



GENERATION  
**INEXT**  
EDUCATION INITIATIVE



THE  
**ORCHESTRA**  
SAN ANTONIO

**YOUTH CONCERT SERIES:**  
**AMERICAN HARMONY**  
**EDUCATOR GUIDE**



Charline & Red McCombs  
**ARTS EDUCATION FUND**  
The Tobin Center

Educator Guide

Created by: Dr. Kimberly Stephenson

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# Table of Contents

3	Performer(s) / Performing Organization Information
5	Historical & Cultural Background
6	About the Performance
8	Did You Know...?
9	Vocabulary
10	Discussion Questions
13	FAQs
15	Study Guide Reading
16	Expanded Lesson Plans
28	Art Connections
28	Literature Suggestions
32	Biographies
35	Tobin Center Information



Title: American Harmony

Date / Time: March 27, 2026 - NOON

Target Grade Levels / Subjects: 2-5, MS HS Band and Orchestra, General Music, Social Studies, History, Music Appreciation

Run Time: approximately one hour

**Location:**

Tobin Center for the Performing Arts  
100 Auditorium Circle  
San Antonio, TX 78205  
[www.tobincenter.org](http://www.tobincenter.org)



# Welcome to the Show!



Dear Students, Educators, and Families:

Welcome to The Tobin Center for the Performing Arts and to The Orchestra San Antonio's Youth Concert Series! We are so excited to share this special musical experience with you in one of our city's most inspiring performance spaces. Today, we invite you to take a journey to New York City—traveling through time from the 1800s to the 1940s and into the vibrant sounds of the 2010s. Along the way, you'll hear how composers have blended traditions, cultures, and creativity to shape the unique sound of a city—from Dvořák's "New World" symphony to the bright lights of Broadway and the rich rhythms of Latin jazz. Our adventure then brings us home to San Antonio, where mariachi and symphony meet in celebration of our own community's heritage and identity. We hope this concert inspires you to listen closely, think deeply, and imagine how your voice and your story will help shape the music of tomorrow.

Sincerely:

Dr. Kimberly Stephenson  
Vice President of Education  
Tobin Center for the Performing Arts



# About the Art Form

## Historical & Cultural Background - Orchestral Music

Orchestral music began to take shape in Europe during the 1600s and 1700s, when composers started writing for groups of instruments rather than solo performers. Early orchestras were small and often connected to royal courts or churches. Over time, composers experimented with combining strings, winds, brass, and percussion to create richer and more powerful sounds. As musical forms like the symphony and concerto developed, so did the size and complexity of the orchestra.



During the Classical and Romantic periods, orchestras expanded in both number and variety of instruments. Composers such as Mozart, Beethoven, and later Dvořák explored new ways to use tone color, dynamics, and texture to express emotion and tell stories without words. The orchestra became a vehicle for cultural identity, national pride, and artistic innovation.

In the 20th and 21st centuries, orchestral music continued to evolve. Composers began blending classical traditions with jazz, folk music, film scores, and global influences. Today's orchestras may perform centuries-old masterpieces one night and contemporary works the next, often incorporating diverse musical styles and communities.

Modern orchestras typically include four main instrument families: strings, woodwinds, brass, and percussion. Together, these instruments create a wide range of sounds—from delicate and lyrical to bold and dramatic—allowing orchestral music to remain one of the most expressive and dynamic art forms in the world.



# About the Performance



## Personnel:

Leonardo Pineda, conductor & co-narrator  
Christopher Besch, narrator      Pacho Flores, trumpet  
The Orchestra San Antonio

## Program:

### Excerpts from:

Antonín Dvořák: Symphony No. 9 in E Minor, Op. 95 "From the New World"  
Leonard Bernstein: Three Dance Episodes from On the Town  
Daniel Freiberg: "Crónicas Latinoamericanas" Trumpet Concerto

## Description:

The Orchestra San Antonio's Youth Concert Series explores how music reflects and shapes the cultural identity, creativity, curiosity, and aspirations of San Antonio and its youth through interactive orchestral performances, spanning timeless classics to the sounds of today.

This educational concert is designed as a musical trip to New York, journeying through time and culture.

Through music, we explore New York City through a magical window traveling across different eras — the 1800s, the 1940s, and the 2010s.

Each stop in time introduces a distinct musical world, showing how the city's identity has been shaped by many influences.

We begin in the 19th century with symphonic music rooted in the European tradition, but inspired by the spirit and landscape of the United States. Students discover how composers brought Old World forms into a New World context, helping to shape what we now think of as “American” orchestral sound.

