



Magisterra Sensory Concerts presents:
Through the Americas

Concert Fact Sheet

Saturday, November 23, 2024

2-3 PM

Museum London - 421 Ridout St. N

 SensoryConcerts@magisterra.com

 [@MagisterraSoloists](https://www.instagram.com/MagisterraSoloists)

About the Program

- About this Concert -

This concert is a Magisterra Sensory Concert.

These concerts are specifically designed to accommodate the needs of individuals with autism, learning disabilities, sensory or communication disorders, and other disabilities, as well as anyone who may benefit from a more relaxed concert setting.

Magisterra Sensory Concerts offer a welcoming concert environment where everyone can comfortably enjoy the musical experience. By providing this inclusive atmosphere, Magisterra hopes to demonstrate that the musical arts can be made accessible to all.

Our Sensory Concerts are wheelchair accessible, sensory-friendly, and free of charge to ensure everyone can enjoy the experience comfortably.

About the Program



Mary Gonsalves: Coordinator for
Magisterra Sensory Concerts

Details:

Date: Saturday, November 23,
2024

Time: 2-3 PM

Location: Museum London
(421 Ridout St. N)
in the CAFTS Area

Admission: FREE

- Note from our Coordinator -

Have you ever wondered about the many musical traditions that come from the vast lands of the Americas?

From the jazz sounds of North America to the passionate melodies of South America, each tradition has something valuable to offer to the world of classical music.

“Through the Americas” will take you on a journey across the Americas and explore the influences of Latin and African American composers on classical music.

Beginning in the jazz-filled streets of New Orleans to the tango dances of Argentina, our musicians highlight the cultural richness and diversity that define the Americas.

- Our Musicians - (Magisterra Fellows)



Helen Faucher
Violin



Jerry Ma
Violin



Menelaos Menelaou
Violin



Abigail Greenland
Cello



Sarah Cupit
Cello



Theodore Chow
Piano

When You Visit:

- What to Expect -

- You are free to express yourself however you may choose (clapping, dancing, singing, etc.)
- Doors will be open, feel free to leave and enter at any point before, during, or after the concert.
- There will be a breakout room nearby if you feel overwhelmed by the concert or need a break.
- There will be a resource table with fidget toys (sponsored by Mastermind Toys) and noise-cancelling headphones to borrow (it is recommended that you bring your own headphones as supplies are limited).
- If you require details about accessibility, parking, and a map of Museum London, please visit the following website:
[Museum London](#)
- The concert will take place in the Centre at the Forks (CAFTS) Area on the main level

Please note that if you require any further accommodations, you are welcome to reach out to us before the start of the concert.

Repertoire Notes

1. Wynton Marsalis - Fiddler Dance Suite for Solo Violin

- As the Wind Goes (3 minutes)
- Bye-Bye Breakdown (7 minutes)

Wynton Marsalis, a Grammy-winning trumpeter and composer, draws on both classical and jazz traditions to create music that embodies the spirit of American culture. Composed in 2019, his Fiddler Dance Suite for Solo Violin explores a fusion of American folk dance forms with classical violin techniques. Each movement reflects Marsalis' deep appreciation for traditional American music, combined with his unique voice as a jazz musician.

For our concert, we will perform two movements from Wynton Marsalis' Fiddler Dance Suite, beginning with "As the Wind Goes". This movement is calming and delicate, evoking the gentle movement of the wind. Listen for how expressive the violin becomes, creating the image of a breeze drifting across an open landscape.

In contrast, "Bye Bye Breakdown" is a burst of energy from start to finish! Rooted in the tradition of American breakdown dances, this movement is fast-paced, rhythmically intricate, and steeped in folk and bluegrass traditions. Marsalis creates a sense of spontaneous joy through lively rhythms and accents. Toward the end, listen closely as Marsalis calls for the violinist to stomp and play at the same time—a thrilling and spirited conclusion!



Repertoire Notes



2. Claudia Montero - Buenos Aires en Tres for violin, cello, and piano (10 minutes)

Argentinian composer Claudia Montero (1962-2021) was one of the most acclaimed Latin American composers, winning four Latin Grammy Awards for Best Contemporary Classical Composition. Her music has been described as strongly rooted in South American traditions, in which she expresses melancholy and yearning, but also joy.

Claudia Montero's "Buenos Aires en Tres" is a work that explores the rich musical and cultural heritage of Buenos Aires, Argentina. Composed in three movements, the piece draws on Argentina's tango traditions while blending elements of classical music, creating a deeply expressive homage to the city.

