

Western Classical Music in the 21st Century and Beyond:
Considerations for Expanding the Canon

By

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INTRODUCTION

On May 25, 2020, George Floyd was killed by Minneapolis police officer Derek Chauvin during an arrest. The incident began when a deli employee called 911 to report Floyd for purchasing cigarettes with counterfeit cash. The situation quickly escalated and a mere “seventeen minutes after the first squad car arrived at the scene, Floyd was unconscious and pinned beneath three police officers, showing no signs of life.”¹ The murder sparked a movement. In the immediate aftermath, demonstrations, both nationally and abroad, signaled a want and a need for drastic change and reform.

George Floyd’s murder prompted individuals and entities across the private, public, and nonprofit sectors to at the very least, acknowledge a need for, and to varying degrees, commit to catalyzing change. In an article from the Wall Street Journal, thirty five statements from executives were analyzed, most of which “call[ed] for unity and condemn[ed] racism.”² On March 3, 2021, the House of Representatives passed the George Floyd Justice in Policing Act of 2021. An attempt at addressing the unnecessary use of force, passage of the bill would eventually stall in the senate. Only days after Floyd’s murder, The Metropolitan Opera of New York issued a statement describing a commitment to “addressing systemic and structural inequities across all areas of our company.”

The Met Opera’s statement shows that for artists and institutions in the world of Western Classical Music (WCM), this was a moment for both reflection and assessment. In 2013 and in

¹ Evan Hill, Ainara Tiefenthäler, Christiaan Triebert, Drew Jordan, Willis Haley, and Robin Stein. "8 Minutes and 46 Seconds: How George Floyd was Killed in Police Custody [with Graphic(s)]." New York Times, Jun 01, 2020, Late Edition (East Coast). <https://chpublib.idm.oclc.org/login?url=https://www.proquest.com/newspapers/8-minutes-46-seconds-how-george-floyd-was-killed/docview/2408632892/se-2>.

² Congress.gov. "H.R.1280 - 117th Congress (2021-2022): George Floyd Justice in Policing Act of 2021." March 9, 2021. <https://www.congress.gov/bill/117th-congress/house-bill/1280>.

2023, The League of American Orchestras (LOA) published a report on the state of diversity. In the intervening decade, the representation of racial/ethnic minorities in orchestras shifted only incrementally. Considering the time, energy, and resources spent on numerous initiatives in recent years designed to address disparities in WCM, coupled with rapidly shifting demographics of the US population, the data is concerning. However concerning it may be, it is an opportune moment to recognize the complexity of the problem and in turn, the complexity of a solution. In the United States, an effective integration of non-standard repertoire in Western Classical Music canon that is both data driven and culturally informed has the potential to create an immediate and measurable impact.

It is important to first understand how the underlying principle that WCM is an elevated genre of music and therefore merits, without question, reverence and preservation, is reproduced and reinforced across different modalities. These long-held beliefs and attitudes about WCM continue to drive standards and practices today. A strict adherence to long-standing beliefs is consequential for the genre. Ultimately, priming the culture and systems in which WCM incubates for welcoming new and diverse stakeholders will help to ensure a robust and sustainable future.

As an example, an examination of the Latino identity provides insight into a rich cultural heritage from which artists can extrapolate ideas for repertoire. The Latino community has left an indelible mark on the fabric of US society. As important as an awareness of the variety of distinct cultures is an understanding of the shared Indigenous, African, and Spanish heritage across the Americas. Artists who endeavor to meaningfully engage in a musical context would stand to benefit from learning about music of the Americas.

Finally, considering the constraints of time and money, small scale initiatives afford performing and teaching artists unique opportunities for the dissemination of music. A Pan-American program, illustrating a variety of musical traditions within a shared cultural heritage, can generate broad interest and appeal. In Chicago, like many cities across the US, there are a multitude of modalities through which artists can elevate new and diverse repertoire.

CULTURE & SYSTEMS

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Standards & Practices

Western Classical Music in the US is performed in a variety of venues and contexts. To build a holistic understanding of current trends in choosing repertoire, it is worth surveying recently published programs for the upcoming 2024 - 2025 season across several institutions, including those who specialize in opera, symphonic music, and chamber music. Both the subtle similarities and, at times, vast differences between each of these forms help to discern patterns. In this case, at the professional level of performance, it is apparent that music that is programmed for flagship series remains mostly homogeneous.

Music programmed for the 2024 - 2025 season is predominantly European in various opera houses across the country. At the legendary Metropolitan Opera in New York for example, an impressive total of eighteen operas are to be performed next season.³ Of the eighteen, fourteen are composed by European composers. The remaining four are from the Americas, of

³ "On Stage 2024 - 25," The Metropolitan Opera, accessed April 1, 2024, <https://www.metopera.org/season/2024-25-season/>.

which three are written by composers from the United States and one from Argentina. The six productions scheduled at the historic Lyric Opera of Chicago, are written mostly by European composers including Verdi, Beethoven, Mozart, and Pucini.⁴ On the west coast, the San Francisco Opera prepares for six performances of all but one North American opera.⁵

Similarly, the 2024 - 2025 season in orchestra halls throughout the country will be filled with the sounds of predominantly European music. In its upcoming 106th season, the Los Angeles Philharmonic will perform over ninety works, sixty four of them written by European composers.⁶ At Symphony Center in downtown Chicago, the music emanating from its historic stage is mostly European. The one hundred symphonic works to be performed include eighty three by mostly male European composers.⁷ Considered as one of the “Big Five” American orchestras, the Philadelphia Orchestra boasts a season of over seventy works, fifty composed by Europeans.⁸ With the exception of Caribbean born composer Joseph Bologne, Chevalier de Saint-George(s), there is a notable absence of composers south of the US border.

A traditionally much more intimate setting, chamber music series are mostly aligned with a typical approach to programming repertoire. Founded in 1969, The Chamber Music Society of Lincoln Center presents live performances of premier ensembles each year. In their upcoming Summer Evening Series, twenty four works will be featured, all written by European

⁴ *Lyric Opera of Chicago: Join Us for the 2024 / 25 Season* (Chicago: Lyric Opera of Chicago, 2024), 1 - 9, accessed April 1, 2024, https://www.lyricopera.org/shows/upcoming/2024-25-season/#id_Exploretheseason.

⁵ *The Future of Opera 2024 / 25 Season* (San Francisco: San Francisco Opera, 2024), 2 - 9, accessed April 1, 2024, https://www.sfopera.com/seasons/explore/?gad_source=1&gclid=CjwKCAjwqmwBhBVEiwAL-WAYQ4fhWvBwC9EBMISkpXvtGli7zYi2--zpFEjorcdhKsW9QiArD3wXhoC1p0QAvD_BwE.

⁶ *Walt Disney Concert Hall 2024/25 Season Chronological Listing of Concerts* (Los Angeles: The Los Angeles Philharmonic, 2024), 1 - 17, accessed April 1, 2024, <https://www.laphil.com/press/press-kits/los-angeles-philharmonic-press-kit-2425>.

⁷ *2024/25 Season Grid* (Chicago: The Chicago Symphony, 2024), 1, accessed April 1, 2024, <https://cso.org/concerts-tickets/subscribe-2024-25/>.

⁸ “Events and Tickets,” The Philadelphia Orchestra, accessed April 1, 2024, <https://www.philorch.org/performances/our-season/events-and-tickets/#?genre=Season%2024-25>.

composers.⁹ In similar fashion, during the Chicago Chamber Music Society's eighty eighth season, fourteen works, of which only one was written by a North American composer, have been performed.¹⁰ Notable among chamber music series is the Fortas Chamber Music concert season. Over the course of eight concerts at The Kennedy Center in Washington D.C., there are a total of thirty seven pieces to be performed.¹¹ Fifteen are written by North American composers and one by famed Venezuelan composer Teresa Carreño.

To fully gauge current repertoire trends would require a much more exhaustive and thorough analysis of performing arts organizations across cities of varying population sizes over the course of several years. However, legacy institutions are often emulated and are therefore a reasonable indicator of what is happening elsewhere. Opera in the US, to varying degrees, remains predominantly European. Live symphonic music tends to skew across the pond. And though it is strongly rooted in a Eurocentric approach to programming repertoire, there are promising signs that in the world of chamber music, there is room for much more.

In addition to preparing for performances, students and professionals are tasked with preparing for auditions. Because of the time and energy that is expended studying music in this modality, it is important to investigate what trends, if any, exist in repertoire selection for auditions and competitions. A plethora of music listed in recent job postings, college auditions, and competitions does in fact indicate there is a trend not unlike the one in live performance. Repertoire that is chosen for auditions in a variety of contexts remains largely the same.

⁹ "Summer Evenings - Complete Series," Chamber Music Society of Lincoln Center, accessed April 1, 2024, <https://www.metopera.org/season/2024-25-season/>.

¹⁰ "2023-24 Season Concert" The Chicago Chamber Music Society, accessed April 1, 2024, <https://www.metopera.org/season/2024-25-season/>.

¹¹ *Fortas Chamber Music Concerts and Classical New Music 2024 - 2024 Season Schedule* (Washington DC: The Kennedy Center, 2024), 1 - 6, accessed April 1, 2024, <https://www.kennedy-center.org/news-room/press-release-landing-page/season-announce-fortas/>.

The repertoire listed in most professional orchestral auditions in the country is a monolith. In the New York Philharmonic's upcoming section bass auditions, the preliminary round comprises one solo piece and six excerpts written by exclusively European composers.¹² The much more extensive master repertoire list for the ensuing rounds of auditions is the same. The one required solo as well as the twenty five excerpts included in the Pittsburgh Symphony principal trumpet auditions is also solely European repertoire.¹³ On the west coast, the section viola audition for the San Diego Symphony lists music written by all but one American composer.¹⁴

It is important to also examine requirements for music schools and conservatories across the country. At the Curtis Institute of Music for example, aspiring clarinets are asked to prepare both solo repertoire and a variety of orchestral excerpts.¹⁵ (It is worth noting that included on the list for the live round is American composer Adolphus Hailstork.) In Texas, the Rice University Shepherd School of Music requires prospective percussion students to prepare mostly European and some American music. The Colburn School in Los Angeles lists all European music for viola auditions.¹⁶ Though the Eurocentric approach to repertoire selection is evident at the collegiate level, there are indications that point to an incremental shift toward expanding the repertoire.

Also telling of musical preferences, the repertoire selected for international competitions, particularly those held in the US, is uniform. Held every three years in Fort Worth, Texas, the

¹² *SECTION BASS Preliminary Repertoire List - Spring 2024* (New York: The New York Philharmonic, 2024), 1, accessed April 1, 2024, <https://www.nyphil.org/about-us/auditions/section-bass/>.

¹³ *Associate Principal Trumpet Audition March-April 2024* (Pittsburgh: Pittsburgh Symphony Orchestra, 2024), 1 - 2, accessed April 1, 2024, https://www.pittsburghsymphony.org/pso_home/web/about-landing/career-opportunities/auditions.

¹⁴ *Section Viola Audition May 13-14, 2024 Repertoire List* (San Diego: San Diego Symphony, 2024), 1, accessed April 1, 2024, <https://www.sandiegosymphony.org/auditions/>.

¹⁵ "Audition," Curtis Institute of Music, accessed April 1, 2024, <https://www.curtis.edu/apply/audition/>.

¹⁶ "Prescreening Video Submission," Colburn School, accessed April 1, 2024, <https://www.colburnschool.edu/conservatory/audition/prescreening-video-submission/>.

Van Cliburn Piano Competition lists several pieces from which pianists can choose to perform for the semifinal and final rounds.¹⁷ With the exception of Gershwin's *Rhapsody in Blue* and *Piano Concerto in F Major*, all pieces listed are written by European composers. The 2024 Naumburg International Naumburg Cello Competition in New York City requires two concertos for the final round, all of which are European, with the exception of Barber.¹⁸ The Primrose International Viola competition also requires predominantly European repertoire.¹⁹ In this example however, it is worth noting that in the quarter-final round, violists are required to choose and perform one piece for solo viola or viola and piano, written by a Black, Indigenous, or person of color.

Framing WCM as a pipeline comprising three segments - pre collegiate, collegiate, and professional, places considerable responsibility on the collegiate segment. In order to prepare students for a career in performance, a considerable amount of time and energy is spent on preparing for a Eurocentric landscape. Most orchestral jobs lean heavily on European solo repertoire and excerpts. Though it remains predominantly European, the audition repertoire for schools is slightly more inclusive. Finally, competitions are also anchored in European musical tradition.