Next, we jump to the 1940s and step into the vibrant world of Broadway, featuring music from *On the Town*. Here, students hear how theater, dance, and storytelling transformed the concert stage, blending jazz rhythms, urban energy, and symphonic color into something uniquely New York.

Our journey then moves into the 2010s and the thriving Latin jazz scene of New York City — a city filled with countless jazz clubs where cultures meet and musical traditions blend. Students experience how Latin rhythms, improvisation, and orchestral instruments come together to create a living, evolving sound that reflects the diversity of the city. Moreover, *American Harmony* does not just contain music inspired by the United States, but the continent as a whole.

The concert brings the journey home to San Antonio. We connect New York's rich cultural tapestry to the musical traditions that shape our own community, especially mariachi. Students see how mariachi is an essential part of San Antonio's identity and how the symphony orchestra has also embraced and explored this tradition. Through excerpts of *Mariachitlán* and *MeChicano*, they witness how orchestral music and mariachi can intersect, celebrate heritage, and build bridges between communities.

Ultimately, this concert invites students to reflect on how cities shape sound, and how their own community shapes the music of tomorrow.

## Did You Know?

...Antonín Dvořák wrote Symphony No. 9 “From the New World” while living in America and was inspired by the music and stories he experienced here.

...Dvořák believed American composers should be inspired by the many cultures and musical traditions found across the United States.

...Leonard Bernstein’s music from On the Town tells the story of three sailors exploring New York City in just one exciting day.

...Bernstein mixed classical music with jazz and Broadway styles to capture the fast-paced energy of New York City.

...Daniel Freiberg’s Crónicas Latinoamericanas features a solo trumpet and is inspired by the rhythms and sounds of Latin America.

...In a concerto, one instrument gets the spotlight and “talks” musically with the orchestra.

...All three pieces on this program show how different cultures and time periods help shape the music we hear today.

...The Orchestra San Antonio (TOSA) is the resident orchestra at The Tobin Center and performs right here in your city.

...TOSA works with other San Antonio arts organizations like opera and ballet to bring big performances to life.

...TOSA offers programs and special opportunities to help young musicians learn, grow, and even prepare for professional music careers.

# Vocabulary List

MELODY  
HARMONY  
RHYTHM  
COMPOSER  
SYMPHONY  
CONCERTO  
ORCHESTRA  
TRUMPET  
SOLOIST  
TEMPO  
DYNAMICS  
THEME  
FOLK MUSIC  
SPIRITUAL  
JAZZ  
LATIN JAZZ  
IMPROVISATION  
ROMANTIC ERA  
TRADITION  
CULTURE  
COMMUNITY  
INFLUENCE  
BROADWAY  
LANDSCAPE  
URBAN ENERGY  
TIMBRE

## Pre- and Post-Performance Questions

### 2nd Grade

Pre-Show:

1. What kinds of music remind you of your home or community?
2. How do you think a city might sound if it were turned into music?

Post-Show:

1. Which piece sounded the most energetic or exciting? What made it sound that way?
2. How did the music show that different cultures can come together?

### 3rd Grade

Pre-Show:

1. Why do you think composers are inspired by the places where they live?
2. What instruments might help show the feeling of a busy city?

Post-Show:

1. How were Dvořák's, Bernstein's, and Freiberg's music different from one another?
2. What is one example of how culture influenced one of the pieces you heard?

### 4th Grade

Pre-Show:

1. How can music tell a story without using words?
2. What happens when different musical traditions are combined?

Post-Show:

1. What central idea connects all three pieces?
2. How did the composers use rhythm, melody, or instruments to reflect their communities?

## **5th Grade**

### Pre-Show:

1. How does immigration and cultural exchange influence art and music?
2. Why might a composer blend traditional and modern styles?

### Post-Show:

1. Compare how two composers represented New York City in their music.
2. How does this concert show that cities shape music — and music shapes cities?

## **Middle School (Grades 6–8)**

### **Pre-Show Questions**

1. How can music reflect the identity of a city or community?
2. What musical elements (tempo, rhythm, instrumentation, dynamics) might help show energy, culture, or history?
3. How might immigration and cultural exchange influence the sound of music?
4. What differences do you expect between a 19th-century symphony and a Broadway-influenced orchestral work?

### **Post-Show Questions**

1. How did Dvořák blend European traditions with American influences in “From the New World”?
2. In what ways did Bernstein capture the energy of New York City in On the Town?
3. How did Latin rhythms and improvisation shape the sound of Freiberg’s concerto?
4. Compare two works from the concert. How did each reflect a different cultural moment in time?
5. What musical detail (specific instrument, rhythm, melody, dynamic contrast) most clearly communicated cultural identity?

