Mexican Union of Theatrical and Musical broadcasters (1971, 1981, 1983, and 1996); *The London Sunday Times* named his recording of *Petrushka* by Stravinsky the recording of the year (1986); he received the Mexican Mozart Medal (1991), given by the Domecq Cultural Institute; *The London CD Review* magazine designated the recording

Biographies, continued

he made with the London Royal Philharmonic Orchestra of the *Symphonic Dances* and *The Isle of Death* by Rachmaninoff as one of the best recordings made in 1992; the Estado de Mexico Prize (1995); and his recording of the 3rd Symphony of Saint-Saens, made in 1984, was considered by *Gramophone* and the *Penguin Stereo Records Guide* magazines as the best recorded version of this piece.

Bátiz's recordings include the complete nine symphonies by Beethoven; the nine *Bachianas Brasileiras* by Villa-Lobos; the complete pieces for orchestra by Joaquin Rodrigo, Manuel M. Ponce, and Georges Bizet; eight volumes of Mexican music that have been published with great worldwide acclaim; a complete recording of three symphonic cycles with the OSEM; the six symphonies by Piotr Illich Tchaikovsky; the four symphonies by Johannes Brahms; the four symphonies by R. Schumann; and short pieces by P.I. Tchaikovsky, including *Capricho Italiano*, *Francesca da Rimini*, *Polonaise*, *Waltz of Eugene Onegin*, *Marche Slave*, *Mazepa Overture*, and *Valse Melancholique* from Suite No. 3, as well as three short pieces by Joaquin Rodrigo, including *Miedo*, *Canconeta*, and *Two Berceuses*.

IRINA CHISTIAKOVA, *piano soloist*

Irina Chistiakova was born on May 22, 1990, in Moscow. In 1996, Chistiakova was admitted to the preparatory department of the Tchaikovsky Moscow State Conservatory for Music, under the Moscow Conservatory. She successfully entered the School for Music in the piano division and reached the tenth form of the course for piano (taught by professor Riabov A.Y.). She has appeared on the stages of the best Moscow concert halls and throughout Russia; the first time she performed abroad was in Germany in 1998, touring with four older performers from the conservatory. Since 1999, Chistiakova has participated in concert programs under Spivakov and the New Names fund. In January 2000, her concert activities were awarded a double laureate (as solo pianist in the category for musicians up to 11 years old, with her sister as piano duet) for the Russian competition New Names, which took place at the Halls of Moscow Conservatory.

As a young Russian pianist, Chistiakova played on two tours in France in 2000, and in the fall of that year, she successfully toured through Germany. In June 2000 she was presented in New York as the hero of the Irene Langemann film *Russlands Wunderkinder*, followed by presentations in October 2000 in Berlin and Cologne, Germany. She also took part in the recording of two CDs and performed on both radio and TV programs that same year. In 2001 Chistiakova played at the International Competition in Moscow (Schelkunchik), where she received second prize. In 2002 Chistiakova recorded a CD for New Names. In September 2003 she played a concert of works by Grieg in Yaroslavl, Russia (conducted by Murad Annamamedov). Chistiakova participated in the fourth Moscow International Frederick Chopin Piano Competition for Young Pianists (2004) and in March 2007 she was awarded the fourth prize in the international piano competition Arthur Rubinstein In Memoriam (Poland). In December 2009 she was awarded the second prize, as well as a special prize for the best performance of a classic sonata, in the seventh Giuliano Pecar international piano competition (Gorizia, Italy).

Chistiakova is currently a student of the first year of the Moscow Conservatory – Piano Division (taught by professor Mikhail Voskresensky) in Moscow, Russia.

Biographies, continued

ALFONSO MORENO, *guitar soloist*

Alfonso Moreno is one of the greatest interpreters known to the world of classical guitar. Moreno takes a symphonic approach to the guitar, using a broad palette of colors, timbres, and dynamics, which often give the listener the sense of listening to an entire orchestra. Moreno is well known for his prodigious technique and intense musical interpretations. He has given over 3,000 concerts throughout Europe, America, and Asia, transforming audiences with the sweetness, depth, and sincerity of his interpretation.

