



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Fifteenth Program: From Huapango to Danzón

Saturday, July 31, 2010 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Enrique Barrios, *Guest Conductor*

MONCAYO	<i>Huapango</i>
GALINDO	<i>Sones de Mariachi</i>
CHÁVEZ	<i>Sinfonía India</i> (Symphony No. 2)
HERNÁNDEZ-MEDRANO	<i>1962: Homenaje a Copland</i>
REVUELTAS	<i>Homenaje a Federico García Lorca</i>
ZYMAN	<i>Encuentros</i>
MÁRQUEZ	<i>Danzón No. 2</i>

This concert is sponsored by JPMorgan Chase & Co. and the Mexican Consulate.

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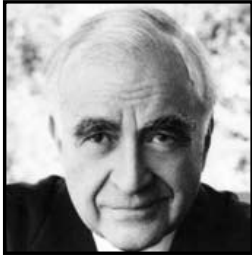


CONSULADO GENERAL DE MÉXICO
CHICAGO, ILLINOIS



ENRIQUE BARRIOS has conducted major orchestras in Germany, France, Great Britain, Italy, Czech Republic, Russia, Ireland, Hungary, the United States, Canada, South America and Mexico. He is equally at home conducting musical theater. For several years he was Music Director of the Bellas Artes Opera in Mexico and has conducted with the State Opera of Moscow, State Opera of Hungary, State Opera of Prague and Opera of Northern Ireland, as well as ballet with the American Ballet Theater of New York. In Mexico, Mr. Barrios has served as Music Director of the Mexico City Philharmonic Orchestra, Aguascalientes Symphony and Aguascalientes Opera, Associate Conductor of the Philharmonic Orchestra of the Universidad Nacional Autónoma de México, and Director of the Bellas Artes Theater Orchestra, National Opera and Bellas Artes Chamber Orchestra. As Music Director of both the Mexico City Philharmonic Orchestra and the Bellas Artes Chamber Orchestra, he made annual tours to Europe, the United States, South America and the Far East. In the United States, Mr. Barrios served as Associate Director of the San Antonio Symphony Orchestra. In 2008, he was appointed Music Director of the Morelia International Festival of Music and in July 2009 he was named by the Mexican government to be General Director of the Mexican National System of Music, the highest responsibility in Mexican music. Enrique Barrios has made recordings for Philips, Sony, Polygram, BMG Classics and Naxos. He has been named “Conductor of the Year” by the Association of Mexican Critics and winner of the “Hispanic Artist Fellowship” auditions in the United States.

that version that the work was premiered by Chávez in New York in May 1940. The following year, Galindo arranged the *Sones de Mariachi* for conventional symphony orchestra, and in that form it became his most widely known creation.



SINFONÍA INDIA (SYMPHONY NO. 2) (1935)

Carlos Chávez (1899-1978)

Sinfonía India is scored for two piccolos, two flutes, three oboes, E-flat clarinet, two B-flat clarinets, bass clarinet, three bassoons, four horns, two trumpets, two trombones, timpani, percussion, harp and strings. The performance time is approximately twelve minutes. The Grant Park Orchestra first performed this work on August 12, 1966. Elykum Sapirra conducted.

Carlos Chávez devoted his life to raising the educational, concert and creative activities of his native Mexico to the standards of the other great musical nations. His career included an enormous list of achievements: between 1928 and 1949, he founded and conducted Mexico's first permanent professional orchestra, the Orquesta Sinfónica de México; he was director of the National Conservatory of Music, where he revolutionized the curriculum by including the study of native music (1928-1935); he was head of the Mexican Department of Fine Arts (1946-1952); he initiated government-sponsored research into folklore and ancient instruments that led to the formation of a small ensemble of archaic Aztec and Nahuatl instruments; he championed the works not only of contemporary Mexican composers, but also those from throughout the country's history; he was Charles Eliot Norton Lecturer at Harvard University in 1958-1959; he guest conducted many of the major orchestras in the western hemisphere; and he was one of the great modern composers.