A cursory glance at repertoire through a pedagogical lens is important. At the fundamental level, methods such as Suzuki are anchored in European traditions. The music that is often cited to reinforce concepts in music history and theory is for the most part music that is written by European composers. From the stage at various music schools, the music that is taught

¹⁷ "2023 Competition Rounds & Repertoire," The Cliburn, accessed April 1, 2024, <https://cliburn.org/2025-rounds-and-repertoire/>.

¹⁸ *Walter W. Naumburg Foundation Announced International Cello Competition* (New York: Walter M. Naumburg Foundation, 2024), 1-3, accessed April 2, 2024, <https://www.naumburg.org/2024-cello-competition>.

¹⁹ "Guidelines," The Primrose, accessed April 1, 2024, <https://www.primrosecompetition.org/primrose-2024/>.

and performed is homogenous. The approach taken to training future generations of professional musicians is aligned with trends at the professional level.

Born in Japan at the very end of the 19th century, Sinichi Suzuki founded a methodology that “is not a mere process of music education, but his philosophy and its application.”²⁰ Since its inception, the Suzuki Method has reached almost every continent in the world, including North and South America.²¹ Since 1972, the Suzuki Association of the Americas has grown to about 8,000 members.²² Initially designed as a pedagogical approach for the violin, the Suzuki Method now includes a variety of instruments. In the ten-volume sequence for violin, with the exception of a few folk songs found in volume one, all of the repertoire studied in this method is European.²³

Textbooks used in academic settings also shed light on the Eurocentric approach to Western Classical Music. Used in music schools and conservatories across the country, Tonal Harmony is “a comprehensive, yet accessible and highly practical, set of tools for understanding music.” Of the hundreds of musical examples listed in its sixth edition, most are from Europe.²⁴ Similarly, all of the music cited in the *Anthology of Baroque Music* is solely European.²⁵ In spite of its title, *Music in the Western World*, most of the subject matter addressed is concentrated in

²⁰ Minao Shibata and Masakata Kanazawa, "Suzuki, Shin'ichi," in Grove Music Online, 2001. Oxford University Press, date of access 6 Apr. 2024, <<https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027166>>

²¹ “Regional Suzuki Association,” International Suzuki Association, accessed April 5, <https://internationalsuzuki.org/regional-associations>.

²² “About,” Suzuki Association of the Americas, accessed April 5, <https://suzukiassociation.org/about/>.

²³ “Suzuki Core Materials,” Alfred, accessed April 5, https://www.alfred.com/suzuki-method/?utm_source=Catalog&utm_medium=Print&utm_campaign=SuzukiICat&utm_content=Suzuki.

²⁴ Stefan Kostka, Dorothy Payne, *Tonal Harmony With an Introduction to Twentieth Century Music*, 6th ed. (New York: McGraw-Hill, 2009), 701 - 713.

²⁵ John Walter Hill, ed., *Anthology of Baroque Music*, (New York: WW Norton, 2005), v - ix.

Europe.²⁶ Beyond performance practice, European standards and aesthetics are deeply embedded in the study and analysis of WCM.

The numerous performances programmed in music schools and conservatories are also indicative of the extent to which European canon is disseminated. At the Juilliard school of music for example, the 2023 - 2024 academic year included three opera productions written by Cavalli, Mozart, and American composer John Musto.²⁷ Northwestern University's Bienen School of Music two operas for the same academic year, *Così fan tutte* and *Hänsel und Gretel* are European. Of the sixteen pieces programmed for the Colburn Orchestra 2023 - 2024 season, only one is written by American composer Elizabeth Ogonek.

Assessing the repertoire that is studied and analyzed from beginning to advanced phases of training is important. It builds a clearer picture of how deeply rooted WCM in the United States remains in European tradition. The broad reach of the Suzuki method, both domestically and internationally, is important to understand considering what's included and what is left out in its repertoire. The study of music theory and history also remains anchored in Eurocentric aesthetics. Students who major in performance in pursuit of a career in music hone their skills in what would appear to be limited breadth of genres and styles.

²⁶ Piero Weiss, Richard Taruskin, *Music in the Western World a History in Documents*, (Belmont: Schirmer, 2008), v - x.

²⁷ "2023-24 Season of More Than 700 Music, Dance, and Drama performances by College and Preparatory Division Students at Juilliard and Venues Across New York City and Beyond, With Companion Livestreaming and New On-Demand Platform," Juilliard, accessed April 5, <https://www.juilliard.edu/news/162796/2023-24-season-more-700-music-dance-and-drama-performances-college-and-preparatory>.

Consequences

In order to fully assess the extent to which beliefs and attitudes drive practices, it is worth noting some of the cultural nuances of the live performance. In what is perhaps one of the most confusing aspects of live performance today, applause is a custom that has, like many other traditions, evolved over time. Expectations about what to wear for a live performance speak volumes about what is valued in WCM. Additionally, the locations of the venues in which WCM is performed is also telling of these values. Beyond artistic choices, cultural norms and expectations bolster notions about WCM.

In the European tradition, not only was applause expected, it was welcome. In letters written to his father, Mozart describes his relief upon hearing clapping in the middle of movements from his ‘Paris’ Symphony, K. 297.²⁸ The nineteenth century saw the addition of a new element to live performance, the claque. As Rosselli explains, the claque was “an organized body of opera goers who hire themselves out to provoke or prolong applause (or to boo, hiss, catcall or whistle at the rivals of the artist they support).”²⁹ This practice eventually fell out of favor with composers such as Mahler, who in the vocal score to his *Kindertotenlieder* indicated that the work should be performed without interruptions.³⁰

Prevailing notions about the kind of attire that is deemed as acceptable remain mostly intact. On the stage, musicians are expected to wear formal attire that can sometimes include tails. A recent trend has emerged amongst some orchestras in an attempt to modify this

²⁸ “Mozart & Material Culture Souvenirs,” King’s College London School of Music, accessed April 1, 2024, <https://mmc.kdl.kcl.ac.uk/entities/musical-work/mozart-wolfgang-amadeus-k297-symphony-d-major-paris/>.

²⁹John Rosselli. “Claque,” *Grove Music Online*, 2002, Accessed April 2024. <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002398>.

³⁰ Gustav Mahler, *Kinder-Totenlieder (Songs on the death of children) for voice and piano*, (New York: International Music Company, 1952), 2.

tradition.³¹ Audiences are also expected to follow some conventions regarding what to wear. The Cleveland Symphony Orchestras' First Timer's Guide comments on how patrons come in "business-appropriate attire or dressed for a night out."³² Venue staff are also directed to wear formal clothing.

A relic of a turn of the century approach to urban design and planning, building orchestra halls in financial districts remains a standard practice in modernity. Sitting on what is known as the "Avenue of the Arts" in downtown Philadelphia, the Kimmel Center for the Performing Arts is home to the Philadelphia Orchestra.³³ Across the street from the Art Institute at 220 S. Michigan Ave sits the Chicago Symphony Orchestra's Symphony Center. Designed by Daniel Burnham, it was built in the heart of downtown Chicago in 1904.³⁴ In 1987, a fifty million dollar gift from Lillian B. Disney financed what would eventually become the Walt Disney Concert Hall in downtown Los Angeles.³⁵

The conventions of the concert hall in today's day and age are traditions passed down from generation to generation of patrons. Applause, which at one point functioned as a gauge for artists, is no longer accepted. The clothes to be worn at a performance by all stakeholders including the musicians, the audience, and venue staff, is to varying degrees, formal. To add to the reverence of the art form, most orchestra halls across the country are situated in the hearts of cities' downtown.

³¹ "Philadelphia Orchestra Announces New Onstage Dress Code," The Violin Channel, accessed April 1, 2024, <https://theviolinchannel.com/philadelphia-orchestra-announces-new-onstage-dress-code/>.

³² "First Timer's Guide," The Cleveland Symphony Orchestra, accessed April 1, 2024, <https://www.clevelandorchestra.com/discover/first-timers-guide/>.

³³ "Kimmel Center for the Performing Arts," Ensemble Arts Philly, accessed April 1, 2024, <https://www.ensembleartsphilly.org/plan-your-visit/venues/kimmel-center/>.

³⁴ "Orchestra Hall at Symphony Center," Chicago Symphony Orchestra, accessed April 1, 2024, <https://cso.org/about/rosenthal-archives/orchestra-hall-at-symphony-center/>.

³⁵ "Building an Icon: The Story of Walt Disney Concert Hall," LA Phil, accessed April 1, 2024, <https://www.laphil.com/about/watch-and-listen/building-an-icon-the-story-of-walt-disney-concert-hall>.

The idea that any one genre or style of music, or art for that matter, is transcendent is difficult to assess. However, what can be said is that opinions about music can be swayed by a few prominent individuals. Additionally, opinions are shaped by experiences and realities that have little, if anything, to do with the music. Furthermore, in today's day and age, musical preferences can be, and are, quantified and analyzed. A product of arbitrary and subjective reasoning, the belief that WCM is universal and elevated is dogmatic.

Ideas about what constitutes good or bad music have largely been shaped by a few individuals. Known primarily as a virtuoso keyboardist, Bach wasn't recognized as the revered composer he is today until posterity.³⁶ This was in large part thanks to leading figures such as Mendelssohn during the romantic era and Casals, who would later champion the cello suites. A staple of the violin canon today, Bruch famously grew to dislike his Violin Concerto in G Minor because "most of his other compositions were subsequently neglected."³⁷ Brahms was notoriously self-critical and as a result, he destroyed many of his own works.³⁸

A unique set of circumstances can also profoundly shape and influence opinions about what is good or bad music. For example, Rachmaninoff's First Symphony was not well received. It is alleged that the conductor at the podium, Glazunov, was drunk and therefore was unable to give the piece a proper performance.³⁹ In Paris, having less to do with the music and more to do

³⁶ Nicholas Temperley and Peter Wollny, "Bach Revival," *Grove Music Online*, 2001; Accessed April 7, 2024.

<https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001708>.

³⁷ Christopher Fifield, "Bruch, Max," *Grove Music Online*, 2001; Accessed April 7, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004122>.

³⁸ George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online*, 2001; Accessed April 7, 2024,

<https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000051879>.

³⁹ Geoffrey Norris, "Rachmaninoff [Rakhmaninov, Rachmaninov], Serge," *Grove Music Online*, 2001; Accessed April 7, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000050146>.

with local politics, performances of Wagner's *Tannhäuser* were disrupted by boisterous claque.⁴⁰ It is also worth noting the extent to which global politics can impact WCM. In Israel, the performance of German music remains a controversial topic. In 1981, Zubin Mehta attempted a performance of Wagner in Tel Aviv. The audience's reaction was "disruptive almost to the point of violence and prevented the completion of the concert's encore - excerpts from the opera *Tristan and Isolde*."⁴¹

In addition to citing various historical figures and events, it is important to consider the ample evidence that suggests the extent to which WCM is valued is relatively minimal. A 2023 study by the National Endowment for the Arts indicated that the overall attendance of Arts Activities declined. Opera saw a 68% decrease in attendance and Classical Music experienced a 47% decrease over a five year period.⁴² In terms of recordings, WCM accounts for 2.5% of sales and less than 1% of streaming.⁴³ In another study by Seattle's classical public-radio station, people from five racial and ethnic groups (Asian, Black, Indigenous, Latinx/Hispanic, and White) were asked how often they listened to twelve different genres of music. Across the board, WCM was not listed in the top five genres for any of the groups.⁴⁴

⁴⁰ Barry Millington, "Tannhäuser (opera by Wagner)." *Grove Music Online*, 2002; Accessed April 7, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000905051>.

⁴¹ Nancy Uscher, "Wagner, Strauss, and Israel," *American Music Teacher* 33, no. 6 (1984): 8–11. <http://www.jstor.org/stable/43544010>.

⁴² *Arts Participation Patterns in 2022 Highlights from the Survey of Public Participation in the Arts*, (Washington DC: National Endowment for the Arts, 2023), 6, accessed April 1, 2024, <https://www.nyphil.org/about-us/auditions/section-bass/>.

⁴³ Ben Sisario, *In the streaming age, classical music gets lost in the metadata*. (New York: New York Times Company, 2019,) accessed April 7, 2024, <https://chipublib.idm.oclc.org/login?url=https://www.proquest.com/blogs-podcasts-websites/streaming-age-classical-music-gets-lost-metadata/docview/2245144926/se-2>.

⁴⁴ *Taking Another Listen Audience Research with People of Color to Help Make Classical Music Radio More Welcoming*, (Chicago: Sloverlinett Audiece Research, 2023), 24, accessed April 1, 2024, <https://sloverlinett.com/wp-content/uploads/2023/04/Taking-Another-Listen-Classical-Music-Radio-Research-With-People-of-Color-2023.pdf>.

