

## CURRENT SEASON CONCERTS

Friday/Saturday, October 24 and 25

**George Cleve, conductor**  
**Alan Hovhaness, guest composer**  
**Pierre Fournier, cellist**  
 WAGNER: Overture from "Die Meistersinger"  
 DVORAK: Cello Concerto in B minor, Op. 104  
 HOVHANESS: Symphony No. 26 in F minor (world premiere)  
 RAVEL: Rapsodie Espagnole

Friday/Saturday, November 21 and 22

**George Cleve, conductor**  
**John Cage, guest composer**  
**Michel Block, pianist**  
 CAGE: "Atlas Eclipticæ"  
 RAVEL: Concerto for the Left Hand  
 BRAHMS: Symphony No. 4 in E minor, Op. 98

Friday/Saturday, December 5 and 6

**Carlos Chavez, guest composer & conductor**  
 RAVEL: Alborada del Gracioso  
 GALINDO: "Largo" from Symphony No. 2  
 FALLA: Three Dances from "Three Corners Hat" (Los Vecinos, Farruca & Jota)  
 CHAVEZ: Suite from the ballet "Horsepower"  
 VILLA-LOBOS: Choros No. 10 for Chorus & Orchestra  
 CHAVEZ: "El Sol" for Chorus & Orchestra  
 The San Jose State University Chorus

Schedule subject to change

Friday/Saturday, January 23 and 24

**Aaron Copland, guest composer & conductor**  
**The Martha Graham Dance Company**  
 COPLAND: El Salon Mexico  
 IVES: Decoration Day  
 RUGGLES: Potpourri  
 COPLAND: Appalachian Spring (complete ballet performance)

Friday/Saturday, February 6 and 7

**George Cleve, conductor**  
**Denise Mitchell representing composer Harry Partch**  
**Radu Lupu, pianist**  
 ELGAR: Introducing & Allegro for Strings, Op. 41  
 PARTCH: U.S. Hugboat  
 BRAHMS: Piano Concerto No. 1 in D minor, Op. 15

Friday/Saturday, April 9 and 10

**George Cleve, conductor**  
**Virgil Thomson, guest composer**  
 THOMSON: Requiem  
 The San Jose State University Chorus  
 BERLIOZ: Symphonie Fantastique, Op. 14

Friday/Saturday, April 30 and May 1

**George Cleve, conductor**  
**Lou Harrison, guest composer**  
**Mari Tsunura, violinist**  
 HARRISON: Elegiac Symphony  
 HARRISON: Suite from the "Marriage at the Fable Tower"

All performances at 8:30 p.m. in The Center For The Performing Arts

BARBER: Concerto for Violin and Orchestra, Op. 14  
 STRAUSS: Death and Transfiguration, Op. 24

Friday/Saturday, May 14 and 15

**George Cleve, conductor**  
**Richard Stoltzman, clarinetist**  
 MOZART: Clarinet Concerto in A major, K. 622  
 BEETHOVEN: Symphony No. 9 in D minor, Op. 125

The Schola Cantorum of De Anza College, Royal Stanton, Director

Tuesday, April 20, 1976—8:00 p.m.

**Special Event**—(Season Ticket Holders Receive Priority Seating)  
**LEONTYNE PRICE in recital**

**Plus Two Outstanding Concerts by The San Jose Youth Symphony.**  
**Eugene Sioia, Conductor**

Sunday, January 16, 1976—7:30 p.m.

An All-American Composer's Program  
 Charles Gounod: White Peacock  
 Gertrude Stein: Phantasy in Blue—performed by competition winner  
 Aaron Copland: Lincoln Portrait

Sunday, May 9, 1976—7:30 p.m.

Bartok—Romanian Dances  
 Solo Concerto—performed by winner of annual competition  
 Hindemith—Nobilissima Visione

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Orchestra  
 GEORGE CLEVE, MUSIC DIRECTOR AND CONDUCTOR

Carlos Chávez

GUEST COMPOSER AND CONDUCTOR

The San Jose State  
University Chorale

Friday and Saturday, December 5, 6

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George Cleve's San Jose Symphony  
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for an outstanding symphonic season.



