

# QUINTETO LATINO

**Diane Grubbe**, flute

**Kyle Bruckmann**, oboe

**Leslie Tagorda**, clarinet

**Armando Castellano** (MM '98), French horn

**Jamael Smith**, bassoon

# ABOUT QUINTETO LATINO

Quinteto Latino is a regionally and nationally recognized classical wind ensemble based in the San Francisco Bay Area. Founded in 2004 by Armando Castellano, QL exists to disrupt long-standing racial and cultural disparities within the classical music field and drive this change by championing past, present, and future musical contributions by Latina/o/e composers and musicians. Recent premieres include *Chicanísima*, an opera by Carla Lucero (National Endowment for the Arts, Intermusic SF), *The Spanglish Dances* by Victor Márquez-Barrios (New Music USA's Creator Development Fund), *Mitos: Suite Dramática para Quinteto de Vientos* by Gabriela Lena Frank, (Creative Work Fund) and *C U Z A* (four nocturnes for wind quintet) by Felipe Nieto-Sánchez (American Composers Forum). Previously commissioned composers include Guillermo Galindo, Chris Pratorius Gómez, José-Luis Hurtado, and Paul Desenne. Quinteto Latino performs nationally and has been engaged by Quad City Arts - The Clarice (College Park, MD), Pregones Theater (The Bronx, NY), Musical Masterworks (New London, CT), Virginia Arts Festival (Norfolk, VA), and Edmonds Center for the Arts (Edmonds, WA), among others. In January, 2026, the quintet presented *Leading with Love and Joy*, a performance/workshop exploring themes of identity, at Sphinx, the largest and longest-standing global convening dedicated to excellence and inclusion in classical music.

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WEDNESDAY, MARCH 18, 2026 | 7:30 PM  
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

# QUINTETO LATINO

## PROGRAM

LIDUINO PITOMBEIRA  
(b. 1962)

*Ajubete Jêpê Amô Mbaê* (1992)

COLE REYES  
(b. 1998)

*Realizing Dawn* (2023)

LIDUINO PITOMBEIRA

*Suite Hermética, Op. 95* (2005)  
*Conversando com Itiberê*  
*Incelença*  
*São João em Arapiraca*  
*Arrasta-pé*

TANIA LEÓN  
(b. 1943)

*De Memorias* (2000)

ASTOR PIAZZOLLA  
(1921–1992)

*Fuga y misterio* (1968)

(Arr. Carlos Visnivetski)

GABRIELA LENA FRANK  
(b. 1972)

*Mitos, Suite Dramática para Quinteto de Vientos* (2019)  
(Quinteto Latino commission)

*Tunda*  
*Chullpa*  
*Nguruvilu*  
*Alicanto*

ASTOR PIAZZOLLA  
(Arr. Jeff Scott)

*Libertango* (1974)

**Ensemble Harlequin:**

**Bryce Cox** (BM '27), flute

**Katherine Christensen** (MM '27), oboe

**Jaqueline Martinez Alzate** (MM '27), clarinet

**Adam Kraynak** (MM '27), bassoon

**Cameron Pollard** (BM '26), horn

# COMPOSER BIOGRAPHIES

## **Liduíno Pitombeira** (b. 1962, Brazil)

Liduíno Pitombeira was born in the state of Ceará, Brazil. Growing up under the country's military dictatorship which banned philosophy, sociology, and music from the curricula, his musical activities began at the local Catholic church where he learned guitar and music theory. After a move to Fortaleza to study electricity/electronics, he played bass guitar in the school instrumental band (popular music and jazz) and became acquainted with the music of Hermeto Pascoal and Egberto Gismonti who were major influences on his formation as a musician. He received his PhD in composition, with a minor in theory, from the Louisiana State University (USA), where he studied with Dinos Constantinides and Jeffrey Perry. Dr. Pitombeira is professor of composition at the Federal University of Rio de Janeiro in Brazil. His music has been performed by the Berlin Philharmonic wind quintet, Louisiana Sinfonietta, Poznan Philharmonic Orchestra (Poland), Orquestra Filarmônica do Espírito Santo, Duo Barrenechea, The Alexander-Soares Duo, and Orquestra Sinfônica do Estado de São Paulo (Brazil). He has received many composition awards in Brazil and the USA, including the first prize in the 1998 Camargo Guarnieri Composition Competition and the first prize in the Sinfonia dos 500 Anos composition contest. He has published articles on music composition and theory in several academic journals in Brazil and has also presented his research on compositional theory (especially related to compositional systems and systemic modeling) and music theory in conferences in Brazil and abroad. Pitombeira is a member of MusMat, a research group, affiliated to the Program of Graduate Studies in Music of the Federal University of Rio de Janeiro, which aims to develop studies and computer modeling related to music and mathematics and their applications in the fields of composition and musical analysis.