In 1935, William S. Paley, founder of the Columbia Broadcasting System, invited Chávez to conduct one of his own compositions with the CBS Orchestra on a radio broadcast. Chávez chose to write a new piece for the occasion, and on January 23, 1936 he premiered what became his most popular work — the *Sinfonía India*. The score takes its name from the composer's use of several melodies of Mexican Indian derivation, namely from the Seri and Yaquis of Sonora and the Huicholes of Nayarit, and from his utilization of several indigenous percussion instruments, including clay rattle, metal rattle, water gourd, *tenabari* (a string of butterfly cocoons), *grijutian* (a string of deer hoofs) and raspador. (The composer allowed substitutes from the more common percussion if those instruments were unavailable.) Chávez considered his one-movement *Sinfonía India* to be a condensed version of the traditional symphonic plan. Following an energetic introduction in vigorous mixed meters, the first theme (3/2, B-flat major), based on a Huichol melody, is presented by the violins and oboe. The contrasting second theme is a Yaqui tune given with touching simplicity by the E-flat clarinet. In place of a central development section, Chávez composed what he termed a "slow movement," based on a step-wise melody in triple meter from Sonora. After a recapitulation of the first and second themes, a whirling "finale" is constructed upon a Seri melody.

1962: HOMENAJE A COPLAND ("HOMAGE TO COPLAND") (2007)

Humberto Hernández-Medrano (born in 1941)

Homenaje a Copland is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, piano and strings. The performance time is approximately eight minutes. This is the first performance of this work by the Grant Park Orchestra.

Mexican composer and pedagogue Humberto Hernández-Medrano, born in Chihuahua in 1941, began playing piano at age five and early determined to make music his life's work. He was accepted as a student at the Conservatorio Nacional de Música in Mexico City when he was just eleven, and studied there with some of the country's most distinguished musicians: Amelia Torres Espinoza for piano, Rodolfo Halffter for theory and analysis, and Carlos Chávez for composition. Hernández-Medrano made his debut as a composer at Mexico City's Palacio de Bellas Artes in 1957 before going to Europe on a Mexican government scholarship for his advanced training at the

Tchaikovsky Conservatory in Moscow, where he studied piano with Sviatoslav Richter, orchestration with Dmitri Shostakovich and counterpoint with Dmitri Kabalevsky. Back in Mexico, Hernández-Medrano met Aaron Copland through Chávez in 1962 and worked with him on his *Academic Symphony*, whose premiere he conducted with the Mexico City Opera Orchestra. In 1973, Hernández-Medrano founded the *Taller de Estudios Polifónicos* (“*Studio of Polyphonic Studies*”) in Mexico City, which has become one of Mexico’s leading composition courses. Hernández-Medrano’s contributions to Mexican musical life have been recognized with the *Águila de Tlatelolco* (“*Eagle of Tlatelolco*”) from the Mexican Ministry of Foreign Affairs, the *Lyra de Oro* (“*Golden Lyre*”) from the Mexican Union of Musicians, and the Mozart Medal from the Austrian Embassy in Mexico.

1962: Homenaje a Copland, composed in 2007 and premiered on October 13, 2007 by the Mexico City Philharmonic Orchestra under the direction of Enrique Barrios at the Cervantino International Festival in Guanajuato, Mexico, is Hernández-Medrano’s tribute to the American composer who mentored him during a formative time in his artistic development. The eight-minute *Homenaje*, serious in expression and elaborate in texture (Hernández-Medrano called it a “symphonic fugue”), has something of the character of a concerto for orchestra, with a bold introduction for the full ensemble, a presentation of the fugal material by the strings, solo passages for the piano, episodes featuring woodwinds and brass, and a muscular close whose majestic brass chords echo Copland’s *Fanfare for the Common Man*.



HOMENAJE A FEDERICO GARCÍA LORCA (1937)
Silvestre Revueltas (1899-1940)

Homenaje a Federico García Lorca is scored for piccolo, E-flat clarinet, two trumpets, trombone, tuba, percussion, piano and strings. The performance time is approximately thirteen minutes. The Grant Park Orchestra first performed this work on August 3, 2007, with Robert Minczuk conducting.

Silvestre Revueltas was born in 1899 to a merchant family of small success in a little town in the northern Mexican state of Durango. He began playing the violin at an early age. At thirteen, he went to Mexico City to study performance and composition, and lived in the United States from 1916 to 1920 to attend schools in Austin and Chicago. He pursued a concert career in Mexico in 1921 and 1922, but decided to return to Chicago to finish his course of study. From 1926 to 1928, he worked as a theater violinist and orchestra conductor in San Antonio and Mobile, Alabama. In 1929, Carlos Chávez summoned Revueltas to Mexico to become his assistant with the newly formed Orquesta Sinfónica de México. It was during his seven years in that post, with the encouragement of Chávez, that Revueltas undertook serious work as a composer. He also became involved with the cause of workers’ and artists’ rights during that volatile time, and in 1937, he went to Spain to conduct concerts of his own music in support of the Loyalist government. He returned to Mexico City the following year, overburdening himself with activities in an attempt to defeat the poverty that had plagued him throughout his life, and he took to drink to ease the strain. On October 5, 1940, at the age of forty, Revueltas died of pneumonia precipitated by his crushing life style, an incalculable loss to Mexican music.