**Maestro George Cleve**

George Cleve's ability to bring out the best efforts of an orchestra has been amply demonstrated to the joy of thousands of concert-goers throughout the Bay Area. The San Jose Symphony's debut performances in Oakland and San Francisco last year, its subscription series, and Maestro Cleve's guest conducting for the San Francisco Symphony and Spring Opera has been met with effusive praise from press and public alike. Cleve has been the driving force behind the San Jose Symphony's musical improvement. Enthusiastic and ever-growing audiences have watched their Maestro over the past three concert seasons transform California's oldest orchestra into one of its best.

In addition to the San Jose Symphony's subscription concert season and extensive In-School program, Maestro Cleve last year found time to conduct multiple performances of "The Nutcracker" for San Jose Dance Theatre and San Francisco Ballet, lead San Francisco Spring Opera's "Abduction from the Seraglio," help inaugurate the Midsummer Mozart Festival (a series of three Saturday

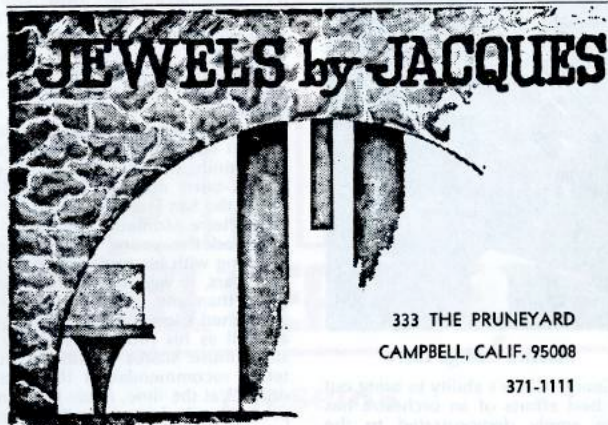
evening concerts at Flint Center), and guest conduct the Mostly Mozart Festival Orchestra in New York's Avery Fisher Hall to rave reviews by the discerning New York critics! Last April George Cleve received the 1975 San Jose Fine Arts Commission Community Arts Program Award because of "his contribution to and advancement of the arts in the community."

Few conductors on the American concert stage have had more intensive training than did the 38-year-old Vienna-born musician. He studied under the San Francisco Symphony's great Pierre Monteux, who early recognized the young man's talents. Working with his protégé for a full ten years, it was Monteux, perhaps more than any other teacher, who sharpened Cleve's fabled technique, as well as his prodigious ability to study music scores. It was on Monteux's recommendation that Cleve, only 23 at the time, made his formal professional debut, leading members of the San Francisco Symphony in the premiere of a new Sinfonia for String Orchestra and other works at the Palace of the Legion of Honor.

Georg Wolfgang Cleve was born in Vienna in 1936, his father a philosophy professor and mother a teacher of French and French literature. The family moved to New York in 1940 where Cleve attended the Mannes College of Music, studying the viola with Paul Doktor and the piano with Paul Emerich and Seymour Lipkin.

George Szell spotted Cleve at a conductor's workshop with the Baltimore Symphony and brought him to Cleveland, where he conducted children's concerts as well as subscription programs. In addition, he led the Cleveland Philharmonic.

From his first standing-room-only concert, San Jose audiences have been enthusiastic. They have responded well to his sophisticated programming and take pride in their orchestra's development in the Bay Area's musical scheme under Maestro Cleve's direction.



*Best Wishes  
for a  
Successful Season*

## SAN JOSE SYMPHONY PERSONNEL

1975 - 1976

### FIRST VIOLINS

Lauren Jakey  
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Katherine Rieké  
Assistant Concertmaster  
Clifton Foster  
Frank Triena  
Gilda Mazzanti  
Rebecca Bazdarich  
Ruth Pfaff  
David Cann  
Virginia Smedberg  
Catherine Maly  
Lois Swift  
Patricia Healy  
Rebecca Bedoy  
Jean Merrifield Kennedy