Whether or not WCM is an universal and elevated genre of music is a matter of personal taste and opinion. Throughout history, a few individuals have been instrumental in disseminating the works of composers they deemed worthy. Non-musical factors have also figured prominently into the perception of music and in some cases, censorship. Several studies have measured musical preferences and tastes. It is apparent that WCM is valued minimally relative to other genres and interests.

An examination of funding practices provides key insights into how beliefs and attitudes about WCM both drive and impact the industry. As it stands, most, if not all, WCM organizations in the US are 501(c)(3) organizations. To that end, the designation creates an avenue through which organizations have access to public money. Though the philanthropic model has sustained the arts for quite some time, there are troubling issues to consider.

A primary source of revenue for performing arts organizations, philanthropy is deeply embedded in WCM. According to the League of American orchestras, “Orchestras are tax-exempt organizations and are part of the nation’s nonprofit charitable sector working to improve the quality of life in communities nationwide.”⁴⁵ This tax designation enables organizations to solicit tax deductible donations from a variety of sources including private philanthropy. Because of the inability to sell out concert halls, performing arts organizations have become increasingly reliant on this stream of revenue.

The 501(c)(3) IRS tax designation also affords organizations and artists the opportunities funding sourced from the public sector. Chicago’s Grant Park Symphony Orchestra summer concerts for example, are the result of a collaboration between the Grant Park Orchestral Association, The Chicago park District, and the Department of Cultural Affairs and Special Events (DCASE). On the east coast, Maryland’s Governor Larry Hogan authorized \$5.5 million

⁴⁵ “Tax and 501(c)3 Policy,” League of American Orchestras

over the course of five years for the Baltimore Symphony Orchestra. At the federal level, the National Endowment for the Arts funds performing arts organizations across the country.

While the philanthropy offers numerous funding opportunities, performing arts organizations are actually in a precarious financial position. As it stands, both earned and contributed revenue tie funding to the fluctuations of the economy and society. In recent years, the COVID-19 global pandemic impacted the arts and according to a study conducted by DCASE and SMU DataArts, Chicago organizations are contending with “dwindling ticket sales, increased costs, and private donations that failed to keep pace with inflation.” Adding to this precarious financial position is the fact that within local cultural ecosystems there is fierce competition for limited funding. In Chicago alone, there are numerous orchestras in addition to the Chicago Symphony. Across the country, a steady stream of groups are near or in total financial collapse. For example, the Philadelphia Orchestra had to declare bankruptcy in 2011. Unfortunately, other groups are no longer extant.

The 501(c)(3) tax designation for performing arts organizations has spurred a plethora and creative innovative ideas in philanthropy. However, in recent years, philanthropy has become a means of compensation for declining ticket sales. It is also interesting to note the extent to which performing arts organizations are publicly funded. Though it is a unique and meaningful way to manage a budget, philanthropy ties budgets to the realities of the economy.

Priming the Culture

In 2016, The League of American Orchestras published a seminal report titled *Racial/Ethnic and Gender Diversity in the Orchestra Field*. The first of its kind, it shed light on the state of diversity in the profession. Given the trends in and projections for demographics in the US, organizations took note of the results of the study. Since the publication of this study nearly a decade ago, there is a noticeable increase in awareness, funding, and action in order to address Equity, Diversity, and Inclusion. However, the extent to which any of these measures are successful has been minimal.

For WCM organizations, a number of implications can be discerned from shifting demographic trends in the US. In a study by the League of American Orchestras and TRG Arts, people “who identified as ‘white/other’ made up roughly 80% of audiences.”⁴⁶ This is an increasingly important statistic to consider, especially in the context of shifting demographics in the US. According to the US Census Bureau, one in four people will be a race other than white.⁴⁷ WCM primary patrons, which are already minimal relative to other genres, are diminishing. This begs the question: what does the future of WCM in the US look like?

Signaling at the very least a recognition of a homogenous audience, Equity, Diversity, and Inclusion (EDI) have become an industry standard. In order to build awareness, numerous organizations across the pipeline such as the LA Philharmonic, Juilliard, and Chicago Youth Symphony Orchestras, now make it a point to include statements on EDI. To better understand the issues at hand, there are an increasing number of investments in studies and initiatives such

⁴⁶ Brian Wise, “A Guide to Diversifying Orchestra Audiences,” Symphony from the League of American Orchestras, January 19, 2024, accessed May 5, 2024, <https://symphony.org/features/a-guide-to-diversifying-orchestra-audiences/>.

⁴⁷ Jonathan Vespa, Lauren Medina, and David M. Armstrong, United States Census Bureau, “Demographic Turning Points for the United States: Population Projections for 2020 to 2060,” March 2018, accessed May 5, 2024, <https://www.census.gov/content/dam/Census/library/publications/2020/demo/p25-1144.pdf>.

as the ones from the League of American Orchestras. Actionable steps toward addressing issues gaining traction. A notable example is the Metropolitan Opera's appointment of Marcia Sells as its first ever Chief Diversity Officer in 2021. In this role, "she will have a broad mandate to work across the entire institution from administrative staff to union employees to the Met board of directors."⁴⁸

In what is arguably one of the most important and nuanced studies thus far, the *Racial/ethnic and Gender Diversity in the Orchestra Field in 2023* provides an in-depth look at emerging trends in WCM today. On the stages across the country, Black (2.4%) and Latino (4.8%) musicians remain severely underrepresented.⁴⁹ Also worth noting are the findings for the racial and ethnic makeup of staff and executive leadership roles in which BIPOC are also underrepresented, though not as disproportionately as on stage. Also notable are the findings for Board Members which were an overwhelmingly majority white (84%).

The results of the LOA's most recent studies indicate that though incremental progress has been made, there is a lot of work left to be done. A number of concerning conclusions can be drawn from trends in US demographics including the likelihood of . In an attempt to address the lack of diversity, several organizations aim to build awareness, increase understanding, and move in the direction of addressing these issues. In the last decade however, the fruit of these endeavors remains to be seen. WCM remains a predominantly white space.

Considering the exponential increase in initiatives and resources of the past decade, what accounts for the incremental changes in the state of diversity? Before becoming a cultural export

⁴⁸ "The Met appoints Marcia Sells as its first Chief Diversity Officer," January 25, 2021, accessed May 5, 2024, <https://www.metopera.org/about/press-releases/the-met-appoints-marcia-sells-as-its-first-chief-diversity-officer/>.

⁴⁹ Antonio C. Cuyler, Evan Linett, and Karen Yair, *Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023* (New York, NY: League of American Orchestras, 2023,) accessed May 5, 2024, <https://americanorchestras.org/racial-ethnic-and-gender-diversity-in-the-orchestra-field-in-2023/>.

to the Americas, WCM was reserved mainly for the upper socioeconomic echelons of society. Additionally, WCM was not immune from widespread outdated beliefs about gender roles that ultimately impact gender makeup today. Both implicit and explicit forms of racism remain ingrained in the culture. Without, at a minimum, acknowledging these narratives, the cultivation of meaningful relationships with historically marginalized communities is inhibited.

WCM has and continues to incubate predominantly within exclusive socioeconomic structures. Music patronage in Europe between the Medieval through the Baroque eras was sourced mainly from the church, the crown, and nobility. As a cultural export to colonial America, “long-standing European notions concerning class distinction” and a lack of infrastructure for public performance exacerbated inaccessibility.⁵⁰ Throughout the 18th and 19th centuries, though riddled with class tensions, musical performances became more accessible. However, the advent of recording technology in the twentieth century coupled with advocates for the purity of the art form such as Theodore Thomas segmented audiences along class lines even further. In recent years, companies have begun weaponizing WCM in several cities including Los Angeles, CA, Austin Texas, and Chicago, IL. As a deterrent for the houseless, storefronts will typically play through speakers WCM as a means of discouraging loitering.⁵¹ Though no one performing arts org or individual artists is responsible for this, who is responsible for the public perception of the genre?

Lingering antiquated notions about gender exacerbate the underrepresentation of women in the profession. As Mcleod explains, the doctrine of separate spheres dictated roles for men and

⁵⁰ Steven Baur, "Class," Grove Music Online, 4 Oct, 2012, Accessed April 7, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.0001.0001/omo-9781561592630-e-1002228036>.

⁵¹ Benjamin Oreskes, "Stores using Music Not to Soothe but to Deter; some L.A. 7-Elevens Blast Classical to Steer Homeless People Away," Los Angeles Times, Sep 15, 2019, <https://chipublib.idm.oclc.org/login?url=https://www.proquest.com/newspapers/stores-using-music-not-soothe-the-deter-some-l-7/docview/2290188574/se-2>.

women.⁵² Pervasive during the nineteenth century, it shaped ideas about women in WCM, namely, which instruments were appropriate to play and in what kind of settings. Gender bias, which excluded women, was widespread during the twentieth century. What is perhaps one of her best known works, Rebecca Clarke submitted the Viola Sonata as her entry for a composition competition. Tied for first place, the Daily Telegraph alleged it was written by one of her male competitors under a pseudonym. The exclusion of women as a result of biases remains an issue today. According to the LOA's studies on diversity, women accounted for a meager 11% of Music Directors in the 2022 - 2023 orchestra season.⁵³

As a result of the small measure of success in eradicating some forms of racism, implicit racism is rarely, if ever, acknowledged, addressed, and rectified. In 1939, vocalist Marian Anderson was denied the opportunity to perform in Washington D.C.'s Constitution Hall on the basis of her race.⁵⁴ Ultimately, with support from then First Lady Eleanor Roosevelt, Anderson would go on to perform for an estimated audience of 75,000 on the steps of the Lincoln Memorial. What seems to be a relic of the past, racism remains pronounced in modernity. It was not until 2015 that the Metropolitan Opera in New York announced it would no longer use black face in its productions.⁵⁵ In more recent years, the collective experiences of percussionist Joshua

⁵² Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors* (United Kingdom: McFarland & Company Incorporated Publishers, 2000), 3.

⁵³ Antonio C. Cuyler, Evan Linett, and Karen Yair, *Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023* (New York, NY: League of American Orchestras, 2023,) accessed May 5, 2024, <https://americanorchestras.org/racial-ethnic-and-gender-diversity-in-the-orchestra-field-in-2023/>.

⁵⁴ Max de Schauensee and Marti Newland, "Anderson, Marian," Grove Music Online, July 25, 2013, accessed April 7, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240043>.

⁵⁵ Nina Cherry, "Josh Jones, the Kansas City Symphony's First Black tenure-track musician, speaks out about his experiences working at the organization," The Pitch, July 13, 2023, accessed May 5, 2024, <https://www.thepitchkc.com/josh-jones-the-kansas-city-symphonys-first-black-tenure-track-musician-speaks-out-about-his-experiences-working-at-the-organization/>.

Jones during his brief stint in the Kansas City Symphony culminating in his termination are alarming.

Any organization or artists that endeavors to build or increase diversity must first understand the extent to which historically marginalized groups were and remain unwelcome in WCM. The Americas inherited a form of art that was a product of elite social hierarchies. A result of outmoded gender ideologies, the exclusion of women remains an issue today. Racism, in both its implicit and explicit forms, lingers across the profession. Without understanding the full scope of classicism, sexism, and racism entrenched in WCM, there is little hope for the much needed monumental change.

In order to build and heal with historically marginalized communities, it is of the utmost importance that organizations and individuals rectify issues regarding psychological safety, representation in leadership, and belonging. In recent years, numerous allegations sexual assault and harassment against prominent figures have surfaced.⁵⁶ In most instances, power dynamics were a factor. Additionally, though there is a drive to increase diversity on the stage, representation in the front office is equally important. According to the League of American Orchestras 2023 study, the white demographic accounts for 88% of executive leadership in orchestras.⁵⁷ To that end, regardless of who is in charge, it is incumbent on leadership to identify best practices for fostering a culture of belonging. In a survey on employee attrition in recent years, more than half of the people who left their jobs indicated they lacked a sense of belonging.

⁵⁶ Anne Midgette and Peggy McGlone, "Assaults in dressing rooms. Groping during lessons. Classical musicians reveal a profession rife with harassment," *The Washington Post*, July 26, 2018, accessed May 5, 2024, https://www.washingtonpost.com/entertainment/music/assaults-in-dressing-rooms-groping-during-lessons-classical-musicians-reveal-a-profession-rife-with-harassment/2018/07/25/f47617d0-36c8-11e8-acd5-35eac230e514_story.html.

⁵⁷ Antonio C. Cuyler, Evan Linett, and Karen Yair, *Racial/Ethnic and Gender Diversity in the Orchestra Field in 2023* (New York, NY: League of American Orchestras, 2023,) accessed May 5, 2024, <https://americanorchestras.org/racial-ethnic-and-gender-diversity-in-the-orchestra-field-in-2023/>.