## High School (Grades 9–12)

### Pre-Show Questions

1. How does art both reflect and shape cultural identity?
2. What responsibilities, if any, do composers have when representing cultures outside their own?
3. How might historical context influence the structure and style of orchestral music?
4. In what ways can orchestral music remain relevant in a modern, global society?

### Post-Show Questions

1. Evaluate how effectively Dvořák represented American identity as an immigrant composer.
2. Analyze how Bernstein's fusion of classical and jazz idioms reflects mid-20th-century urban America.
3. How does Freiberg's concerto demonstrate globalization and cross-cultural collaboration in contemporary orchestral music?
4. Compare the role of rhythm across all three works. How does rhythm communicate cultural influence?
5. How does this concert challenge or expand your understanding of what "American" music means?

## Frequently Asked Questions

### **What is Dvořák’s Symphony No. 9 “From the New World” about?**

Composed in 1893 while Antonín Dvořák was living in the United States, *From the New World* reflects his fascination with American culture and landscape. Inspired by spirituals, folk melodies, and the vastness of the country, Dvořák blended European symphonic traditions with distinctly American influences. The result is one of the most beloved symphonies ever written—and a powerful example of how music can capture the spirit of a place.

### **Why is *From the New World* important to American music?**

Dvořák believed American composers should draw inspiration from the diverse musical traditions of the United States. His symphony encouraged the development of a uniquely American orchestral voice, helping shape the future of classical music in this country.

### **What are the Three Dance Episodes from *On the Town*?**

These lively orchestral selections come from Leonard Bernstein’s 1944 Broadway musical *On the Town*. The story follows three sailors on a 24-hour adventure in New York City, and the music captures the city’s excitement, romance, humor, and energy.

### **How is Bernstein’s music different from Dvořák’s?**

While Dvořák’s symphony reflects 19th-century Romantic traditions, Bernstein’s music blends classical technique with jazz rhythms, Broadway flair, and the fast pace of urban life. It shows how American music evolved in the 20th century to include popular styles alongside orchestral sound.

What is Daniel Freiberg’s “Crónicas Latinoamericanas” Trumpet Concerto?  
Crónicas Latinoamericanas (“Latin American Chronicles”) is a vibrant

contemporary concerto that celebrates the rhythms and colors of Latin American music. Featuring a solo trumpet, the piece combines jazz influences, dance rhythms, and orchestral textures to tell musical “stories” inspired by the Americas.

### **What makes this concerto unique?**

Unlike a symphony or musical suite, a concerto highlights one featured solo instrument—in this case, the trumpet. The soloist engages in a musical conversation with the orchestra, showcasing virtuosic technique and expressive range while reflecting diverse cultural traditions.

How do these pieces connect to one another?

**Each work represents a different era and perspective on American identity: Dvořák’s 1890s exploration of a “New World” sound, Bernstein’s 1940s Broadway energy, and Freiberg’s contemporary celebration of Latin American rhythms. Together, they demonstrate how cities, cultures, and communities continue to shape the evolving sound of the Americas.**

## Study Guide Reading

### How Cultures and Communities Shape the Sound of a City

Every city has its own sound. The music of a place is shaped by the people who live there, the cultures they bring, and the stories they tell.

In 1893, composer Antonín Dvořák came to America from Europe. While living in New York City, he listened carefully to the music around him, including spirituals and folk songs. In his Symphony No. 9 “From the New World,” he combined European orchestral traditions with the sounds and spirit of America. His music shows how new ideas can grow when cultures meet.

In the 1940s, Leonard Bernstein captured another side of New York City in Three Dance Episodes from *On the Town*. His music reflects busy streets, bright lights, and the energy of Broadway. By blending classical music with jazz rhythms and dance styles, Bernstein showed how a city’s daily life can inspire exciting new sounds.

In our own time, composer Daniel Freiberg celebrates the vibrant Latin American communities of New York in *Crónicas Latinoamericanas*. This trumpet concerto blends Latin rhythms, jazz, and orchestral color. It reminds us that cities are living places where traditions mix, evolve, and create something new.

Together, these pieces show that music is more than notes on a page. It is shaped by culture, community, and creativity. When people from different backgrounds share their stories, they shape the sound of a city — and the music of the future.