### SECOND VIOLINS

Patricia Strange  
Principal  
Raymond Cultrera  
Katharine Schanz  
Elizabeth M. Breed  
Hyo-Won Choi  
Penny Lum  
Diane Cultrera  
Emily Karr Andres  
Edyth Henderson  
Dorreen Meierotto  
Candace Robinson  
Kathryn Barraclough

### VIOLAS

Susan Bates  
Principal  
Lorraine Hunt  
Ferne Carlisle  
Connie Collopy  
Holly Houser  
Elizabeth Petersen  
Vernel Hampton  
Ruth Burton  
Victoria Morton  
Barbara Owen  
Ted Seitz

### CELLI

Donald Homuth  
Principal  
Laurel Brobst  
Peter Shelton  
Joshua Koestenbaum  
Wanda Warkentin  
Gay Wuthman  
Mark Rose  
Kris Yenney  
Kathleen Davis  
Holly Thuman  
Cheryl Fippen  
Margaret Harrison

### BASSES

Robert H. Manning  
Principal  
Toni Navone  
Anne Berk  
Ronald Yanes  
James W. Reeves  
Patrick Kennedy  
Jeanette A. Rose

### FLUTES

Patti Watters  
Principal  
Carole Potter  
Mimi Carlson

### PICCOLOS

Mimi Carlson  
Maria Balr

### OBOES

Robert Hubbard  
David Seeley  
Co-Principals

### ENGLISH HORN

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### CLARINETS

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Principal  
Robert Weil

### E♭ CLARINET

David George

### ALTO SAXOPHONE

Robert Weil

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Acting Principal  
Douglas McCracken  
Ann Zaccane

### CONTRA BASSOON

Douglas McCracken

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Kathleen Stycket  
Assistant Principal  
John Burton  
Lawrence Osborne  
Thomas Reicher

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Charles F. Metzger  
Co-Principals  
Rocco Di Stasio  
Dana Kemp

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Robert Szabo  
Principal  
John Russell

### BASS TROMBONE

Philip Zahorsky

### TUBA

John Kroninger

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Robert Erlebach

### PERCUSSION

Tom Vanarsdel  
Principal

Shelly Tosaw

Galen Lemon

Steven Blair

Ray Backand

Bruce Bedayan

### HARPS

Eva Kauffungen, Principal

Pamela Stuzke

### PIANO

Doris Meierotto

### Choral Director

Dr. Charlene Archibeque

### Personnel Manager

Toni Navone

### Librarian

Robert Hubbard

### Stage Management

Douglas Morrison

David Wendel

### Leave of Absence

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Eugene Gratovich

Patricia O'Gara

Ralph La Canna

Richard Palmeri

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## The San Jose Symphony Orchestra

GEORGE CLEVE, Conductor and Music Director

Friday, December 5, 1975 at 8:30 p.m.

Saturday, December 6, 1975 at 8:30 p.m.

CARLOS CHÁVEZ, Guest Conductor and Composer

THE SAN JOSE STATE UNIVERSITY CHORALE  
Charlene Archibeque and Donald Haneke, Directors

MAURICE RAVEL Alborada del Gracioso

BLAS GALINDO "Largo" from Symphony No. 2

MANUEL DE FALLA Three Dances from "Three Corners Hat"  
I Los Vecinos  
II Farruca  
III Jôta

INTERMISSION

CARLOS CHÁVEZ Suite from "Horsepower"  
I Dance of the Man  
II Boat to the Tropics: Agil Dance, Tango and Interlude  
III The Tropics: Huapango and Sandunga

HEITOR VILLA-LOBOS Choros No. 10 (Rasga o Coracao)  
The San Jose State University Chorale

CARLOS CHÁVEZ El Sol, Mexican Ballad  
The San Jose State University Chorale

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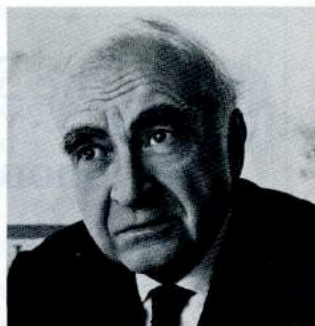
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CARLOS CHÁVEZ

"Carlos Chávez," writes Aaron Copland, "is one of the best examples I know of a thoroughly contemporary composer. He has faced in his music almost all the major problems of modern music . . . I feel that no other composer—not even Béla Bartók or de Falla—has succeeded so well in using folk material in its pure form while at the same time solving the problem of its complete amalgamation into an art form."