Assessing the design and implementation of initiatives lays bare a need to clarify intended outcomes. For example, The Chicago Musical Pathways Initiative is a program designed to “identify and develop gifted and motivated orchestral students from underrepresented backgrounds for acceptance into top-tier conservatory, college or university classical music programs in preparation for careers as professional musicians.”⁵⁸ Over the course of six years, the Mellon Foundation committed to \$5.3 million in funding.⁵⁹ Beyond the final round of support in May 2022, the future of this program remains unclear, and the extent to which underrepresentation in WCM has been impacted in the allotted time remains to be seen.

The elevation of best practices among organizations and individuals as standard is vital to the transformational process. For the past twenty five years, the Sphinx Organization has impacted all facets of the WCM industry. For example, its Sphinx LEAD (Leaders in Excellence, Arts, and Diversity) initiative “is a 2-year leadership program designed to evolve the industry landscape by empowering the next generation of executive leaders.”

⁵⁸ “About CMPI,” Chicago Musical Pathways Initiative, accessed May 5, 2024, <https://chicagopathways.org/about/>.

⁵⁹ “Chicago Musical Pathways Initiative,” Mellon Foundation, accessed May 5, 2024, <https://www.mellon.org/grant-details/chicago-musical-pathways-initiative-20450692>.

LATINO IDENTITY

As an example, an examination of the Latino identity provides insight into a rich cultural heritage from which artists can extrapolate ideas for repertoire. The Latino community has left an indelible mark on the fabric of US society. As important as an awareness of the variety of distinct cultures is an understanding of the shared Indigenous, African, and Spanish heritage across the Americas. Artists who endeavor to meaningfully engage in a musical context would stand to benefit from learning about music of the Americas.

Latinos in the US

Far from being a monolith, the Latino community encompasses a wide array of identities and experiences. The demographic is the largest minority group in the US and the second-largest segment of the overall population. Central to the Latino identity is immigration. Though most in this community identify as their origins Mexico, the Latino community comprises people from across the Americas and the Caribbean. Similarly to other communities of color, this community is continually disproportionately impacted by disparities in education, access to health care, and wealth.

In the United States, the Latino population makes up a considerably large segment of the population. Totaling 62.1 million people and accounting for nearly nineteen percent of the total US population, it is by far the largest minority group.⁶⁰ Since 2000, the Latino demographic has driven about half the population growth in the country. It has also driven demographic changes in individual states. As the Pew Research Center notes, “while California, Texas and Florida hold

⁶⁰ U.S. Census Bureau, *Profile Of General Population And Housing Characteristics*, 2020. Decennial Census, DEC Demographic Profile, Table DP1, 2020, accessed on May 11, 2024, [https://data.census.gov/table/DECENNIALDP2020.DP1?g=010XX00US&d=DEC Demographic Profile](https://data.census.gov/table/DECENNIALDP2020.DP1?g=010XX00US&d=DEC%20Demographic%20Profile).

about half of the U.S. Latino population the fastest growth rates are in states such as North Dakota (up 148% between 2010 and 2020) and South Dakota (up 75% over the same period).⁶¹

Immigration is an important part of the Latino community and narrative. According to a survey of 3,375 Latino adults, most believe that the United States offers better opportunities than their ancestral countries.⁶² The survey indicates a belief that “the U.S. has better conditions for raising kids, access to health care and treatment of the poor.” Though a majority of Latinos trace their origins to Mexico, many hail from other places including Puerto Rico, Cuba, El Salvador, the Dominican Republic, Guatemala, Colombia, and Honduras. Most recently, immigration from Venezuela has surged to 126%.

Generally speaking, systemic issues and societal ills tend to disproportionately impact communities of color, Latinos are no exception. In education for example, Latino “educational experience is one of accumulated disadvantage.”⁶³ As a result, this community has the lowest rate of high school and college degree completion. The COVID-19 pandemic laid bare many of the health care disparities for Latinos. Adults in this community “are less likely than other Americans to have health insurance and to receive preventative medical care.”⁶⁴ An assessment of the wealth gap is also telling of the extent to which disparities impact communities of color.

⁶¹ Cary Funk and Mark Hugo Lopez, “Hispanic Americans’ Trust and Engagement with Science,” Pew Research Center, June 14, 2022, accessed May 11, 2024, <https://www.pewresearch.org/science/2022/06/14/a-brief-statistical-portrait-of-u-s-hispanics/>.

⁶² Mark Hugo Lopez and Mohamad Moslimani, “Latinos See U.S. as Better Than Place of Family’s Ancestry for Opportunity, Raising Kids, Health Care Access,” Pew Research Center, January 20, 2022, accessed May 11, 2024, <https://www.pewresearch.org/race-and-ethnicity/2022/01/20/latinos-see-u-s-as-better-than-place-of-family-s-ancestry-for-opportunity-raising-kids-health-care-access/>.

⁶³ Barbara Schneider, Sylvia Martinez, and Ann Owens, “6 Barriers to Educational Opportunities for Hispanics in the United States,” In *Hispanics and the Future of America*, ed. Marta Tienda, and Faith Mitchell (Washington D.C.: The National Academies Press, 2006), 179.

⁶⁴ Cary Funk and Mark Hugo Lopez, “Hispanic Americans’ Trust and Engagement with Science,” Pew Research Center, June 14, 2022, accessed May 11, 2024, <https://www.pewresearch.org/science/2022/06/14/a-brief-statistical-portrait-of-u-s-hispanics/>.

On average, Asian and White households are exponentially more wealthy than Hispanic and Black households.⁶⁵

In the US, the Latino identity is a conglomerate of a wide array of experiences and beliefs. An immense demographic, it is the second largest racial and ethnic group in the United States. Integral to identity, immigration to the US is largely fuelled by the idea of more opportunity for a better quality of life. As is the case with other communities of color, Latinos typically navigate through disparity across systemic issues including in education, health care access, and wealth.

In spite of numerous systemic issues and barriers, the Latino presence is especially significant as evidenced by its economic impact. Commerce is prevalent in various communities throughout the country. Examining the US workforce provides insight into how the Latinos have shaped labor. Additionally, the power to spend, measured in the trillions, is immense. How has this information been used to drive decisions? Is it in some way, shape, or form relevant to the performing arts?

A result of an entrepreneurial spirit, the Latino community has made a tremendous impact on the US economy. According to a report from Arizona State University, Latinos “are responsible for \$3.2 trillion of the nation’s gross domestic product,” making it the fifth largest GDP in the world.⁶⁶ The sheer number of Latino owned businesses in the US is astounding - 4.7 million, all in spite of “substantial challenges that can impede business growth and scalability such as limited access to financing, vulnerabilities in cash liquidity, and constrained access to

⁶⁵ Rakesh Kochhar and Mohamad Moslimani, “Wealth Surged in the Pandemic, but Debt Endures for Poorer Black and Hispanic Families,” Pew Research Center, December 4, 2023, accessed May 11, 2024, <https://www.pewresearch.org/2023/12/04/wealth-gaps-across-racial-and-ethnic-groups/>.

⁶⁶ Marshall Terrill, “2023 LDC US Latino GDP Report Shows Tremendous Impact of Hispanics to US Economy,” Arizona State University News, October 3, 2023, accessed May 11, 2024, <https://news.asu.edu/20231003-discoveries-ldc-us-latino-gdp-report-impact-economy-asu-authors#:~:text=U.S.%20Latino%20gross%20domestic%20product,1.9%25%20for%20non%20Latinos.>

contracting opportunities.”⁶⁷ An exemplary model of the reach of this economic impact, the amount of revenue that local businesses on 26th street in Chicago’s *La Villita* neighborhood is second only to the Magnificent Mile.⁶⁸

Latinos are also making significant contributions as a workforce in the US. According to the US Department of Labor, the number of workers from this community has more than doubled since 1990 and is projected to continue growing substantially by 2030.⁶⁹ In fact, by 2030, Latinos “will account for 1 out of every 5 workers in the labor force.” It is also a young labor force relative to other demographic groups. It is important to note the various occupations with the highest concentrations of workers from this community. The top five occupations include farming, fishing, and fishery, building and grounds maintenance and cleaning, construction and extraction, food preparation and serving, transportation and material moving.⁷⁰

To build an understanding of the Latino impact on the US economy, it is worth investigating spending in this community. First and foremost, Latino purchasing power is valued at \$3.4 trillion.⁷¹ This begs the question, how is this money being spent? According to the Bureau of Labor statistics, the top three expenditures for Latinos are housing, transportation, and food. Fifth on the list is entertainment.⁷² Considering the magnitude and habits of Latino spending,

⁶⁷ *State of Latino Entrepreneurship* (Stanford, CA: Stanford Graduate School of Business, 2023), 9, accessed May 11, 2024,

<https://www.gsb.stanford.edu/sites/default/files/publication/pdfs/state-latino-entrepreneurship-2023.pdf>.

⁶⁸ Alexandra Silets, “Is Little Village 26th Street Corridor the Next Mag Mile?,” WTTW News, October 7, 2015, accessed May 11, 2024,

<https://news.wttw.com/2015/10/07/little-village-s-26th-street-corridor-next-mag-mile>.

⁶⁹ Kevin Dubina, “Hispanics in the Labor Force: 5 Facts,” September 15, 2015, accessed May 11, 2024, <https://blog.dol.gov/2021/09/15/hispanics-in-the-labor-force-5-facts>.

⁷⁰ “Labor Force Statistics from the Current Population Survey,” U.S. Bureau of Labor Statistics, last modified January 26, 2024, accessed May 11, 2024, <https://www.bls.gov/cps/cpsaat18.htm>.

⁷¹ Marshall Terrill, “2023 LDC US Latino GDP Report Shows Tremendous Impact of Hispanics to US Economy,” Arizona State University News, October 3, 2023, accessed May 11, 2024, <https://news.asu.edu/20231003-discoveries-ldc-us-latino-gdp-report-impact-economy-asu-authors#:~:text=U.S.%20Latino%20gross%20domestic%20product,1.9%25%20for%20non%20Latinos>.

⁷² Shane Meyers, Geoffrey D. Paulin, and Kristen Thiel, “Consumer Expenditures in 2022,” Bureau of Labor Statistics BLS Reports, December 2023, accessed May 11, 2024, <https://www.bls.gov/opub/reports/consumer-expenditures/2022/home.htm>.

what conclusions, if any, can be drawn for the arts? McKinsey points to the idea that “if brands address drivers of dissatisfaction in terms of access and value proposition, there is a collective \$109 billion of revenue at stake, when considering current spending and future potential should improved products be offered.”⁷³

In the US, Latinos have carved for themselves a commanding presence in the US economy. This entrepreneurial community boasts the fifth largest GDP in the world. It is also helping to drive the economy in terms of a workforce in the context of “tight labor markets and employment gaps.” Moreover, the Latino population in the US wield tremendous spending power. For any organization or individual that endeavors to engage with this community, identifying and rectifying issues around value proposition could translate to impact in the billions.

Beyond demographic and financial metrics, the impact of the increasing Latino presence can be gauged through its numerous societal contributions. Throughout the twentieth century and well into the twenty first, advocacy and political organizing helped to build a better future for all. A cultural treasure from the Caribbean and the Americas, Spanish has become the most spoken language second only to English. It is also worth examining how achievements in popular culture have figured prominently into the overall American identity. The Latino community has and continues to shape the cultural landscape in the US.

Civic engagement has been and remains a cornerstone of the Latino experience and identity in the US. The first to declare what is arguably one of the most iconic phrases in Latino social justice movements, *¡sí se puede!*, Dolores Huerta has been instrumental in advocating and

⁷³ “The Economic State of Latinos in the US: Determined to Thrive,” McKinsey & Company, November 14, 2022, accessed May 11, 2024, <https://www.mckinsey.com/featured-insights/diversity-and-inclusion/the-economic-state-of-latinos-in-the-u-s-determined-to-thrive>.

organizing for agricultural workers, women’s rights, and numerous other causes. Most notably, she co-founded what would eventually become the United Farm Workers.⁷⁴ In the Midwest, Rudy Lozano fought tirelessly for the rights of undocumented people and was “a key voice against the exploitation of Mexican workers.”⁷⁵ His foray into politics resulted in securing Latino voter support for Chicago’s first elected Black Mayor, Harold Washington. In more recent years, Latino representation in public service has significantly increased. Between 2013 and 2017, the number of elected Latino officials throughout the country grew by ten percent.⁷⁶

According to findings in a Pew Research Center study, “Spanish is the most commonly spoken non-English language in the United States, with close to 40 million Latinos speaking Spanish at home.”⁷⁷ The extent of this reality is evident across the private, public, and nonprofit sectors. For example, a study of Latino News Media in the US found that there are a total of 624 Latino news media outlets where Spanish is the predominant language.⁷⁸ In various public school districts across the country, websites have been formatted to include a translation feature for families. Phoenix, Philadelphia, and Miami each offer a variety of languages and in all three cases, Spanish is an option. Catholic churches with a large constituency of Latinos typically offer

⁷⁴ Maritza De La Trinidad, "Huerta, Dolores (1930–)," In *Latinos in the American Political System: An Encyclopedia of Latinos as Voters, Candidates, and Office Holders*, ed. Jessica L. Lavariega Monforti, 233-236, Vol. 1, (Santa Barbara, CA: ABC-CLIO, 2019), Gale eBooks, accessed April 10, 2024, <https://link-gale-com.chipublib.idm.oclc.org/apps/doc/CX7798300116/GVRL?u=chipl&sid=bookmark-GVRL&xid=27566481>.