ELAR TEKS Alignment (Grade 2-5)

2.6, 2.7, 2.8

3.6, 3.7, 3.8, 3.9

4.6, 4.7, 4.8, 4.9

5.6, 5.7, 5.8, 5.9



## Grade 2

How does music show what a city is like? Use details from the reading or concert to explain your answer.

### TEKS:

- 2.6(H) – Synthesize information to create new understanding
- 2.7(C) – Use text evidence to support an appropriate response
- 2.11(B) – Write brief compositions about topics of interest

## Grade 3

Explain how one composer was inspired by the community where they lived. Use evidence from the text or concert to support your answer.

### TEKS:

- 3.6(G) – Evaluate details read to determine key ideas
- 3.7(C) – Use text evidence to support a response
- 3.11(A) – Plan and draft informational writing

## Grade 4

What is the central idea of the study guide reading? Explain how at least two composers support this idea through their music.

### TEKS:

- 4.6(G) – Evaluate details to determine theme or central idea
- 4.7(C) – Use text evidence to support an appropriate response
- 4.11(A) – Plan and draft informational texts

## Grade 5

Compare how two composers show the influence of culture and community in their music. Support your answer with evidence from the text or performance.

### TEKS:

- 5.6(G) – Evaluate details to determine theme or central idea
- 5.7(C) – Use text evidence to support an appropriate response
- 5.11(A) – Plan and draft informational texts

## **Activity: “The Sound of Our City” (Social Studies + ELAR)**

Students research how their own community influences music in San Antonio (for example: mariachi, conjunto, gospel, hip-hop, Tejano, country, etc.).

They will:

Identify the cultural roots of the music.

Explain how the community shaped its sound.

Present findings in a short paragraph or visual poster.

### **Social Studies TEKS Alignment**

2.4(A) - Identify contributions of diverse cultural groups

2.13(A) - Describe how people make a living and contribute to the community

3.2(A) - Describe how individuals have changed communities

3.12(A) - Identify how people adapt to and modify their environment

4.1(A), 4.1(B) - Explain how people and events shaped Texas

4.19(A) - Identify contributions of individuals and groups to Texas culture

5.4(A) - Explain how people and events shaped American identity

5.22(A) - Describe customs and traditions of various cultural groups

2-5.7(B-C) - Respond to texts and use evidence

2-5.11(A-B) - Plan, draft, and revise informational writing

2-5.1(A) - Engage in collaborative discussions

## Lesson Objective

Students will research a musical style found in San Antonio, identify its cultural roots, explain how the community shaped its sound, and present findings in written and visual form.

## Materials Needed:

- Chart paper or whiteboard
- Research materials (books, printed articles, curated websites, district databases)
- Devices (if available)
- Poster paper or digital slide templates
- Writing paper or graphic organizer
- Sentence stems

## Suggested Timeline

**Day 1:** Introduction & Model

**Day 2:** Research

**Day 3:** Writing Draft

**Day 4:** Revise & Create Poster

**Day 5:** Presentations

(Condense to 2-3 days if needed.)

## STEP 1: Launch the Lesson

Begin with discussion:

- “What kinds of music do we hear in San Antonio?”  
List responses (mariachi, conjunto, gospel, hip-hop, Tejano, country, etc.).
- “Where do you think this music came from?”
- “How does our community influence how it sounds?”

## Introduce the project:

“You will become music historians and community researchers. You will explore how one style of music connects to culture and community in San Antonio.”

**This project is about:**

- Identifying cultural roots
- Explaining how the community shaped the music
- Presenting findings in writing and visual form

**STEP 2: Model the Thinking (Teacher Demonstration – 15 min)**

Model with one example (e.g., Mariachi):

**Think aloud:**

- Cultural roots: Mexico
- Instruments: violins, trumpets, guitarrón
- Community influence: celebrations, family events, schools
- Economic influence: professional musicians, festivals

**Create a short paragraph:**

“Mariachi music comes from Mexico and reflects Mexican traditions. In San Antonio, it is played at weddings, schools, and festivals. Because many families celebrate their heritage through mariachi, the music remains strong in our community.”

Point out how you:

- Used facts
- Connected music to community
- Explained cultural influence

**STEP 3: Research Phase (Small Groups or Individual – 30–45 min)**

Assign or allow students to choose a music style.

Provide a simple research organizer:

Students must answer:

- Where did this music begin?
- What instruments are used?
- Who performs it in San Antonio?
- How does the community support it?
- How has it changed over time?

**Teacher circulates and prompts:**

“What evidence did you find?”

“How do you know?”

“What else?”

“Can you be more specific?”

**STEP 4: Writing Draft (30 min)**

Students write a short informational paragraph (length adjusted by grade level).