A significant force on the contemporary music scene, Chávez is Mexico's most esteemed musician. His more than a hundred published compositions encompass every form from chamber music to opera, concerto to avant-garde experiment.

Born in 1899 in Mexico City, Chávez was acquainted from childhood with Mexican Indian and Mestizo music and some of his compositions reflect the excitement and vigor of these native cultures. His background is anything but limited, however. His early studies in Mexico City were classical and his later works have been abstract in design.

The first public concert of Chávez's music was presented in Mexico City in 1921. In the next two years he traveled in Germany (where some of his piano works were published), Austria, and France.

Returning to Mexico City he organized and conducted the *Musica Nueva* chamber concerts, presenting first performances of works by contemporary European composers like Stravinsky, Schoenberg, Satie and Falla.

In 1928, at the invitation of the union of musicians in Mexico City, Chávez founded the Orquesta Sinfónica de México which he was to conduct for 21 years, vigorously encouraging Mexican composers. Since 1936 he has conducted all the major orchestras of North and Latin America and Europe.

Chávez's *Toccata* was the first all-percussion work to enter the international repertoire and was performed by the San Jose Symphony in May 1974.

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## PROGRAM NOTES—

### Alborada del Gracioso

Maurice Ravel (1875-1937)

**Alborada** is the fourth of a set of pieces for piano composed in 1905 called **Miroirs**—"mirrors" of Spain; that is, both reflections of the Spanish character in music, and pieces of music which themselves constitute the mirrors in which we see—hear—those reflections. "The fascination of this music," says H. H. Stuckenschmidt, "is that it makes the line between serious thought and its parody difficult to discern." The French poet Francis Ponge has given us a term for this sort of thing: "**A momon** is a masquerade, a sort of dance done by masked figures, ending with a challenge delivered by them... One ought to be able to so name, by extension, any work of art including its own caricature, or one in which the artist was to ridicule his means of expression. **La Valse** of Ravel is a **momon**. The genre is

by Charles Shere

peculiar to periods in which rhetoric, dying, examines itself." A very useful way of seeing Ravel's place in the revolution of early 20th century music.

**Alborada** is an aubade, a morning song; but the lyricism of this song is contrasted with the unconcerned, inevitably rattling Spanish guitars breaking in cruelly on the languid dreamlike music. Stuckenschmidt says of this procedure: "Ravel becomes the painter of a psychopathological state of fluctuation in which the state of normal awareness and that of illusion merge, then separate. To this end, tonal ambiguity and chords containing three chromatically neighboring tones play important roles." The piece was orchestrated shortly after its composition, by the composer, and it represents, along with **Pictures at an Exhibition** and **Bolero**, one of his most brilliant orchestral works.

(Continued on page 15)



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## EL SOL

Sol de la cabellera colorada  
Que te estás asomando por oriente,  
Sube para que pongas caliente  
La tierra mojada . . . La tierra mojada.

Llovió toda la noche  
Con furia destemplada,  
A cantaros, como dice la gente,  
Y esta entumecida, casi congelada la  
simiente.

Sol, Sol, Sol,  
Caléntala para que reviente,  
Y haz que la flor venga  
Toda pintada de tu color.

Sol redondo, colorado, y caliente  
El labrador al arado y tu al oriente . . .  
El labrador al arado y tu al oriente.

Sol, mientras ellos aran  
Tu calientas la tierra,  
Y la tierra caliente  
Fecunda la simiente que encierra.

Sol, tú siempre nos ayudas  
Y tú nos iluminas,  
Dándonos el sustento.

Ahora tú vienes con nosotros  
Porque tenemos en conjunto una labor,  
Tu eres campesino y tú también trabajas.  
¡Que la tierra nos rinda todo el bien!

Sol redondo y colorado  
Como una rueda de cobre,  
De diario me estás mirando  
Y a la tierra das riqueza.