⁷⁵ J. Sánchez, “Lozano, Rodolfo ‘Rudy’ (17 July 1951–8 June 1983),” American National Biography, accessed April 7, 2024, <https://www-anb-org.chipublib.idm.oclc.org/view/10.1093/anb/9780198606697.001.0001/anb-9780198606697-e-90000370086>.

⁷⁶ “At a Glance,” NALEO Education Fund, accessed May 11, 2024, <https://naleo.org/at-a-glance/>.

⁷⁷ Laura Mora and Mark Hugo Lopez, “Latinos’ Views of and Experiences With the Spanish Language,” Pew Research Center, September 20, 2023, accessed May 11, 2024, <https://www.pewresearch.org/race-and-ethnicity/2023/09/20/latinos-views-of-and-experiences-with-the-spanish-language/>.

⁷⁸ “The State of Latino News Media,” The City University of New York Craig Newark Graduate School of Journalism, June 2019, accessed May 11, 2024, <https://thelatinomediareport.journalism.cuny.edu/>.

mass in Spanish. For instance, of the four services listed on Sundays, the St. Pius V Parish Chicago's Pilsen neighborhood offers three in Spanish.

Notable achievements in the Latino community have also shaped popular culture in the US. A product of over a decade of design and planning, the first-ever Latin Grammys was broadcast on September 13, 2000.⁷⁹ It signaled an understanding that the multitude and variety of musical styles sung in Spanish and Portuguese could not be given their due recognition at the Grammys. Individual artists, such as Selena, have also made a profound and lasting impact on Latino culture in the US. In 2017, over two decades after her sudden and tragic death, she was awarded a star on the Hollywood walk of fame, a testament to her enduring popularity and success.⁸⁰ In more recent history, award-winning artist Lin-Manuel Miranda produced *Hamilton*, one of the most lauded musicals of all time which earned him a Pulitzer Prize for Drama.⁸¹

In various cultural arenas, the Latino community has carved out a significant presence. Latino history in the US is entrenched in a long and proud tradition of civic engagement. The Latino presence has also, in effect, produced a bilingual society. Lastly, notable achievements in popular culture have both added to and elevated American society.

⁷⁹ Alisa Valdes-Rodriguez, "THE LATIN GRAMMY AWARDS; One Little Word, Yet it Means so Much; as the Ceremony Nears its Historic Debut, Outside Critics and Academy Insiders Question what the Term 'Latin' really Signifies.: [Home Edition]." *Los Angeles Times*, Sep 12, 2000, 2, accessed May 11, 2024, <https://chicpublib.idm.oclc.org/login?url=https://www.proquest.com/newspapers/latin-grammy-awards-one-little-word-yet-means-so/docview/421665219/se-2>.

⁸⁰ John Koegel, "Selena (16 Apr. 1971–31 Mar. 1995), singer," *American National Biography*, Jan 28, 2021, accessed April 10, 2024, <https://www-anb-org.chicpublib.idm.oclc.org/view/10.1093/anb/9780198606697.001.0001/anb-9780198606697-e-16500>.

⁸¹ "About Lin-Manuel Miranda," Lin-Manuel Miranda, accessed May 11, 2024, <https://www.linmanuel.com/about/>.

Shared Heritage

Centuries before the arrival of Europeans, the Americas had been home to a multitude of civilizations, each recognized for a number of different innovations. The Incas built a massive empire connected by both roads and identity. Mayan civilization produced a number of remarkable innovations much earlier than comparable European achievements. Also notable among civilizations in the Americas were the Aztecs, who developed a sophisticated system of rule. The numerous Indigenous civilizations of the Americas were vast and highly complex.

One of the notable multitude of civilizations in the Americas, the Inca empire covered a vast expanse of territory. Spanning several modern day countries, it stretched from the north of Ecuador to the south of Chile. Beyond its impressive size, Inca society was quite sophisticated. As Christie asserts, “the long-term or ‘grand’ plan of Pachakuti and his successors was to integrate all state territories in a web of nodes designed after the Cusco model and linked by the arteries of the road system.”⁸² From this perspective, the political landscape constructed in the Cusco Valley was not only local but was driven by the ambition to stamp the entire empire as Inka.” This civilization is also recognized for its architectural prowess. Schreffler cites a report by Pedro Sancho describing Cuzco as “so great and so beautiful.”⁸³

The Maya empire encompassed the south of modern day Mexico up to Honduras. Though not as vast as the Incas in terms of size, Mayan achievements were no less remarkable. Writing was one of these remarkable and important achievements. Script had been in use “from at least

⁸² Jessica Joyce Christie, “The Inka Capital Cusco as the Model of an Imperial Cultural Landscape,” In *Political Landscapes of Capital Cities*, edited by Jessica Joyce Christie, Jelena Bogdanović, and Eulogio Guzmán, (Denver, CO: University Press of Colorado, 2016), accessed May 11, 2024, <http://www.jstor.org/stable/j.ctt1dfnt2b.12>, 213–48.

⁸³ Michael J Schreffler, “Inca Architecture from the Andes to the Adriatic: Pedro Sancho’s Description of Cuzco,” *Renaissance Quarterly* 67, no. 4 (2014): 1191–1223, accessed May 11, 2024, <https://doi.org/10.1086/679781>.

the third century AD.”⁸⁴ Politically, Mayan rule was shaped by the intermingling of politics and religion, not unlike the Divine Right of Kings that would emerge afterward in Europe.⁸⁵ The Mayan attunement to the cosmos produced remarkably accurate calendars. “The Precision of the Mayan tenth-century mathematical observations rivaled sixteenth-century European work.”⁸⁶

The Aztec empire is emblematic of the sophisticated cultures that emerged over the course of centuries in the Americas. The capital, Tenochtitlan, was built on what is now Mexico City.⁸⁷ It was home to a population of somewhere between 150,000 to 200,000 inhabitants. Political rule developed as a hierarchy in which the emperor ruled over a group of authorities who in turn “supported local dynasties so long as they delivered their quarterly tribute payments on time.” Smith asserts that this system of tributes was in fact a taxation system. He identifies “no fewer than eleven different types of tax,” three at the imperial level and eight at the city-state level.”⁸⁸

Perpetuated as a mechanism of conquest, the idea of Indigenous people in the Americas as uncivilized and barbaric is far removed from reality. The sheer size of the Incan empire is a testament to their innovation in architecture in politics. The Mayans were also innovators of political rule. Their ability to track the movement of the celestial bodies produced precise and accurate predictions. The Aztecs, a military power in the Americas, had effective means of levying taxes throughout the empire.

⁸⁴ Kathryn M Hudson and John S. Henderson, “Script, Image, and Culture in the Maya World: A Southeastern Perspective.” In *The Social and Cultural Contexts of Historic Writing Practices*, ed. Philip J. Boyes, Philippa M. Steele, and Natalia Elvira Astoreca, (Oxford, England: Oxbow Books, 2021), accessed May 11, 2024, <https://doi.org/10.2307/j.ctv2npq9fw.17>, 231–48.

⁸⁵ Joanne Baron, “Patron Deities and Politics among the Classic Maya.” In *Political Strategies in Pre-Columbian Mesoamerica*, edited by Joanne Baron and Sarah Kurnick, (Denver, CO: University Press of Colorado, 2016), accessed May 11, 2024, <http://www.jstor.org/stable/j.ctt1b7x60z.10>, 121–52.

⁸⁶ Richard Russo, “OBSERVING THE SKY Through the Eyes OF THE ANCIENT MAYANS,” *Science Scope* 27, no. 4 (2004): 10-14, accessed May 11, 2024, <http://www.jstor.org/stable/43179225>.

⁸⁷ Colin M MacLachlan, *Imperialism and the Origins of Mexican Culture* (Cambridge, MA: Harvard University Press, 2015), 43-44.

⁸⁸ Michael E Smith, “Life in the Provinces of the Aztec Empire,” *Scientific American* 277, no. 3 (1997): 76-83, accessed April 22, 2024, <http://www.jstor.org/stable/24995914>.

Lasting several centuries, the Spanish colonization of the Americas forged an empire throughout much of the New World. The motives that sparked colonization are an important part of the narrative because they would ultimately shape New World societies. Once established, colonial Spain permeated across the New World continents. The resulting societies and cultures reflect the extent to which Spain left an enduring legacy.

In reviewing the history of the Spanish colonization of the Americas, it is important to examine the circumstances leading up to Columbus' fateful arrival in what is now Haiti. Before 1492, Columbus spent eight years looking for anyone willing to finance a voyage west to the Indies.⁸⁹ Having conquered Granada, the Spanish monarchy relented and funded Columbus' expedition. For his subsequent return to Europe, Columbus took with him various items and Indigenous captives as proof of the success of his journey.⁹⁰ Seeing an opportunity for territorial and religious expansion, the crown and the church provided funding and justification for three more ventures.

The Spanish colonization of the Americas was incredibly immense both in terms of time and territory. Spanish colonial rule lasted several centuries, beginning with Columbus' initial journeys up until 1898, "when Spain withdrew from Cuba and Puerto Rico." Throughout the 19th century, a number of social upheavals in the Americas coupled with political instability caused by the Napoleonic wars greatly impeded the monarchs' ability to govern the Americas. At its peak, Spanish colonial territory included parts of North, Central, and South America.

⁸⁹ Lynne Guitar, "Columbus, Christopher," In *Encyclopedia of Western Colonialism since 1450*, edited by Thomas Benjamin, Vol. 1, (Detroit, MI: Macmillan Reference USA, 2007), accessed April 4, 2024, <https://link-gale-com.chipublib.idm.oclc.org/apps/doc/CX2587300107/GVRL?u=chipl&sid=bookmark-GVRL&xid=d7c60fe6>, 268-270.

⁹⁰ John R Fisher, "Empire in the Americas, Spanish," In *Encyclopedia of Western Colonialism since 1450*, edited by Thomas Benjamin, Vol. 1, Detroit, MI: Macmillan Reference USA, 2007, accessed April 4, 2024, <https://link-gale-com.chipublib.idm.oclc.org/apps/doc/CX2587300149/GVRL?u=chipl&sid=bookmark-GVRL&xid=1596fd92>, 397-401.

Though the Spanish empire in the Americas ultimately collapsed, it left a legacy that endures to this day. What is perhaps most notable about this enduring legacy is the globalization of Spanish. It is a product of “contact w/ people who languaged very differently, both within the Ibeiran Peninsula and in the overseas colonies.”⁹¹ Religious beliefs, namely, Catholicism, remain embedded throughout the Americas. “Contrary to other European nations, missionary work became one primary goal of Spanish colonization.”⁹² It is also worth noting how Spanish colonization fundamentally changed the demographics across the Americas. Initially, Indigenous populations decreased as the influx of Spanish migration to the Americas increased.⁹³ By 1650 however, mixed ancestry was commonplace.

On October 12, 1492, Columbus made landfall and forever changed the course of history. Much of what was unfolding in Europe optimized both the rise and the demise of colonial Spain. In the subsequent three centuries, Spain, with funding from the crown and blessings from the church, conquered much of the New World continents. The colonization of the Americas profoundly impacted and shaped the cultures and societies of the New World and, to a certain extent, the entire world.

As a result of the Transatlantic Slave trade, The African Diaspora was present throughout all of the Americas, including in colonial Spain. The African Diaspora in the Americas, is best understood as the first of three waves of migration, in this case, forced migration. The

⁹¹ Ofelia García, “U.S. Spanish and Education: Global and Local Intersections,” *Review of Research in Education* 38 (2014): 58–80, accessed May 11, 2024, <http://www.jstor.org/stable/43284062>.

⁹² Romana Radlwimmer, “Spanish American Attitudes toward the American Indians,” in *Race and Ethnicity in America: From Pre-contact to the Present*, ed. by Russell M. Lawson and Benjamin A. Lawson, vol. 1, (Santa Barbara, CA: Greenwood, 2019), Accessed April 4, 2024, link.gale.com/apps/doc/CX7955800111/GVRL?u=chipl&sid=bookmark-GVRL&xid=febbb92e, 177-180.