## **Cole Reyes** (b. 1998, United States)

Cole Reyes is a Brooklyn-based composer, educator, and arts administrator whose creative exploration dives into the intersection of individual human experiences and the broader world. His musical output, which draws inspiration from diverse genres such as pop, rock, and folk music, is distinguished by a fusion of lyricism and rhythmic propulsion. He completed his undergraduate studies in music and mathematics at Washington University in St. Louis where he studied with Christopher Stark and LJ White. He has collaborated with artists such as JACK Quartet, the Rhythm Method Quartet, Bergamot Quartet, Juventas New Music Ensemble, BlackBox Ensemble, Del Sol Quartet, Transient Canvas, Hypercube, Unheard-of//Ensemble and others.

## **Tania Leon** (b. 1943, Cuba)

Tania León had planned to be a concert pianist, the “second Martha Argerich of Latin America.” Her harmony instructor, Alfredo Diez Nieto, predicted that her future was in composition, and the quintet performed tonight is dedicated to him. León is a highly decorated composer with numerous awards including the Pulitzer Prize for her orchestral work, *Stride*, and a Kennedy Center Honor for lifetime artistic achievements. She was a founding member and first Music Director of the Dance Theatre of Harlem, instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra’s Sonidos de las Américas festivals, was New Music Advisor to the New York Philharmonic, and is the founder and Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers.

## **Astor Piazzolla** (1921-1992, Argentina)

Astor Piazzolla was a master of the bandoneón (a relative of the accordion) and steeped in the tradition of tango, the soundtrack to the disadvantaged urban subculture of Buenos Aires. His classical studies began with Alberto Ginastera in 1941. In an attempt to sever his ties with the tango, he travelled to Paris in 1954 to work with the famed composition teacher Nadia Boulanger. Thankfully, she helped him realize where the soul of his music truly resided, and he devoted the rest of his life to the fusion he dubbed tango nuevo (new tango) which he derived from his formula of “tango + tragedy + comedy + whorehouse.” His daring updates, incorporating elements of jazz and classical modernism, infuriated the gatekeepers of high culture and tango traditionalists alike; it wasn’t until the last decade of his life that his popularity surged. His is now the name most indelibly linked to tango throughout the world.

## **Gabriela Lena Frank** (b. 1972, United States)

Gabriela Lena Frank was included in *The Washington Post*’s list of the 35 most significant women composers in history (August, 2017). Born in Berkeley, CA to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America. Her music is vigorous and colorful, reflecting and refracting her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She has said, “I think the music can be seen as a by-product of my always trying to figure out how Latina I am and how gringa I am.”

# ABOUT THE ARTISTS

## **Kyle Bruckmann**, oboe

Oboist Kyle Bruckmann's work as a composer/performer, educator, classical freelancer and new music specialist extends from conservatory-trained foundations into gray areas encompassing free jazz, post-punk rock, and the noise underground. Beyond Quinteto Latino, his current ensemble affiliations include Splinter Reeds, San Francisco Contemporary Music Players, sfSound, Eco Ensemble, and the Stockton Symphony. Since moving to the San Francisco Bay Area from Chicago in 2003, he has performed as a substitute with the San Francisco Symphony and most of the area's regional orchestras while remaining active within an international community of improvisers and sound artists, appearing on more than 100 recordings of various genres. He is now Assistant Professor of Practice in Oboe and Contemporary Performance and Program Director of Varied Ensembles at University of the Pacific. Bruckmann earned undergraduate degrees in music and psychology at Rice University in Houston, studying oboe with Robert Atherholt and serving as music director of campus radio station KTRU. He completed his Master's degree in 1996 at the University of Michigan, Ann Arbor, where he studied oboe performance with Harry Sargous and contemporary improvisation with Ed Sarath.