Me miras con el arado,  
Luego con la rozadera,  
Una vez en la llanura  
Y otra vez en la ladera.

Me miras lazando un toro,  
Me ves arriando un atajo,  
Pero diario yo te pido  
Que no nos quites tú fuerza.

Sol, tú que eres amoroso  
Para darnos tú calor,  
Fecunda toda nuestra tierra  
Y no nos quites tú luz  
Y no nos quites tú luz.

Sol, tú que eres—tu que eres—amoroso  
Para darnos tú calor  
Fecunda, fecunda toda nuestra tierra  
Y no—fecunda toda nuestra tierra—y no  
Nos quites tú luz.

Sol redondo y colorado  
Como una rueda de cobre,  
De diario me estás mirando  
Y a la tierra das riqueza.

Sol redondo y colorado  
Como una rueda de cobre,  
De diario me estás mirando  
Y la tierra das riqueza  
¡Sol! ¡Sol!

Translation courtesy of Beatriz E. Morales

## THE SUN

Sun of the golden hair  
That is looking out towards the east,  
Rise that you may make warm  
The wet earth . . . The wet earth.

It rained all night  
With wild fury,  
(It rained) cats and dogs, as the people say,  
And it (the seed) is hard, almost frozen

Sun, Sun, Sun,  
Warm it so it (the seed) will sprout,  
And make the flower bloom  
All painted with your color.

Sun round, golden, and warm  
The farmer at his plow and you (the sun)  
to the east . . .  
The farmer at his plow and you (the sun)  
to the east.

Sun, while they (the farmers) plow  
You are warming the earth,  
And the warm earth  
Makes fertile the seed that it covers.

Sun, you always help us .  
And you shine on us,  
Giving us our food.

Now you come with us  
Because we have a common task to do,  
You are a farmer and you also work.  
(We pray) that the earth gives us all that is  
good!

Sun round and golden  
Like a copper wheel,  
Daily you look at me  
And to the earth give riches.

You look at me behind the plow,  
Then later with the scythe,  
One time on the plain  
And another on the hillside.

You look at me roping a bull,  
You see me taking a short cut,  
But daily I ask that you  
Not take away our strength.

Sun, you that are loving (enough)  
To give us your warmth,  
Fertilize all our earth  
And do not take away your light . . .

Sun, you that are—you that are—loving  
(enough)

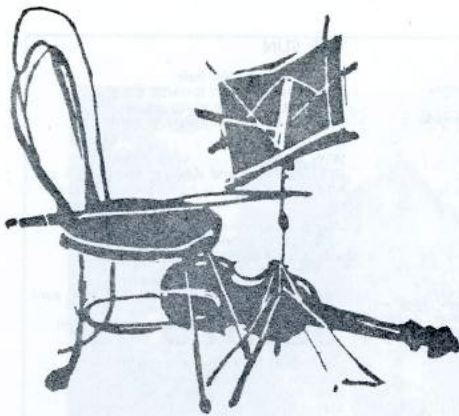
To give us your warmth,  
Fertilize, fertilize all our earth  
And don't—fertilize all our earth—and  
don't.

Take away your light.

Sun round and golden  
Like a copper wheel,  
Daily you look at me  
And to the earth give riches.

Sun round and golden  
Like a copper wheel,  
Daily you look at me  
And to the earth give riches.  
Sun! Sun!

Text by Carlo Gutierrez Cruz



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Palo Alto Times

FEBRUARY 15—3:30 p.m.

**BEETHOVEN:** Trio for Clarinet, Cello and Piano, Op. 11

**PISTON:** Quintet for Woodwinds

**DVOŘÁK:** Viola Quintet

MARCH 7—3:30 p.m.

**SCHUBERT:** Quintet for Strings in C major, Op. 163

**PROKOFIEV:** Quintet for Winds and Strings, Op. 39

**MOZART:** Quintet in E-flat, for Piano and Winds, K. 452

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**MOZART:** Music for Glass Harmonica, Flute, Oboe, Viola and Cello

**COWELL:** "Set of Five" for Violin, Piano and Percussion

**TCHAIKOVSKY:** String Quartet No. 1, Op. 11

APRIL 25—3:30 p.m.