Sentence Stems (Post for Support)

“\_\_\_\_\_ music began in \_\_\_\_\_.”

“It reflects the culture of \_\_\_\_\_.”

“In San Antonio, this music is shaped by \_\_\_\_\_.”

“Because the community \_\_\_\_\_, the music \_\_\_\_\_.”

**STEP 5: Revise and Create Visual**

Students create either:

A poster with images and labels

OR

A digital slide

Required components:

Music style title

Cultural roots

Community influence explanation

At least one image or drawing

Written paragraph

Teacher reminds:

Check spelling

Use complete sentences

Include specific details

### **STEP 6: Present & Discuss**

Students present briefly (1-2 minutes each).

After each presentation, ask:

“What community influence did you hear?”

“How is this similar or different from other styles?”

Encourage academic language:

“I noticed...” “I heard...” “I wonder because...”

“This connects to...”

### **Assessment Options**

Informal discussion participation

Paragraph rubric (clarity, evidence, cultural connection)

Poster rubric (accuracy, visuals, explanation)

Exit ticket reflection:

“How does our community shape music?”

### **Extensions**

Invite a local musician

Compare two genres

Connect to orchestra pieces heard in the concert

Create a class “Sound of Our City” gallery wall

## Lesson: (4<sup>th</sup> - High School)

Seeing the Sound: How Art and Music Reflect Culture and Community

### Featured Pairings:

- Dvořák + Church (The Heart of the Andes)
- Bernstein + Bellows (Cliff Dwellers)
- Freiberg + Rivera (Sueño de una tarde dominical...)

### Learning Objectives

Students will:

- Analyze visual art using academic vocabulary.
- Listen to music with attention to mood, structure, and cultural influence.
- Compare how visual artists and composers represent culture and community.
- Write a critical response using evidence from both art forms.

### PART 1: VIEW THE ART (Silent Looking - 5-7 minutes)

Project one artwork at a time.

- Silent Viewing Prompts:
- What do you notice first?
- Where does your eye travel?
- What emotions do you feel?
- What details suggest something about the community or culture?
- Students jot notes independently.

## HOW TO TALK ABOUT VISUAL ART

### The V.E.R.B. Method

This framework works like BEST for dance — but for visual art.

- **V — View Carefully**
  - Describe only what you see. No interpretation yet.
  - What colors dominate?
  - What shapes, lines, textures?
  - Who or what is shown?
  
- **E — Examine Elements**
  - Analyze how the artist used elements of art.
  - Color (bright/dark/warm/cool)
  - Line (curved/sharp/directional)
  - Space (crowded/open)
  - Light (dramatic/soft)
  
- **R — Reflect on Meaning**
  - What might the artist be saying?
  - What mood is created?
  - What story is suggested?
  - What does this reveal about culture or community?
  
- **B — Bridge to Music**
  - Make connections.
  - If this painting had a soundtrack, what would it sound like?
  - What instruments match this image?
  - What tempo or rhythm fits?

## PART 2: LISTEN TO THE MUSIC

- Play a selected excerpt (3–5 minutes per piece).
- Listening Prompts:
  - What instruments stand out?
  - Is the music calm, busy, dramatic, playful?
  - Does it feel crowded or spacious?
  - What culture or place does it suggest?
- Students add to notes.

## PART 3: DISCUSSION

### Whole-Class Discussion Questions

- How does the composer create a feeling similar to the painting?
- How do both artists show something about a city or culture?
- Which artistic choices (color, rhythm, movement, texture) feel similar?
- How does community shape both the sound and the image?
- Encourage sentence stems:
  - “The artist shows \_\_\_ through/by \_\_\_.”
  - “The composer uses \_\_\_ to create \_\_\_.”
  - “I think \_\_\_\_\_ because I hear \_\_\_\_\_.”
  - “Both works suggest \_\_\_ because \_\_\_.”

## **PART 4: CRITICAL WRITING**

### **Grade 4-5 Prompt**

- Choose one artwork and one piece of music.
- Explain how both show something about culture or community.
- Use at least two examples from the art and two from the music.

### **Middle School Prompt**

Analyze how the visual artist and composer use artistic elements (color, rhythm, movement, space, instrumentation) to reflect cultural identity. Use evidence from both works.

### **High School Prompt**

Evaluate how effectively the visual artwork and musical composition represent cultural identity and community experience. Consider historical context, artistic choices, and emotional impact in your analysis.

## Coaching Students to Be Specific and Evidence-Based

Before discussion begins, model and remind students: Strong analysis is specific. Vague answers don't help us see what you see.