Born in Mexico into a family with a strong tradition of art and culture, he began his musical studies at the age of four. He has acquired music degrees in violin, composition, conducting, and guitar. Since 1968, when he won first place in the Paris International Guitar Competition (organized by Radio and Television of France), his career has taken him to some of the world's most prestigious concert halls, including the Tchaikovsky Hall in Moscow, the Bolshoi Hall of the Philharmonic of St. Petersburg, the Philharmonic of Kiev, Carnegie Hall in New York, the Hollywood Bowl, the Concert Hall of Nagoya, the Yamaha Hall of Tokyo, the Wigmore Hall and the Royal Festival Hall of London, the Palace of Fine Arts of Brussels, the San Peter Kirche of Zürich, the Principal Temple of Zen in Hiroshima, the Great Theater of Okayama, the Theater of the Ville of Paris, the Rampa Theater of Varsovia, the Atatürk Kültür Merkezi, and Great Theatre of Istanbul. In addition to his solo concerts, Moreno has been an active proponent of the classical guitar in other capacities. He has given master classes and recitals, played in chamber music ensembles, and acted as a soloist with some of the world's greatest symphony orchestras, including the Dallas Symphony Orchestra, the Los Angeles Philharmonic, the National Symphony Orchestra of China, the Atlanta Virtuosi, the Soloists of München, the Virtuosos of Sophia, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Wroslaw Symphony Orchestra, the Radio Symphony in Brussels, the Symphony Orchestra of Montevideo, the Philharmonic of Santiago Chile, and the Baltimore Symphony Orchestra. In 1995, he became the founder and director of the Guitar Orchestra of Xalapa, which has performed over 250 concerts throughout Mexico, Europe, and Asia.

His repertoire ranges from ancient music to music by contemporary composers. Many composers have written works specifically for him, including Peter L. Panin, Francisco González, Armando Lavalle, Raúl Ladrón de Guevara, Jean Louis Petit, and Xavier Camino. His CDs have been distributed worldwide by EMI Capitol (London), Varesse Sarabande (United States), Discos Forlane (France), and Global Entertainment (Mexico). Moreno has transcribed more than 50 works for the guitar. One of the most important transcriptions is the Concerto No. 1 in D Major by Niccolò Paganini, originally for violin and now part of the guitar virtuoso repertoire. Moreno took this work to concert halls throughout Europe, Asia, and America on over 50 occasions.

In 1999 Moreno co-founded the Latin American Guitar Quartet, along with guitarists Eugenia Rodriguez (Chile), and Marcela Sfriso and Walter Ujaldon (Argentina). The quartet made its debut at the International Guitar Festival in Turkey as soloists with the Istanbul Philharmonic, under Ionescu Galati.

Biographies, continued

ORQUESTA SINFÓNICA DEL ESTADO DE MÉXICO

The Orquesta Sinfónica del Estado de México (OSEM) was founded on August 27, 1971, by Enrique Bátiz and the State Government of Mexico, which aims to promote music as a means of union and identification among Mexicans. Based in the city of Toluca, the orchestra was characterized from the outset by its efforts to bring its message to all corners of the republic.

Over their 40 years, the Orquesta Sinfónica del Estado de México has appeared in concert with a large number of exceptional guest conductors and soloists; the foreign conductors who have led the Orquesta Sinfónica del Estado de México include Leon Barzin, Kurt Woess, Jose Iturbi, Piero Gamba, and Joel Levi.

Orquesta Sinfónica del Estado de México aims to promote new creations and to introduce the public to works that are not yet a part of regular repertory concerts. To that goal, OSEM premiered *Pictures at an Exhibition* by Mussorgsky; *Concerto piano, In Memoriam* and the suite of Loris Tjeknavorian Ararat; the meeting of the *New Spain of Italian Ferrero* and *Reflections of a Poet (Tribute to Nezahualcoyotl)*; and newly commissioned work by Mexican composer Revueltas Roman.

Orquesta Sinfónica del Estado de México's discography is wide and varied, and includes recordings devoted to the overtures of Verdi and Rossini, which deserve special mention; the music of Mexico and Spain, with works from outstanding composers like Joaquin Rodrigo and Isaac Albeniz; and above all, the comprehensive series of Beethoven symphonies, Schumann, Brahms, and Tchaikovsky.

Both the orchestra and its artistic director have repeatedly received the Annual Award from the Mexican Union of Theatre and Music for the promotion of musical activities in Mexico.