**HAYDN:** "Echo" Sextet for Strings

**HARRISON:** "The Perilous Chapel" for Flute, Cello, Drums and Harp

**BRAHMS:** Sextet in B-flat for Strings, Op. 18

## THE SAN JOSE STATE UNIVERSITY CHORALE

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Ruth Brant  
Adrienne Clark  
Roxanne Curry  
Joelle Davis  
Denise Doering  
Carolyn Dow  
Mary Enman  
Kathy Glover  
Desiree Goyette  
Evelyn Hardy  
Raynetta Hart  
Karen Hastings  
Jane Holmquist  
Terri Homberg  
Marilyn Krever  
Jane Kritlow  
Elizabeth Lewis  
Carla Mathis  
Antoinette Miland  
Kathleen Nolan  
Lynn Palmer  
Claire Peloquin  
April Peterson  
Genese Phillips  
Julie Phillips  
Louise Raitano  
Carole Schnittmann  
Vickie Swing  
Robin Taylor  
Margo Welch  
Rebecca Whitsitt  
Gail Woods

### ALTOS

Bonnie Baltes  
Kara Blackhurst  
Rhonda Brewer  
Cathy Danzeisen  
Janet Fleming  
Shawna Fleming  
Mary Guarino

Carol Kincaid  
Laura Lapp  
Dorice Lester  
Kris Lira  
Irene Liu  
Suzanne Lodato  
Cristi Moline  
Beatriz Morales  
Patricia Neilsen  
Karen Oien  
Claire Paniagua  
Luanne Patterson  
Bernadette Phillips  
Cheryl Robitaille  
Gale Roth  
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(Continued from page 9)

## LARGO from Symphony No. 2

Blas Galindo (1910- )

Born in 1910, from 1947 to 1961 the director of the National Conservatory in Mexico City (which he attended from 1931-1944), Galindo is one of the numerous students of Carlos Chávez to have continued the growth of Mexican serious music. He followed a nationalist orientation until his **Mariachi Sounds**, composed in 1941; thereafter he combined Mexican folk-melodies and rhythms with free atonal procedure, avoidance of exact repetition, and other ideas suggested in Chávez' own music. Recently, Galindo has been working with mixtures of polytonal and atonal principles, combining such procedures with electronic sounds. The Second Symphony was completed in 1957.

## DANCES from The Three Corned Hat

Manuel de Falla (1876-1946)

Born in Spain in 1876, from 1907 to 1914 a friend of Debussy, Ravel, Dukas and Roussel in Paris, Falla is best known now as a composer of picturesquely "Spanish" (really Andalusian) music: **La Vida Breve**, **Nights in the Gardens of Spain**, **El**

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**Amor Baujo** and the present work, the last in which he relied so heavily on the orientalisms of Moorish Spain. **The Three-Corned Hat** was composed in 1919 for Diaghilev, who produced it that year in London. It is a reworking of a score composed two years earlier, **El Corregidor y la molinara**, based on the Boccacciesque story of two jealous

(Continued on next page)

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husbands which Hugo Wolf also used for his only opera, *Der Corregidor*. De Falla extracted the popular Three Dances from the ballet score for concert use.

## SUITE from the Ballet HORSEPOWER

Carlos Chávez (1899- )

Born in Mexico City in 1899, Chávez followed formal piano studies for a number of years and studied harmony for one year with Juan B. Fuentes. To a great extent self-taught as a composer, he has always followed a rigorously thoughtful approach to his work, sometimes exhaustively investigating modern applications of the findings of earlier composers (Bach, for example); at other times applying modern, arbitrary devices such as atonality, nonrepetition, and sound-textural ideas to his own always individual work. He has been active as a composer for over 50 years, as a conductor nearly as long. In 1928 he assumed the directorship of both the Mexico Symphony Orchestra and the National Conservatory in Mexico City, assuming thereby the most influential role in the development of new music in that country—a role which he has continued relentlessly ever since, both in Mexico and on guest podiums all over the world. (In this country, for example, he was the director of the Cabrillo Festival from 1970-1973.)