Instead of saying: "It's colorful." "It sounds busy." "It's about a city."

We say: "I see five people wearing bright red and yellow clothing."

"I hear fast brass instruments playing short, repeated rhythms."

"The crowded buildings and overlapping figures suggest a busy city."

### Be Specific Strategy

Encourage students to say:

- "I see..."
  - How many?
  - What color?
  - What shape?
  - What instrument?
  - What exact detail?

### Teacher Coaching Moves

If students respond vaguely, prompt with:

"What do you see that makes you say that?"

"Which instrument?" "Which color?"

"How many?" "Where in the image?"

"What moment in the music?"

Why This Matters This practice builds:

Visual literacy Musical literacy

Evidence-based speaking

Academic language Critical thinking

### Examples:

"I see tall gray buildings stacked closely together."

"I hear quick trumpet notes and loud percussion."

### Sentence Frames

Teach and post these frames:

"I think / wonder \_\_\_\_\_, because I see \_\_\_\_\_."

"Because I see \_\_\_\_\_, I think / wonder \_\_\_\_\_."

(Music + Art Connection)

"The artist shows \_\_\_\_\_ through \_\_\_\_\_ and the composer uses \_\_\_\_\_ to show \_\_\_\_\_."

Example:

"The artist shows energy through bright colors and crowded space and the composer uses fast tempo and strong rhythms to show movement."



## **Fine Arts Music**

### **Grade 4-5**

- 4.3(A-B), 5.3(A-B) - Cultural/historical analysis
- 4.4(A), 5.4(A) - Evaluation and response

### **MS/HS**

- MS 3(A-B) - Analyze music in cultural context
- HS 3(A-B) - Evaluate cultural and stylistic influence

### **Visual Art TEKS (Elementary-HS)**

- 4.1(A) - Perception and observation
- 4.3(A-B) - Historical/cultural relevance
- HS Art 3(A) - Analyze visual art in context

### **ELAR TEKS**

- 4.6(G), 5.6(G) - Determine central idea
- 4.7(C), 5.7(C) - Use text evidence
- MS/HS 6-12.7(C) - Analyze author's craft and structure
- 4.11-5.11 - Informational writing

## ART CONNECTIONS

Antonín Dvořák: Symphony No. 9 “From the New World”

Visual Theme: American landscapes and cultural identity — exploring nature and new cultural frontiers.

The Heart of the Andes — Frederic Edwin Church

Why it connects: This epic American landscape captures the Romantic search for meaning in the New World, much like Dvořák’s musical journey that blends European craft with American spirit.

Church’s landscapes reflect exploration, nature, and cultural perspective — just as Dvořák wove American influences into European symphonic form.



Artist: Frederic Edwin Church (1826–1900)

Year: 1859

Medium: Oil on canvas

Held by: The Metropolitan Museum of Art, New York City

View online: [The Heart of the Andes — Metropolitan Museum of Art](https://www.metmuseum.org/art/collection/search/10481)

Church, F. E. (1859). The heart of the Andes [Oil on canvas]. The Metropolitan Museum of Art, New York, NY, United States. <https://www.metmuseum.org/art/collection/search/10481>

Leonard Bernstein: Three Dance Episodes from On the Town

Visual Theme: Urban vitality, crowd life, and the multicultural energy of New York City.

Cliff Dwellers (1913) — George Bellows (American Realism)

Why it connects:

Bellows' bustling, energetic depiction of daily life on the Lower East Side mirrors the rhythmic, dynamic pulse of Bernstein's music and the lived experience of city sound and movement.

Bellows's urban scenes capture city life, movement, and multicultural crowds, akin to Bernstein's energetic, Broadway-infused episodes.



View museum catalog entry: Cliff Dwellers — LACMA Collection

Artist: George Wesley Bellows (1882-1925)

Year: 1913

Medium: Oil on canvas

Held by: Los Angeles County Museum of Art (LACMA), Los Angeles

View images: [Cliff Dwellers — WikiArt \(American Realism\)](#)

Bellows, G. W. (1913). Cliff dwellers [Oil on canvas]. Los Angeles County Museum of Art, Los Angeles, CA, United States. <https://collections.lacma.org/node/228840>

Daniel Freiberg: Crónicas Latinoamericanas Trumpet Concerto

Visual Theme: Latin American cultural expression, identity, and artistic heritage.

Murals by Mexican Muralists (e.g., Rivera)

Why it connects: These murals, often created for public spaces, embody Latin American pride, cultural storytelling, and community — perfect visual counterparts to Latin rhythmic and cultural themes in Crónicas Latinoamericanas.