In 1975 the Orquesta Sinfónica del Estado de México made its first tour of major cities across the United States, to which it returned for three consecutive years. The orchestra premiered in the prestigious European Festival of Schleswig-Holstein in Germany in 2002, and in 2003 the OSEM made its second foray into Europe, presenting six concerts with great success in Spain, Poland, Germany, and France. In 2005 the orchestra traveled to Paris to present two concerts at the Salle Gaveau and Theatre Mogador, accompanied by soloists of Filomena Moretti, Mark Zeltser, and Koh Kameda; in September of 2005 the orchestra toured several cities in China, including Shanghai, Beijing, Shenyang, and Harbin; and in January 2006 the orchestra gave six concerts in Spain, including at the International Festival of Seville, Entreculturas, and performances in Madrid, Zaragoza, and Albacete. In 2008 the Orquesta Sinfónica del Estado de México performed the most extensive of its tours, this time to the U.S. for a tour from coast to coast with stops in 48 cities.

In 2010 the Orquesta Sinfónica del Estado de México received the honorable invitation to represent the Spanish-American musical culture in the Festival of Music and Dance in Granada, Spain, which was celebrated with two concerts at the Palace of Charles V on the Bicentennial of Independence and the centenary of the Mexican Revolution.

Orquesta Sinfónica del Estado de México

FIRST VIOLIN

Félix Parra Aguilera
Nana Spartak Qizi Babayeva
Spartak Babayev
Illya Fedotov
Luis Antonio Vital
Catherine Julia Barrow
Josiane Marie Blanche Roy
José Urbán Díaz de León
Nune Tshavrshyan
Carlos Enrique Castejón
Guadalupe López
Juan Pablo Vital

SECOND VIOLIN

Luis Manuel García
Carmen Celina Loa
Luis Alberto Palomino
José Luis Ramírez
Víctor Palomino
Oscar Estuardo Díaz
Alvaro Wenceslao Cubides
Alba María Cabrera
Jaime Cházaro
Aarón Ricardo Acevedo
José Angel Contreras
Rodolfo Galván

VIOLA

Chingiz Mamedov
Marcelino Pedro Urbán
Augusto José Carrión
Byron Díaz
Armen Aghabekyan
Jaime Magdaleno Cervantes
Diego José Hernández
Luis César Mendoza
Mario Rodríguez

VIOLONCELLO

Sona Poshotian-Kamila María
Pietrzyk
Sara Angélica Murcio
Iván Chernishov
Luis Enrique Vital
Jairo Saquicoray
Irina Yeganyan
Marek Grzegorz Wierzbicki

BASS

Marcos Antonio Avendaño
Dwight Lloyd Bryan
Vladimir Ochivalov
Jesús Escudero Castillo
Boris Vladyshevski

FLUTE

Sabina Jeanne Laurain
Huh Gyu Young
Jaime Segura

OBOE

Peter Ferris
Ana caroline Foshee
Aarón Reyes

CLARINET

Thomas Jones
Lorenzo Meza
Baltazar Chavarría

BASSOON

Viryá María Quesada
Sebastian Chaves
Nylsa Evelia Avalos

HORN

Paul Franklin Miller
Michael William Mc Girr
Sara Ruth Hogan
Clive James Whatley
Oxford Adolpus Kitchengs

TRUMPET

John Robert Urness
Brian Eric Prunetta
Ramón Meza Bustamante

TROMBONE

Ramón Meza Suárez
Raúl Quezada Campos
José Tonatiuh Rodríguez Balderas

TUBA

Anastacio Meza Suárez

TIMBALES

Sergio Diego de la T. Quesada

PERCUSSION

Manuel García Fajardo
José Luis Barquera
José Celestino Osorio

HARP

Christian Joannes Topp

CONDUCTOR

Enrique Bátiz

SOLOISTS

Irina Chistiakova
Alfonso Moreno

In the Galleries



Sam Krisch
Passage VII, 2014
Antarctica
24 x 24 inches
Archival Ink Digital Print

Explore the work of regional artists in a variety of media: abstracted aerial terrains by Betsy Bannan, pristine powerful landscape photography by Sam Krisch, and young ingenuity by Community High School students.

Betsy Bannan, Sam Krisch, and Young Artists

Through Sunday, February 1, 2015

Hours: Tuesday-Friday, 10 AM-6 PM/Saturday-Sunday, 10 AM-4 PM

These three exhibitions, all by Roanoke-based artists, reveal the talent that lies in our region.