Revueltas composed his *Homage to Federico García Lorca* soon after arriving in Spain in 1937, the year after the great dramatist’s death. Though the immediate inspiration for the piece was Spanish, its musical idiom is decidedly Mexican in color, spirit and melodic content. The opening movement, *Baile* (“*Dance*”), is framed at beginning and end with the muted trumpet’s priestly intonation of a mournful strain. The main part of the movement, an exercise in rhythmic muscularity, is built from a simplistic melody emblazoned with some joyous poke-in-the-eye dissonances. *Duelo* (“*Sorrow*”), the emotional core of Revueltas’ tribute to the Spanish poet, is a plaintive essay grown from the long melody first hymned by the trumpet. Dramatic outbursts mark the climax in the center of the movement, which then subsides to end with a dying close. The finale, entitled simply *Son* (“*Sound*”), is a brilliant Mexican dance in colorful concert dress.

**ENCUENTROS (“ENCOUNTERS”) (1992)****Samuel Zyman (born in 1956)**

Encuentros is scored for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is approximately eleven minutes. This is the first performance of this work by the Grant Park Orchestra.

Samuel Zyman, born into a family of Jewish descent in Mexico City in 1956, studied flute and piano as a youngster and took his professional training at the National Conservatory of Music in his hometown, where he studied piano, conducting and, with Humberto Hernández-Medrano, composition. Zyman also earned a medical degree from the National Autonomous University of Mexico in 1980. He came to New York in the early 1980s to attend Juilliard, studying there with David Diamond, Roger Sessions and Stanley Wolfe in earning his master's (1984) and doctoral degrees (1987); he has been a member of the Juilliard faculty since receiving his doctorate. Zyman's compositions include two symphonies, other orchestral works, five concertos, songs and music for guitar and chamber ensembles, as well as the score for the 1998 film *The Other Conquest* (Salvador Carrasco, director; Álvaro Domingo, producer), which was performed by Plácido Domingo and the Academy of Saint Martin in the Fields. Zyman's honors include the Mozart Medal awarded by the Embassy of Austria in Mexico, Outstanding Composer for the Year Award from the Mexican Society of Theater and Music Critics, and grants from Meet the Composer.

Encuentros (“Encounters”) was commissioned by the Mexican media corporation Televisa for the Mexican Pavilion at Seville's *Expo '92*, where it was premiered during the opening ceremonies in April 1992 and heard thereafter in a recorded version played in the exhibit. “It is, without a doubt,” Zyman wrote, “one of the most deliberately and obviously ‘Mexican’ works that I have ever written. The harp plays an important role from the beginning, which flavors the whole piece with the style of *jarocho* [a style of *mariachi* from Veracruz]. In the fast sections, there are rhythmic passages in *huapango* style and themes in the trumpets which inevitably recall *mariachis*. The orchestral colors and the character of the themes and rhythms give the piece a decidedly Mexican quality.”

**DANZÓN NO. 2 (1994)****Arturo Márquez (born in 1950)**

Danzón No. 2 is scored for woodwinds in pairs, four horns, two trumpets, three trombones, tuba, percussion, piano and strings. The performance time is approximately ten minutes. The Grant Park Orchestra first performed this work on August 4, 1999, with Enrique Arturo Diemecke conducting.

Arturo Márquez, born in Alamos Sonora, Mexico in 1950, began his musical training in La Puente, California in 1966, and subsequently studied piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico; he also studied privately in Paris with Jacques Castéride and at the California Institute of the Arts. Márquez's professional appointments have included leader of the Navojoa Municipal Band, teacher of composition at the National School of Music of Mexico, and a residency at the National Center of Research, Documentation and Information of Mexican Music at the National University of Mexico.

In 1942, after a good-will visit to Cuba, Aaron Copland wrote his *Danzón Cubano* and gave the following description of the form: “The Cuban *danzón* is a stately dance, quite different from the rhumba, conga and tango, and one that fulfills a function rather similar to that of the waltz in our own music, providing contrast to some of the more animated dances. It is elegant and curt and very precise, as dance music goes.” Of his *Danzón No. 2*, Márquez noted, “I discovered that the apparent lightness of the *danzón* hides a music full of sensuality and rigor, music of nostalgia and joy that our old folks live with, a world that we can still grasp in the dance music of Veracruz and the dance halls of Mexico City. *Danzón No. 2* is a tribute to the world that nurtured it.”

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