Latin American murals embody community identity, storytelling, and visual rhythm, beautifully paralleling the Crónicas Latinoamericanas concerto's cultural and rhythmic blending.



View examples of Latino murals: [Latino Murals — Google Arts & Culture](https://artsandculture.google.com/story/latino-murals/OgUxsN-p3g-oQw)

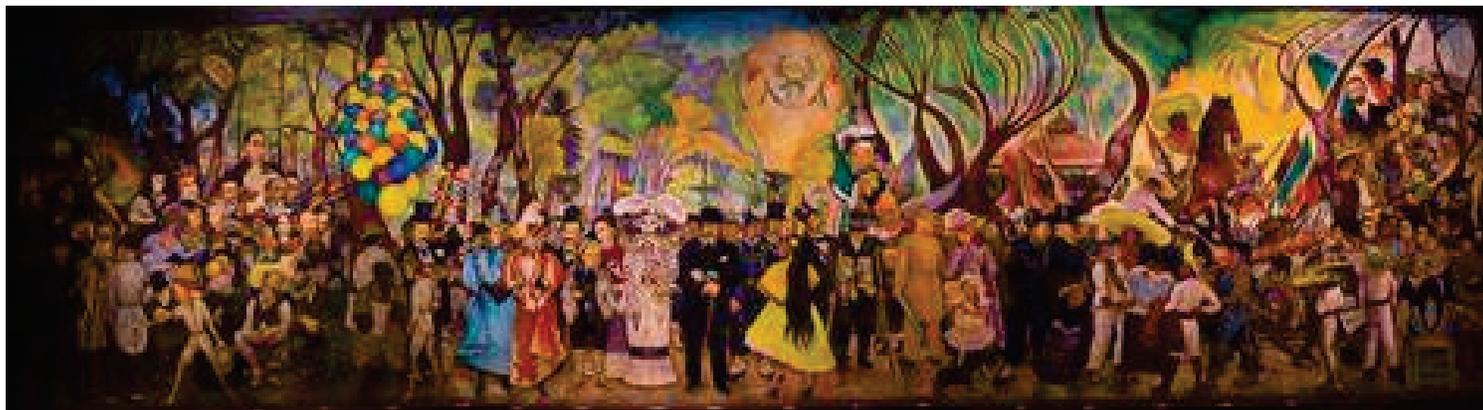
Artists to explore: Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros

Google Arts & Culture. (n.d.). Latino murals. <https://artsandculture.google.com/story/latino-murals/OgUxsN-p3g-oQw>

## Bonus Suggestion for Latin American Art Identity

Sueño de una tarde dominical en la Alameda Central — Diego Rivera

**Why it connects:** This iconic mural blends historical figures and cultural narratives across time, echoing the rich ethnic and musical traditions expressed in the concerto and the idea of sound as cultural identity.



View online: Sueño de una tarde dominical en la Alameda Central — Wikipedia

Artist: Diego Rivera (1886-1957)

Medium: Mural (public art)

Held by: Museo Mural Diego Rivera, Mexico City

Rivera, D. (1947). Sueño de una tarde dominical en la Alameda Central [Mural]. Museo Mural Diego Rivera, Mexico City, Mexico. <https://museomuraldiegorivera.bellasartes.gob.mx/>



## **Biographies**

### **Antonín Dvořák (1841-1904)**

Antonín Leopold Dvořák was born in Nelahozeves, Bohemia (now Czech Republic) and became one of the most celebrated Romantic-era composers of his time. He grew up making music around his family's inn and studied violin, piano, and organ before moving on to advanced study and composition. Dvořák worked throughout Europe as a composer and teacher, gaining international fame for writing symphonies, chamber music, and choral works that often incorporated folk-inspired melodies. In 1892 he moved to New York City to serve as director of the National Conservatory of Music of America, where he wrote his most famous piece, Symphony No. 9 "From the New World", blending European Romanticism with the spirit of American music he heard while in the United States.