## **Armando Castellano** (MM '98), French horn

Armando Castellano is a musician, bilingual teaching artist, and arts advocate based in the San Francisco Bay Area. As a professional French horn player, he is active internationally as a chamber musician, soloist and orchestral performer. As an arts advocate, Armando is the lead teaching artist for Quinteto Latino, providing bilingual residencies, music education, and performance services to students, teachers and school systems nationally. He also actively advocates on behalf of musicians of color in the U.S. through direct mentorship as well as leading QL's fellows programming. His equity work is far reaching and tireless, speaking nationally on issues impacting BIPOC classical musicians, giving workshops on culturally relevant arts education and cultural expression in the arts, and consulting on organization diversity. He currently sits on three boards nationally, including as current board chair of Donors of Color Network.

## **Diane Grubbe**, flute

Flutist Diane Grubbe is a very active performer and teacher, with a special interest in contemporary music and new techniques of performance on flute, piccolo, alto and bass flutes. She has appeared with orchestras throughout the Bay Area including the Stockton Symphony, One Found Sound, Symphony Silicon Valley, Lamplighters Music Theater, Festival Opera, Pocket Opera, and many others. She is a member of the avant-

garde ensemble sfSound, and has been a guest artist with Earplay, the Eco Ensemble, Santa Cruz New Music Works, and the San Francisco Contemporary Music Players. She earned degrees in flute performance from San Francisco State University and the San Francisco Conservatory of Music. Her major flute instructors included Paul Renzi and Tim Day of the San Francisco Symphony.

## **Jameal Smith**, bassoon

Jamael Smith is a San Francisco-based bassoonist and educator. A dedicated performer of contemporary and chamber music, they are a member of the San Francisco Contemporary Players and Eco Ensemble; as a chamber musician, they perform as a member of Quinteto Latino and the Avenue Winds. They also serve as a core member of the conductor-less chamber orchestra One Found Sound. They have performed frequently with the San Francisco Symphony and appear on multiple recordings with the orchestra, including Stravinsky's *Rite of Spring* (a 2023 Grammy nominee) and Sibelius' Fifth Symphony. Other regular engagements include the Santa Rosa Symphony, Berkeley Symphony, Opera Parallèle, among others. A passionate educator, Smith serves as the Director of Wind Chamber Music at the San Francisco Conservatory of Music and the instructor of bassoon at San Jose State University. Primary teachers include Stephen Paulson and Seth Krinsky, with additional training at the Kent Blossom, Pierre Monteux and Bay View Chamber Music Festivals.

## **Leslie Tagorda**, clarinet

Born and raised in Hawaii, clarinetist Leslie Tagorda received a B.M. in Clarinet Performance from the Eastman School of Music and an M.M. from the University of Hawaii at Manoa. In her long career as musician, Leslie has worked as both educator and performer. In Hawaii, Leslie worked with the Royal Hawaiian Band, the Hawaii Opera Theater, and the Honolulu Symphony as a freelance clarinetist. In the Bay Area, Leslie has freelanced with the San Francisco Ballet, San Francisco Opera, and regional groups such as the Oakland East Bay Symphony, Sacramento Philharmonic, Sacramento Opera, Modesto Symphony, Marin Symphony, Monterey Symphony, California Symphony, New Century Chamber Orchestra and Left Coast Chamber Ensemble. Currently Leslie focuses her musical time on chamber music with a purpose, including Quinteto Latino. When not making music, Leslie is a sought-after business astrologer, author, podcast host, designer and teacher weaving astrology and identity into specific strategies for visionary change makers to step into their highest potential of impactful luminary leadership. She resides with her husband and son in the occupied land of the Ohlone Ramaytush currently called San Francisco.

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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## Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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