The primitivisms of the pre-Columbian heritage of Mexico combined with the modernisms animating the music of the 1920s (for example, in Stravinsky and Varese) particularly fortuitously in the ballet *Horsepower*, composed in 1926. The final

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scene of the ballet—the only one not included in the suite—was given that November at Aeolian Hall, New York; the complete ballet was premiered at the Metropolitan in 1934 under Stokowski, the score having been premiered previously by Chavez with the Mexico Symphony in 1931.

The scenario, by the composer, is divided into four sections: **Dance of the Man; Boat to the Tropics:** agile dance, tango, general dance and interlude; **The Tropics:** huapango and zandunga (native dance rhythms), interlude; **Dance of the Men and Machines.** Of these, the final scene, second interlude and the general dance were omitted from the suite, which is scored for full orchestra with two saxophones added.

(Continued on next page)



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### Choros No. 10

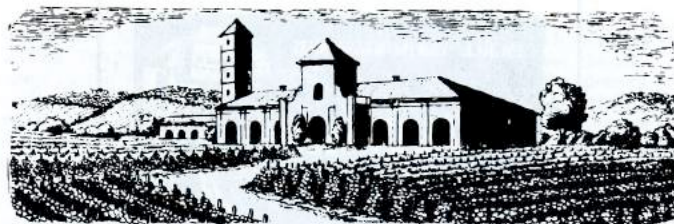
Heitor Villa-Lobos (1887-1959)

The best known, most influential and certainly most prolific of Brazilian composers was born in Rio de Janeiro in 1887, had his first lessons from his father, was inspired to compose probably by Darius Milhaud's stay in Brazil in 1917-18, and finally, thanks to a government travel grant, studied abroad (chiefly in Paris) from 1923-30. His enormous output of some 3,000 titles (some of which, according to recent discoveries, may have been no more than titles) is of uneven quality and diverse styles, but all his work betrays a Brazilian inflection, through folk music traits like syncopation, lush harmonies and chord progressions, broad melodic lines and the like, or through nostalgic atmosphere or a primitive kind of energy.

Fourteen *Choros* were composed between 1920 and 1928. The title, Nicholas Slonimsky has explained, refers to a street band which plays popular tunes—the Brazilian equivalent, perhaps, of the Mexican mariachi. But according to Villa-Lobos, the *choros* became for him "a new form which synthesizes the different modalities of Brazilian, Indian and popular music, having for principal elements rhythm and any typical melody of popular character..." The composer went on to compare the *choros* to the traditional serenade.

The *Choros No. 10*, titled *Rasga O Coracao*, was composed in 1926. According to his own description, it "represents the reaction of a civilized man to stark nature; his contemplation of the valleys of the Amazon and the land of Matto Grosso

(Continued on next page)



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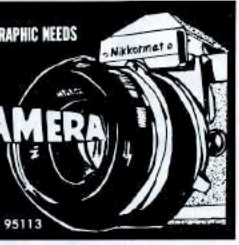
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and Para. The majesty of the landscape . . . the sky, the waters, the woods, the birds fascinate him. But little by little his humanity asserts itself; there are living people in this land, even though they are savages. Their music is full of nostalgia and of love; their dances are full of rhythm. The Brazilian song, "Rasga O Coracao" is heard, and translates into "the Brazilian heart beats in unison with the Brazilian earth."

#### EL SOL

Carlos Chávez

El Sol is a setting for mixed chorus and full orchestra of traditional verses and of poems by Carlo Gutierrez Cruz. It was composed in 1934, a year in which Chávez affirmed musically his sympathy with

the common man in such works as the **Proletarian Symphony**, the **Republic Overture**, and the present work, which is subtitled "Mexican Ballad." In addition to the original setting for full orchestra, El Sol has been reduced for piano accompaniment and transcribed for band. For translation of the vocal text see page 11.

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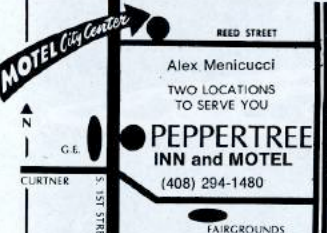


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