Antonín Dvořák (Public Domain Portrait)

Anonymous. (n.d.). Antonín Dvořák portrait [Photograph]. Wikimedia Commons.  
[https://commons.wikimedia.org/wiki/File:Dvorak\\_portrait.jpg](https://commons.wikimedia.org/wiki/File:Dvorak_portrait.jpg)

## Leonard Bernstein (1918–1990)

Leonard Bernstein was born Louis Bernstein on August 25, 1918, in Lawrence, Massachusetts, USA. He became one of the most influential American conductors, composers, pianists, educators, and authors of the 20th century. After studying at Harvard University and the Curtis Institute of Music, Bernstein rose to national prominence when he became music director of the New York Philharmonic, bringing classical music to new audiences and championing American composers. As a composer, he wrote for orchestra, Broadway, film, and more — including the jubilant *Three Dance Episodes* from the musical *On the Town*, which reflects New York City's energy and diversity. Bernstein was especially known for his commitment to music education and for bringing music alive for young people and adults alike.

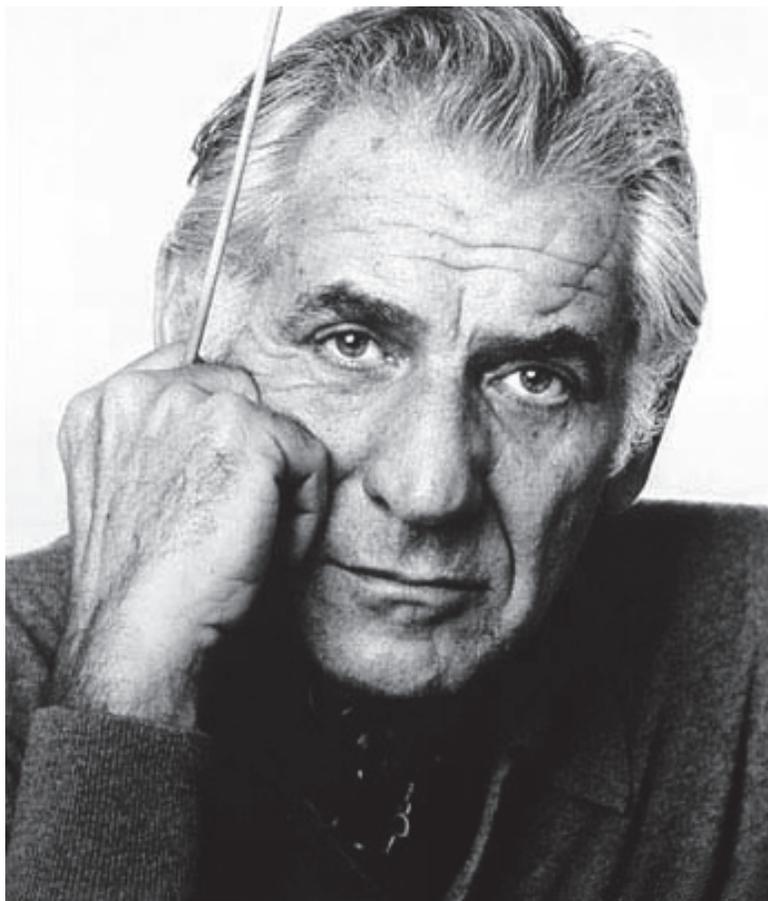


Image link (free / publicly shown on Wikipedia):

Leonard Bernstein portrait:

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Leonard Bernstein (Photograph by Jack Mitchell)

Mitchell, J. (n.d.). Leonard Bernstein [Photograph]. Wikimedia Commons.

[https://commons.wikimedia.org/wiki/File:Leonard\\_Bernstein\\_by\\_Jack\\_Mitchell.jpg](https://commons.wikimedia.org/wiki/File:Leonard_Bernstein_by_Jack_Mitchell.jpg)



Daniel Freiberg (b. 1957)

Daniel Freiberg is a composer, arranger, pianist, and producer originally from Buenos Aires, Argentina, now based in New York City. He grew up immersed in tango, Argentine and other Latin American folk traditions, as well as jazz, rock, and classical music. After moving to New York to study composition and jazz performance, Freiberg carved out a diverse musical career that bridges classical and popular styles. His work reflects cultural fusion, blending elements from jazz, Latin American rhythms, and orchestral writing. One of his major contemporary works is “Crónicas Latinoamericanas” (Latin American Chronicles) — a trumpet concerto inspired by Latin American music and culture, commissioned by major orchestras and performed internationally.



Daniel Freiberg, at the piano, rehearses with the drummer Eric Doob, the bass player Edward Perez, the guitarist Yotam Silberstein and the wind player Tim Armacost. Dave Sanders for The New York Times

Website. <https://www.danielfreiberg.com/bio>

## About the Tobin Center for the Performing Arts



*Photo credit: Marmon Mok Architecture*

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[www.tobincenter.org](http://www.tobincenter.org)

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## Office Hours

Monday - Friday  
8:30 am - 5:00 pm

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