⁹³ Anna Hamling, “Mestizo in New Spain,” in *Race and Ethnicity in America: From Pre-contact to the Present*, ed. by Russell M. Lawson and Benjamin A. Lawson, vol. 1, (Santa Barbara, CA: Greenwood, 2019), Accessed April 4, 2024, <https://link-gale-com.chipublib.idm.oclc.org/apps/doc/CX7955800082/GVRL?u=chipl&sid=bookmark-GVRL&xid=4726282f>, 125-127.

Transatlantic removed people from various African countries and disembarked them throughout the Americas. However, in colonial Spain, in some instances, the African Diaspora carved out places in society that were not exclusive to Slavery.

In order to address the African diaspora in the Americas, it is important to contextualize it as part of a broader history. Diaspora is a term used to describe the “dispersal and resettlement of groups,” as a result of something traumatic.⁹⁴ In scholarly work, it was traditionally used to describe the Jewish diaspora. However, the Civil Rights movements in the US during the course of the 20th century gave way to the rise of the term the African Diaspora. The African diaspora delineates three distinct periods: The Transatlantic Slave Trade between the 16th and 19th centuries, Decolonization in the 1950’s, and the 1980’s, waves of people in Africa leaving voluntarily.⁹⁵ The African Diaspora in the Americas is a result of the first period, the Transatlantic Slave Trade.

The first period of the African Diaspora, the Transatlantic Slave Trade, lasted nearly four centuries. It is estimated that over two million people from Africa were forcibly taken to places throughout the Spanish colonial Americas and the Caribbean.⁹⁶ Until about the mid seventeenth century, slaves in the Spanish colonies originated mostly from Upper Guinea and Angola. At this point, Spanish slave trade hit lull, though, toward the end of the following century, there was an uptick. This second and final wave of slaves came from Sengambia and Mozambique.

Beyond forced labor, many of those who were brought from Africa helped to shape the emerging societies in colonial Spain. For example, *palenques*, communities initially made up of

⁹⁴ Markus Nehl, “The Concept of the African Diaspora and the Notion of Difference,” In *Transnational Black Dialogues: Re-Imagining Slavery in the Twenty-First Century*, (Germany: Transcript Verlag, 2016) Accessed, April 10, 2024, <http://www.jstor.org/stable/j.ctv1wxt1v.5>, 39–54.

⁹⁵ “The ICD ‘Experience Africa’ Program The African Diaspora,” Experience Africa, accessed May 11, 2024, https://www.experience-africa.de/index.php?en_the-african-diaspora.

⁹⁶ Alex Borucki, David Eltis, and David Wheat, “Atlantic History and the Slave Trade to Spanish America,” *The American Historical Review* 120, no. 2 (2015): 433–61, accessed May 11, 2024, <http://www.jstor.org/stable/43696678>.

male runaways, developed into towns.⁹⁷ In some cases, towns were formally recognized “replete with corporate status, municipal *fueros* (charters), land ownership, a Catholic Parish, and at least a minimal measure of respectability.” Known as *Ladinos*, acculturated peoples from Africa held a wide range of domestic, artisanal, and generally lower-status economic roles. African populations in the Americas also carved out a presence militarily. Both free and enslaved people from Africa were employed in town militias, coastal sentinels, and as sailors. Whether enslaved or freed, the African diaspora played a notable and typically unknown role in Spain’s colonial social hierarchies.

Over the course of centuries, European countries removed millions of people from their native countries in Africa. In recent years, this has been understood as the first of three periods that comprise the African Diaspora. In colonial Spain, this resulted in the dispersal of approximately over two million people throughout the Americas and the Caribbean. In the midst of this dispersal, the African Diaspora in the Americas formed official communities, had jobs, and were active in the military. Beyond slavery, the African diaspora in the Americas made numerous contributions to society.

⁹⁷ Jane Landers, “Africans in the Spanish Colonies,” In *Historical Archaeology* 31, no. 1, (1997): 84–103, accessed May 3, 2024, <http://www.jstor.org/stable/25616520>.

Meaningful Engagement

An investigation of Indigenous, Spanish, and African influences embedded in musical styles throughout the Americas is imperative. Gauging the influence of Indigenous cultures in music of the Americas is complicated by a scarcity of sources. Because it was the dominant culture, Spanish influences are well preserved and discernable in the musical traditions that emerged in the New World. Just as important, the African Diaspora exerted its traditions, most notably in the Caribbean. The confluence of the three cultures produced a variety of distinct styles of musical traditions throughout the Americas.

Because of limited evidence, ascertaining the full extent of Indigenous influence on music in the Americas is complex. Centuries of erasure and eradication of Indigenous cultures during colonial Spain effectively destroyed most sources regarding the Indigenous music of the Americas. The few sources that are left, such as accounts from the colonists, are particularly prejudiced. What can be said however, is that the music seems to have typically employed the use of a number of percussion and wind instruments. Brill also notes the context in which music was heard. “Native music was often - in some cases almost entirely - related to religious rituals and ceremonies.”⁹⁸

The Spanish musical aesthetic is both better documented and better preserved. Many kinds of both song and dance forms made their way across the ocean from medieval times. Some of the notable song and dance styles included but were not limited to *villancicos*, *malagueñas*, *tarantelas*. Initially, these styles were exclusive to the “salons of the elite.” However, over time, they breached the walls of the salons and spread throughout many regions transforming into a variety of distinct styles. In addition to the many styles introduced in the Americas, it is also

⁹⁸ Mark Brill, *Music of Latin America and the Caribbean* (United Kingdom: Prentice Hall, 2011), 5-7.

important to note that the arrival of the Spaniards meant the arrival of European string instruments.

The African diaspora in the Americas also made significant contributions to the musical styles that emerged across the New World. The presence of African musical traditions is most present in the music from Cuba. For example, *clave*, is a word for both a percussion instrument consisting of two sticks made out of wood and a rhythmic pattern. *Clave* the rhythmic pattern and variants such as *tresillo* and *cinquillo*, originate in West Africa and “musicians in Ghana and Togo use similar devices in their drumming patterns.”⁹⁹ The African Diaspora also contributed to the trove of instruments that eventually became a part of many cultures throughout the Americas including, the *cencerro* or, cowbell, *chéqueres*, and congas. In recent years, scholars have shed light on evidence that supports the claim that the origins of the banjo lie in the Caribbean.¹⁰⁰

The merging of Indigenous, Spanish, and African cultures in the Americas is evident in numerous cultural facets. Musically, it produced a wide array of distinct genres and styles of songs and dance. Notable in the Indigenous traditions were the kinds of instruments used and in what context music was heard. The Spanish brought with them many musical traditions from rural areas in Spains. The African Diaspora introduced a number of complex rhythms as well as several instruments to the New World continents. Together, they produced a lot of music that remains popular to this day.

To better understand the reach and scope of WCM in the New World, it is perhaps best to apply the framework typically used to track the evolution of WCM in Europe. During the colonial era, Spanish missionaries used music education, namely plainchant and polyphony, as a

⁹⁹ Ibid, 119 - 122

¹⁰⁰ Jay Scott Odell and Robert B. Winans, "Banjo," Grove Music Online, January 31, 2014, accessed April 12, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256043>.

means of indoctrination. In later centuries, the diminishing Spanish rule in the Americas raised questions about cultural identity and to answer these questions, people turned to the arts. By the twentieth century, composers across the Americas turned to Indigenous and African ancestry to continue building a cultural identity through music.

Similar to Europe, WCM in the Americas was widely disseminated through the church. As a cultural export, WCM embarked from Europe at the height of plainchant and polyphony. Brill writes, “for missionaries and priests, it served to evangelize and later to sustain Christian ideology.” Missionaries would embed themselves in Indigenous societies and take up the mantle of teaching music as a means of converting. As a result, a number of notable Indigenous composers who wrote both secular and liturgical works. Eventually, music written in the Baroque style flourished throughout the Americas, though well after it had in Europe.

The Romantic era in Europe coincided with a time of social upheavals throughout the Americas. Wars of independence, fought all throughout colonial Spain, would eventually lead to the empire’s demise at the very end of the 19th century. Independence after over three hundred years of occupation and colonization created a void of culture and identity. In an attempt to fill this void, the ruling elite classes filled their salons with the sounds of European music. But as Brill remarks, “Before long, homegrown singing and dancing styles emerged, colored by local and regional dance rhythms, and by Black and Native characteristics.”¹⁰¹ Also notable during the same is the rise and popularity of opera. Opera, particularly Italian opera, was popular as evidenced by the abundance of opera houses that were constructed at this time.

The search for cultural identity continued well into the twentieth century although interests shifted. Attention to the Indigenous and African ancestry spurred a nationalist movement in which elements from these traditions were incorporated in the WCM idiom.

¹⁰¹ Mark Brill, *Music of Latin America and the Caribbean* (United Kingdom: Prentice Hall, 2011), 47.

Notable composers from Mexico who wrote in this style include Carlos Chavez and Silvestre Revueltas. A similar movement in the visual arts, parallel to the WCM aesthetic of the time, can be found in the works of famed artists such as Frida Kahlo, Diego Rivera, and Jose Clemente Orozo.

A chief cultural export from Europe, WCM reached the Americas and set on a unique evolutionary track. At the time of colonization, the plainchant and polyphony heard throughout Europe was being disseminated in colonial Spain. The wars of independence during the 19th century created a cultural vacuum which in turn sparked a search for identity. Initially turning to European traditions, composers eventually recognized Indigenous and African elements as an important part of their cultural heritage. As a result, numerous composers in the 20th century explored this heritage in what became known as a nationalist movement throughout the Americas.

Written in the WCM idiom and employing the use of elements found in folk and popular music, there is an abundance of compositions with the potential to resonate w/ and create a tangible experience for the Latino community. There is precedent for the success of WCM anchored in folk traditions as evidenced by the popularity of numerous European works. Considering repertoire that could be programmed for the Latino demographic can be approached in any number of ways. Segmenting the Latino demographic can provide insight into cultural factors that are specific to a country. In Mexico for instance, there are numerous examples of music written by Mexican composers that have generated a broad appeal. Across the Americas, various composers wrote and continue to elevate the traditions of their respective countries.

In the standard European canon, there are countless examples of composers who lean into their cultural heritage as a compositional device. Polish composer Fryderyk Franciszek Chopin is

an important figure, particularly in romantic piano literature. Especially renowned for his nocturnes, Chopin's mazurkas and polonaises were important contributions to piano repertoire.¹⁰² Antonín Dvořák was another notable and important composer whose many works remain popular to this day. As Döge explains, "he is regarded as one of the great nationalist Czech composers of the 19th century."¹⁰³ Across all subgenres, i.e. symphonic, chamber, elements of folk music are evident, such as his sixteen Slavonic Dances or the second movement of his piano quintet. Hungarian composer Béla Bartók was a performing artist, a pedagogue and noted ethnomusicologist. His collection and study of folk music exerted its influence on his compositional output.

An approach to considering how to program repertoire would be to segment the Latino population by country and determine what are the cultural factors that would make for an impactful musical experience. In the Mexican community for example, Jose Pablo Moncayo's *Huapango* is an immensely popular piece that draws on a number of folk dances. It is considered an unofficial second national anthem. In recent years, the Houston Grand Opera commissioned and premiered *Cruzar la Cara de la Luna*. Written by Jose Martinez, the original score calls for an ensemble consisting of thirteen mariachi musicians. Its immediate success was evident in its 2013 premiere at the Lyric Opera of Chicago to sold-out audiences and subsequent commission of another mariachi opera.¹⁰⁴ Interestingly, another well known work in Mexico is French composer Maurice Ravel's *Bolero*. Reprising his iconic role Cantinflas in *El Bolero de Raquel*, legendary Mexican actor Mario Reyes dances comically to an arrangement of the piece. Given

¹⁰² Jim Samson, "Chopin, Fryderyk Franciszek," Grove Music Online, 2001, accessed April 14, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051099>.

¹⁰³ Klaus Döge, "Dvořák, Antonín," Grove Music Online, 2001, accessed April 14, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051222>.

¹⁰⁴ "Caminos a la ópera," Lyric Opera of Chicago, accessed May 11, 2024, <https://www.lyricopera.org/learn-engage/community-programs/caminos-a-la-opera/#mainContent>.

the widespread popularity of his films not only in Mexico, but in Latin America, the music is instantly recognizable.