The first movement is filled with tango-inspired rhythms to evoke the liveliness of Buenos Aires and capture the dynamic city life. The second movement is more emotional and lyrical – showcasing the nostalgic side of the city. The long melodic lines in this movement are reminiscent of the melancholy found in the Argentine tango. The third movement brings back themes from the first movement to the beginning to remind us of the celebratory aspects of Montero's hometown.

Repertoire Notes

3. Samuel Coleridge-Taylor - Deep River for two violins and two cellos (3 minutes)

Samuel Coleridge-Taylor was an African-British composer born in 1875 in London, England. When Coleridge-Taylor began touring across the USA in 1904, he became particularly popular amongst the African-American community and sought to integrate African traditions with Western classical music.

In 1904, Coleridge-Taylor composed his 24 Negro Spirituals, one of which was Deep River.

Deep River draws inspiration from its original song lyrics:

*Deep river, my home is over Jordan;
Deep river, Lord, I want to cross over into campground.
Oh don't you want to go to that gospel feast,
that Promised Land where all is peace?
Deep river, Lord, I want to cross over into campground.*

Its lyrics, rooted in African American spiritual traditions, evoke a longing for spiritual liberation and a desire to cross over into a place of peace and tranquility. The music mirrors these emotions through its singing melodies and lush harmonies.

Deep River is a slow and serene piece, yet it carries immense power in the depth of its message.



Repertoire Notes



4. Florence Price - Fantasy for Violin and Piano No.1 in G minor (5 minutes)

Florence Price was an African-American female composer who was known to frequently incorporate African American folk idioms and spirituals into her music, and her Fantasy for Violin and Piano No. 1 in G minor is no exception.

Composed in 1933, Fantasy for Violin and Piano No. 1 in G Minor embodies Price's signature style: a fusion of Romanticism and folk influences, especially the themes and motifs associated with African American spirituals and dance rhythms.

The Fantasy begins with an improvisatory opening, showcasing the violinists' virtuosity and skill. After this impressive opening, the piece settles into more structured sections. In the more lyrical passages, the African American influences become more evident, particularly in the slow, singing lines and soulful harmonies.

Florence Price's Fantasy in G Minor remains a testament to her trailblazing spirit and her commitment to infusing African American heritage into classical music.

Repertoire Notes

5. José White - La Bella Cubano for two violins and piano (5 minutes)

José White Lafitte was an accomplished violinist and composer hailing from Matanzas, Cuba.

One of White's most famous compositions is La Bella Cubano, published in 1910 for 2 violins and orchestra as an homage to the final visit of his homeland in 1875.

La Bella Cubana is categorized as a Habanera, the term derived from Havana, Cuba. The Habanera is a dance popular in the 19th and 20th centuries, known for being slow and sensuous and for its syncopated rhythms.

Since the revival of his composition, La Bella Cubana has inspired numerous arrangements, each a fitting tribute to the rich history and vibrant and graceful form of the Habanera.



Repertoire Notes



6. José Elizondo - Danzas Latinoamericanas for violin, cello, and piano (10 minutes)

Danzas Latinoamericanas is a three-movement suite inspired by dances from Argentina (tango), Brazil (bossa nova), and Mexico (jarabe).

The first movement, Otoño en Buenos Aires (Autumn in Buenos Aires), is a passionate tango that pays homage to the music of the great Argentinian composers Astor Piazzolla and Carlos Gardel.

The second movement, Pan de Azúcar (Sugarloaf), is named after the famous mountain in Rio de Janeiro. It is inspired by the Brazilian bossa nova. It echoes the sensuous music of Antonio Carlos Jobim and Heitor Villa-Lobos. The melodies in this piece are expressive, melancholic and peaceful, with a general mood of "joyful serenity".

The third movement, Atardecer Tapatio (Tapatio Sunset), is inspired by Mexican jarabe folk-dance music and the sound of "mariachi" bands. The music is worry-free, festive and full of life. It is a tribute to the composer's homeland.

Repertoire Notes

7. Joaquim Antônio da Silva Callado - Flor Amorosa for two violins and two cellos (3 minutes)

Flor Amorosa (which means “Loving Flower” in Portuguese) was written by Joaquim Antônio da Silva Callado, a Brazilian composer from the 19th century. Callado is often called the “Father of Choro,” a musical style that combines European melodies with the rhythms and energy of African and Brazilian traditions.

This piece is one of Callado’s most famous works. Its graceful, flowing melody is both easy to listen to and deeply moving, evoking a sense of nostalgia.

Flor Amorosa has a special place in Brazilian music history because it shows how different cultures came together to create something unique. Even today, it’s enjoyed by people all over the world for its charm and beauty.



Contact

For accessibility questions or concerns, please
email:

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