Across the Americas, several composers have made substantial contributions to WCM anchored in the identity of traditions of their respective native countries. Born in Caracas in 1898, Juan Bautista Plaza was instrumental in shaping WCM in Venezuela.¹⁰⁵ His *Fuga Criolla* for strings is a fugue written in the style of the Venezuelan *zoropo*. Argentine composer Ariel Ramirez was an advocate for the folk traditions in his country. In the 1960s when the Second Vatican Council permitted the use of vernacular language in masses, Ramirez composed *Misa Criolla*. “‘Misa Criolla’, widely regarded as a stunning artistic achievement, combined Spanish text with indigenous instruments and rhythms.”¹⁰⁶ In recent years, acclaimed American composer Gabriela Lena Frank has written numerous works exploring her cultural heritage and identity. Written in 2001, *Leyendas: An Andean Walkabout* “draws inspiration from the idea of mestizaje as envisioned by Peruvian writer Jose Maria Arguedas, where cultures can coexist without the subjugation of one by the other.”¹⁰⁷

Music that is influenced by folk traditions can create a tangible and meaningful experience for audiences. Many European works, in some cases staples of the canon, written in this style remain immensely popular to this day. Assessing the individual countries’ cultures and traditions can shed light on a trove of musical riches that can help to shape and inform decisions

¹⁰⁵ Alejandro Enrique Planchart, “Plaza(-Alfonzo), Juan Bautista,” Grove Music Online, 2001, accessed Apr 14, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021930>.

¹⁰⁶ Adam Bernstein, “Ariel Ramirez dies; Argentine Composer wrote ‘Misa Criolla,’” The Washington Post Company, February 21, 2010, accessed April 14, 2024, <https://www.washingtonpost.com/wp-dyn/content/article/2010/02/20/AR2010022003418.html>.

¹⁰⁷ Gabriela Lena Frank, “Leyendas: An Andean Walkabout (string orchestra) (2001),” Wise Music Classical, accessed April 24, 2024, <https://www.wisemusicclassical.com/work/25531/Leyendas-An-Andean-Walkabout-string-orchestra--Gabriela-Lena-Frank/>.

about programming. In Mexico for example, understanding cinematic history makes apparent the significance of Ravel's *Bolero* for this community. Across other countries in the Americas, composers who looked to their cultural identity for inspiration were immensely popular. It is a tradition carried by living composers today such as Gabriela Lena Frank.

REPERTOIRE

Small scale initiatives afford performing and teaching artists unique opportunities for the dissemination of music. A Pan-American program, illustrating a variety of musical traditions within a shared cultural heritage, can generate broad interest and appeal. In Chicago, like many cities across the US, there are a multitude of modalities through which artists can elevate new and diverse repertoire.

Pan-American Program

Argentine composers, such as Astor Piazzolla and Ariel Ramirez, elevated their musical heritage through composition. Examining a few of the styles of music from Argentina makes apparent the multitude of music beyond tango. To that end, the importance of tango as a worldwide phenomenon is important to understand, especially in the context of Piazzolla's *Nuevo Tango*. *Zamba* is another of the folk traditions that was integrated by composers of the WCM tradition as was the case in *Alfonsina y el Mar*.

Music from Argentina encompasses a wide array of styles and traditions. A worldwide phenomenon that is considered to be synonymous with Argentine culture, tango is rooted in African and rural traditions.¹⁰⁸ Beyond the tango however, Argentina offers far more styles of music. These include *chamamé*, *chacarera*, and *zamba*, an African derived courtship dance that “[accentuates] the sesquialtera rhythms.”¹⁰⁹ (It is worth noting that although it is pronounced the same, Argentine *zamba* is distinct from Brazilian *samba*.) Argentine composers and artists, the

¹⁰⁸ Gerard Béhague, "Tango," Grove Music Online, 2001, accessed April 5, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027473>.

¹⁰⁹ Mark Brill, *Music of Latin America and the Caribbean* (United Kingdom: Prentice Hall, 2011), 365-369.

likes of which include Martha Argerich, Alberto Ginastera, and countless others have made a global impact in the world of WCM. Musically, Argentina has impacted not only the Americas, but the world as well.

Arguably one of the most important composers not just for Argentina, but for WCM, Astor Piazzolla was born in Mar del Plata on March 11, 1921.¹¹⁰ A pupil of Nadia Boulanger, he championed a unique style called nuevo tango that drew on elements from WCM, tango, and jazz. Exemplary of his style, *Le Gran Tango* is a single movement work that is loosely based on a three movement structure, fast - slow -fast. The outer movements consist of an unrelenting rhythm that superimposes three over measures written in four. The contrasting middle movement is a display of Piazzolla's lyrical writing.

In the 1970's, legendary Argentine folk singer Mercedes Sosa released *Mujeres Argentinas*. The result of a collaboration with composer Ariel Ramirez and lyricist Feliz Luna, the album is an homage to famous Argentine women from history.¹¹¹ *Alfonsina y el Mar*, written in the style of *zamba*, was inspired by the tragic death of Argentine poet Alfonsina Storni. The song is incredibly popular throughout the Americas and inspired a number of famous artists to record their interpretation including Mexican singer Natalie Lafoucarde, the Venezuelan group Los Terrícolas, and Colombian pop star Shakira.

In Argentina, artistic output has made a notable impact across the Americas and the world. In addition to the tango, which is popular throughout the world, there are numerous styles of music in Argentina including the *zamba*. Astor Piazzolla combined elements from WCM,

¹¹⁰ Cliff Eisen, "Piazzolla, Astor," Grove Music Online, 2001, accessed April 6, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045192>.

¹¹¹ Cintia Cristiá, "(De)Constructing Argentine Women: Gender, Nation, and Identity in 'Alfonsina y El Mar'," *Twentieth-Century Music* 19, no. 1, February 2022, accessed April 14, 2024, <https://chipublib.idm.oclc.org/login?url=https://www.proquest.com/scholarly-journals/de-constructing-argentine-women-gender-nation/docview/2647144554/se-2, 29-63>.

Jazz, and tango to essentially create a new and unique style that is called *nuevo tango*. Ariel Ramirez, known for works such as *Missa Criolla*, drew inspiration from *zamba* for his collaboration with Felix Luna and legendary singer Mercedes Sosa. Together, they created *Alfonsina y el Mar*, a song that remains popular today in many countries throughout the Americas.

In South America, the nationalist WCM movement was especially evident in the music of Brazilian composers. Because of its tremendously popular styles such as *samba* and *bossa nova*, other important and popular genres are overlooked. These include but are not limited to the *modinha* and *choro*. Composers such as Heitor Villa-Lobos drew on these traditions as both an homage to the European traditions and as a means of elevating Brazilian traditions. Francisco Mignone endeavored to accomplish something similar in his works, most notably in his waltzes.

In the Americas, Brazil occupies a unique place in history as a result of its Portuguese rule, amongst other things. Similar to Argentina, the music of Brazil has had a resounding impact on the arts not just in the Americas, but across the globe as well. Though musical styles such as *samba* and *Bossa Nova* emerged as prominent in Brazil and around the world, other traditions are as significant. The *modinha* for example, was vocal, “lyrical and greatly ornamented, reflecting a sentimental, romantic - and occasionally melancholy-aesthetic that often spoke of courtly love.”¹¹² Another important type of music from Brazil, popularized in the latter half of the 19th century, is the *choro*. The product of European and African influences, “choro has been compared to other styles that blended European song and dance forms w/ African rhythms, such as the Cuban Danzon and North American Ragtime.”¹¹³ It is often entirely instrumental and virtuosic.

¹¹² Mark Brill, *Music of Latin America and the Caribbean* (United Kingdom: Prentice Hall, 2011), 240-241.

¹¹³ *Ibid*

Born in 1887 in Rio de Janeiro, Heitor Villa-Lobos is considered to be one of Brazil's most important composers. His compositional output was certainly prolific, having written over 1000 pieces of music. Through his music, Villa-Lobos sought to fuse both WCM and the popular music of his native Brazil. Beginning in 1930, Villa-Lobos began writing his famed *Bachianas Brasileiras*. These pieces are in some ways an homage to Bach, as indicated in the title, but also employ the use of popular forms from Brazil. *Bachianas Brasileira No. 5* for instance, written as a vocal line in the style of *modinha* over a contrapuntal accompaniment that uses Afro-Brazilian rhythms. The popularity of this piece is indicated in the numerous arrangements and interpretations by many artists including Wayne Short, Branford Marsalis, and legendary violist William Primrose.

Another proponent of a nationalist approach to composition was Francisco Mignone. His successful multifaceted career included appointment to a variety of posts as a composer, pedagogue, and conductor. During a period of his career that spanned just over three decades, Mignone was heavily invested in “the ideals of musical nationalism.”¹¹⁴ It was during this period that Mignone composed his *Valsas Chôro* a set of twelve waltzes. As Dann asserts, in accordance with his nationalist endeavors, Mignone sought to “incorporate the old style of Brazilian street music into his waltzes.”¹¹⁵ Of the twelve waltzes, numbers five, eleven, and four, in this order, were arranged as a three movement work for viola and piano titled *Três Valsas Brasileiras*.

Brazilian composers Heitor Villa-Lobos and Francisco each championed distinct styles of nationalism in WCM. In the fifth of his nine *Bachianas Brasileiras*, Villa-Lobos supports a beautiful *modinha* style melody with a contrapuntal accompaniment rooted in Afro Brazilian

¹¹⁴ Gerard Béhague, "Mignone, Francisco," Grove Music Online, 2001, accessed April 6, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.0001.0001/omo-9781561592630-e-0000018634>.

¹¹⁵ Katharina Jackson Dann, "Western and Brazilian Sound in Francisco Mignone's Valsas Chôro" (doctoral thesis, University of Houston, 2018), 11, accessed April 10, 2024, <https://uh-ir.tdl.org/server/api/core/bitstreams/64408b2f-b04f-4884-b171-0146534c3e42/content>.

rhythms. Francisco Mignone drew inspiration from *choro* in his *Valsas Chôro*, from which three waltzes were extrapolated for a three movement work for viola and piano, *Três Valsas Brasileiras*. In effect, the work of both Villa-Lobos and Mignone contributed not only to elevation, but preserving cultural traditions.

In line w/ the spirit of nationalist movements in the first half of the 20th century, traditional and popular influences are apparent in the music of modern day Mexican composers such as Eduardo Gamboa and Jose Elizondo. In Mexico, there are numerous traditions from which composers draw inspiration. *Son* in Mexico encompasses numerous variations depending on the region. Additionally, other styles such as *Trova Yucateca* have enjoyed immense popularity. In *Transparencias*, Eduardo Gamboa writes the *Arrullo* movement in this style. Jose Elizondo, evoking a pan american aesthetic, composed the *Danzas Latinoamericanas* as a three movement work honoring music from Argentina, Brazil, and Mexico.

In Mexico, nationalist composers were monumental in elevating Indigenous, African, and Spanish heritage and traditions. Carlos Chavez for example, influenced by childhood trips to Tlaxcala wrote Aztec ballets titled *el fuego* and *los cuatro soles*. In the folkloric tradition, composers look to a variety of styles from which to extrapolate elements for use in WCM. *Son*, a style that is distinct from but influenced by Cuban *son*, varies by region such as *Son Jarocho* from Veracruz and *Son Hupango* from the Huasteca region.¹¹⁶ What is arguably one of best known kinds of *son*, *Son Jalisciense* is the branch of *son* from which the mariachi tradition sprouted. Another folkloric style from Mexico is the *Trova Yucateca*. A tradition originating in Cuba, it eventually found its way to its neighbor closest in proximity, the state of Yucatán.

In recent years, Mexican composer Eduardo Gamboa has made remarkable contributions to a growing canon of music from the Americas that is anchored in traditional and popular

¹¹⁶ Mark Brill, *Music of Latin America and the Caribbean* (United Kingdom: Prentice Hall, 2011), 81-82.

music. One of his best known works, *Transparencias* is a four movement piece that was initially written as a flute quartet - flute, violin, viola, and cello. Each of the four movements is written in a style from different folk traditions. For example, the first movement is based on *Son Jarocho*, while the fourth is based on Jarabe. Gamboa also looks to *Son Cubano* for his third movement titled *¡Rompe!*. The second movement, *Arrullo* or lullaby, is written in *Trova Yucateca* style. The accompaniment makes apparent two subgenres - *bambuco*, which originated in Colombia, and *clave Yucateca*.¹¹⁷

Another emerging modern composer, Jose Elizondo wrote his *Danzas Latinoamericanas*, in similar fashion where each of the movements evokes the aesthetic of a different style. In this case, the piece extrapolated from a wide array of countries whereas Gamboa hones in on different regions. The first movement, *Otoño en Buenos Aires*, as indicated in the tempo marking, is written in the style of tango. The second movement, *Pan de Azúcar*, draws on elements from bossa nova and “echoes the sensuous music of Antonio Carlos Jobim and Heitor Villa-Lobos.”¹¹⁸ Finally, *Atardecer Tapatio*, not unlike Gamboa’s *Jarabe* movement in *Transparencias*, employs the use of the sesquiáltera, a rhythmic device that enables composers to explore the interplay of duple and compound meters.

The multitude of musical styles that, over the course of centuries, emerged from contact between Indigenous, Spanish, and African cultures created a vast reservoir for modern day composers. In Eduardo Gamboa’s *Transparencias*, each movement is written using elements from various musical sources - *Son Jarocho*, *Trova Yucateca*, *Son Cubano*, and Jarabe. Similarly, Elizondo’s *Danzas Latinoamericanas* draws on *tango*, *bossa nova*, and *Jarabe* as well.

¹¹⁷ Perla del Rocio Fernandez Lopez , “Eduardo Gamboa’s Life, Music, and Inspiration. Understanding the INfluence of Folk Music on his Work ‘Transparencias:’ an Analysis, Performance Guide, and Violin Transcription” (doctoral thesis, Louisiana State University, 2017), 57, accessed April 10, 2024, https://repository.lsu.edu/cgi/viewcontent.cgi?article=5369&context=gradschool_dissertations.

¹¹⁸ “Scores for ‘Danzas Latinoamericanas,’” Jose Elizondo, accessed May 11, 2024, <https://www.joseelizondo.com/scores-title-danzas.html>.

Dissemination

A live musical performance, formatted according to audience and context, is optimal for creating a tangible musical experience. Chicago’s largely cultural spaces and events across various neighborhoods in the city remain largely unexplored. Many of the Chicago Public School buildings offer spaces that are optimal for a musical performance of various sizes. Museums and art galleries typically host events that will oftentimes include live musical performances. An additional consideration to be made is for local parishes as a cultural space.

Beyond the famed stages of Symphony Center, Pritzker Pavilion, and Harris Theater, the city of Chicago is home to hundreds of venues interspersed throughout the city. Some of Chicago’s Public Schools were built with acoustically sound auditoriums and theaters. In the Pilsen neighborhood, Benito Juarez High School “provides a hub for the local neighborhood and holds many community meetings, adult education classes, and open swim days for local families.”¹¹⁹ Its theater, which can seat up to 519 people, is a highly reputed acoustical space. On the North Side, Senn High school officially opened in the Edgewater neighborhood in 1913.¹²⁰ The auditorium, renovated in recent years, is suitable for numerous types of events including musical performances. Built in 1919, Lindblom Math and Science in West Englewood is one Chicago’s premiere selective enrollment school. In 2010, it was designated as an official Chicago landmark, which entitles it to protection from “significant alteration or demolition” including to its “historic interior spaces” such as the auditorium.¹²¹

¹¹⁹ Cloe Cooper, “How Pilsen’s Founding Mothers Built a High School,” WTTW, accessed May 11, 2024, <https://interactive.wttw.com/my-neighborhood/pilsen/founding-mothers-built-a-high-school>.

¹²⁰ LeRoy Blommaert, “Nicholas Senn High School - The Early Years,” Edgewater Historical Society, Fall 2013, accessed May 11, 2024, <https://www.edgewaterhistory.org/ehs/articles/v24-3-2>.

¹²¹ Peter Stazzabosco, “Landmark Honors bestowed on Linblom High School,” Chicago Planning and Development, June 9, 2010, accessed May 10, 2024, https://www.chicago.gov/city/en/depts/dcd/provdrs/hist/news/2010/jun/landmark_honors_bestowedonlindblomhighschool.html.

In addition to Chicago Public School venues, the city is peppered with numerous cultural spaces and events. In 1982, Carlos Tortolero founded what would eventually become the National Museum of Mexican Art. Honoring the memory of a 17th century Mexican playwright and nun, the museum hosts the annual multidisciplinary Sor Juana festival which includes “musical performances, books readings, and more.”¹²² Also located in Pilsen, The Citlalin Gallery Theater is a multidisciplinary space for music, film, dance and poetry. Held on the second and fourth Friday of the month, the *Noche de Guitarras* is an “opportunity for any kind of string player to jam out with some other musicians before a crowd.”¹²³ Beyond the confinement of indoor spaces, performing artists can also give serious consideration to outdoor performances. Chicago hosts numerous farmers markets across the city including its historic Maxwell Street Market.

Given the extent to which religion is deeply embedded in cultures throughout the Americas, it is worth noting the numerous parishes located in Chicago’s Latino neighborhoods as opportunities for performance and collaboration. Built in 1904, the St. Agnes of Bohemia Parish is located in the heart of Chicago’s *La Villita* neighborhood.¹²⁴ Constructed in 1893, St. Pius V Church offers educational and social services in addition to its faith-based services.¹²⁵ Another of the many historic churches in Chicago, Our Mother of the Americas was founded in 1890. Numerous religious services throughout the week, mostly in Spanish.¹²⁶

¹²² “Sor Juana Festival 2022,” National Museum of Mexican Art, accessed May 11, 2024, <https://nationalmuseumofmexicanart.org/events/sorjuana>.

¹²³ Michael Wasney, “Best of Pilsen 2017,” South Side Weekly, September 20, 2017, accessed May 10, 2024, <https://southsideweekly.com/best-pilsen-2017/>.

¹²⁴ “About Us,” St. Agnes of Bohemia Parish, accessed May 11, 2024, <https://stagnesofbohemia.org/about-us>.

¹²⁵ “About St. Pius V,” St. Pius Parish, accessed May 11, 2024, <https://stpiusvparish.org/about-st-pius-v/>.

¹²⁶ “Historia de la Parroquia,” Madre de las Américas, accessed , May 11, 2024, <https://www.motheroftheamericas.org/acerca-de-nosotros.html?locale=en>.

Chicago is home to some of the best known stages in WCM. However, the dissemination of WCM can and occasionally does reach to venues and events beyond the ones in downtown. The Chicago Public Schools boast a number of buildings with venues designed for a high capacity audience. In addition to events in cultural institutions, music can be performed in outdoor events such as the Maxwell Street Market. Finally, the church remains a pillar of many Latino communities in Chicago. As cultural spaces, they can serve to reach a broad audience.

A recording project generates several possibilities for increased accessibility to WCM. In Chicago for instance, radio stations broadcasting a wide array of genres can be leveraged to disseminate and elevate WCM. WCM's recording tradition is in a sense a subculture which is important to consider in the context of a recent interest and surge in vinyl. Furthermore, music as it is experienced in the digital age can, and to some extent does, reach a broader audience.

Radio stations are a powerful medium through which a broad constituency can be reached. Chicago airwaves include broadcasts from stations such as WFMT, 98.7 FM. Debuting in 1951, the Classical Music Station includes a variety of programs such as composer Elbio Barilara's *Fiesta*, which is "devoted to showcasing Latin American and Iberian music from the 16th century to today."¹²⁷ National Public Radio's Chicago affiliate, WBEZ, also offers a variety of programming that is conducive to the dissemination of WCM. Covering a wide array of topics including Western Classical Music, broadcasts have included a live performance featuring the former Music of the Americas Ensemble. Additionally considerations can be made for the numerous Spanish radio stations in Chicago. Though they don't broadcast WCM, they will allot time to announce events services for the Latino community.

In recent years, a resurgence of vinyl records offers a unique opportunity for performing artists. Historically, recordings of WCM are tied up with innovations in recording technology.

¹²⁷ "Our History," WFMT, accessed May 11, 2024, <https://www.wfmt.com/about-us/our-history/>.

Building on Thomas Edison’s phonograph, Berliner commercialized the use of flat discs which in turn enabled recordings of mostly vocal music.¹²⁸ What would eventually become vinyl records spurred the production of WCM albums. A report from the Recording Industry Association of America (RIAA) on revenue in 2022 notes that revenue from vinyl “accounted for 71% of physical format revenues.”¹²⁹ It adds that the sales of vinyl records exceeded those of CDs, a first since 1987.

The digital age is also an opportune moment for performing artists and the increased accessibility of WCM. The RIAA report points to the fact that the greatest portion of revenue from recorded music was streaming. As it stands, there is an abundance of platforms from which consumers can choose to listen to music. Spotify alone boasts an excellent fourth quarter in 2023 that is indicative of the impact on accessibility to music. According to its report, monthly active users grew by 23% and subscriptions grew 15% for a total revenue growth to \$3.7 billion.¹³⁰ The implications for WCM are considerable, especially as platforms such as Apple Music are examining the nuances of a user-friendly interface designed specifically for WCM. Launched in 2023, Apple Music launched Apple Music Classical. The new platform enables users to “easily find any recording in the world’s largest classical music catalog with fully optimized search.”¹³¹

Technology can be leveraged to benefit the WCM industry. In addition to WCM radio stations, others can be optimal for sparking interest with new audiences. The resurgence of vinyl is an opportune moment for performing artists to engage with audiences in a unique and intimate

¹²⁸ Desmond Shawe-Taylor, "Recording," Grove Music Online, 2002, accessed April 12, 2024, <https://www-oxfordmusiconline-com.chipublib.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000011552>.

¹²⁹ *Year-End 2022 RIAA Revenue Statistics*, (Washington DC: Recording Industry Association of America, 2022), 1 - 3, accessed April 1, 2024, <https://www.riaa.com/wp-content/uploads/2023/03/2022-Year-End-Music-Industry-Revenue-Report.pdf>.

¹³⁰ "Spotify Reports Fourth Quarter 2023 Earnings," Spotify, February 6, 2024, accessed May 2, 2024, <https://newsroom.spotify.com/2024-02-06/spotify-reports-fourth-quarter-2023-earnings/>.

¹³¹ "Apple Classical is Here," Apple, March 28, 2023, accessed May 2, 2024, <https://www.apple.com/newsroom/2023/03/apple-music-classical-is-here/>.

way. Additionally, considering the mass following of streaming platforms such as Spotify and Apple, it is worth what more can be done to optimize this modality.

An often overlooked but no less important point in discussions about broadening traditional canon is that of pedagogy. Unique among community based music schools, The People's Music School in Chicago offers a methodology that enables a nearly seamless integration of new repertoire. Founded in 1976 by Dr. Rita Simó, the school's programs are spread across various neighborhoods in the city. The Teaching Master Playbook, a tool that is provided for teaching artists, outlines the numerous considerations teaching artists must account for when deciding level appropriate repertoire for students. The integration of new and diverse repertoire in curricula can leave a lasting impression on the minds of future audiences and advocates

Founded over 48 years ago, The People's Music School (TPMS) provides completely free music education to children across Chicago. Originally from the Dominican Republic, the school's founder Dr. Rita Simó came to the United States on a full scholarship to study at the Juilliard School of Music. Upon discovering that for many in the US, music education was not a guarantee, Dr. Simó mobilized and founded The People's Music School in 1976. Today, the school comprises five programs in four neighborhoods across Chicago. The two Northside programs are located in the Uptown and Albany Park neighborhoods, and the two Southside programs are located in Bronzeville and Back of the Yards.

TPMS Teaching Master Playbook was designed to help teaching artists foster excellence through pedagogy. The Teaching Master Playbook outlines the curriculum for all instruments taught at the school from the all instrumental families, strings, winds, brass, percussion, as well as voice. Each curriculum is organized into ten sublevels organized into four overarching levels -

beginner, intermediate, upper intermediate, and advanced. Each of the levels contains two sections: Skills and Abilities to be Demonstrated as well as Suggested Repertoire. The Teaching Master Playbook is by no means a mandate of everything that should be taught, but rather a guide and template that faculty can build on.

The Teaching Master Playbook's also empowers Teaching Artists to integrate new repertoire. In examining the viola curriculum, the pieces included in the supplemental recording project to this paper can be integrated in the following manner:

Title	Composer	Viola Curriculum Level
Alfonsina y el Mar	Ramirez, Ariel	Upper Intermediate, Level 7
Le Gran Tango	Piazzolla, Astor	Advanced, Level 10
Bachianas Brasileiras, No. 5	Villa-Lobos, Heitor	Upper Intermediate, Level 8
Três Valsas Brasileiras	Mignone, Francisco	Advanced, Level 10
Transparencias, II - Arrullo	Gamboa, Eduardo	Beginner, Level 3
Danzas Latinoamericanas	Elizondo, Jose	Intermediate, Level 6

The People's Music School believes "all types of music can have educational value, and 50% of the repertoire our students learn will be composed by underrepresented groups across multiple genres." This commitment is atypical in the industry, particularly in pre-collegiate settings of WCM. The numerous pedagogical considerations that have to be accounted for when selecting repertoire makes the process of broadening the canon quite challenging and oftentimes, far from being cost-feasible. There is a need for a great deal of research in this area that can translate into meaningful experiences for future generations of musicians, administrators, educators, audiences, and advocates of WCM.

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