



**GRANT PARK
MUSIC FESTIVAL
IN MILLENNIUM PARK**

Grant Park Orchestra and Chorus
Carlos Kalmar, *Principal Conductor*
Christopher Bell, *Chorus Director*

Caminos del Inka

Friday, July 12, 2013 at 8:00PM

Saturday, July 13, 2013 at 8:00PM

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Miguel Harth-Bedoya, *Guest Conductor*

Mary Stolper, *Flute*

Walter Haman, *Cello*

ROBLES
trans. Gonzales *El Cóndor Pasa*

COMPAÑÓN
trans. Harth-Bedoya *Colección de Música Virreinal*
Baile de danzantes
Baile del Chimo
Lanchas para bailar

LUZURIAGA *Responsorio*

FRANK *Illapa*
Introducción: Soliloquio Serrano
Harawi

MARY STOLPER

INTERMISSION

GOLIJOV *Mariel*

WALTER HAMAN

SORO *Danza Fantástica*

LÓPEZ *Fiesta!*
Trance I
Countertime
Trance II
Techno



Friday, July 12 and Saturday, July 13, 2013



Peruvian conductor **MIGUEL HARTH-BEDOYA** is Music Director of the Fort Worth Symphony Orchestra and Chief Conductor of the Norwegian Radio Orchestra. Previously he held Music Director positions with the Auckland Philharmonia and Eugene Symphony. He regularly conducts America's leading orchestras, including those of Chicago, Boston, Atlanta, Baltimore, Cleveland, Minnesota, New York, Philadelphia and Los Angeles, where he was Associate Conductor from 1998 to 2004. In Europe, he is a regular guest with the Helsinki Philharmonic and Resident Orkest of The Hague, and has appeared at the BBC Proms, London Philharmonic, BBC Symphony, City of Birmingham Symphony, Berlin Symphony, Orchestre de Paris, Danish National Radio, Royal Stockholm Philharmonic and Gothenburg Symphony Orchestra. Equally at home in the theater, Mr. Harth-Bedoya recently conducted a new production of *La Bohème* at English National Opera directed by Jonathan Miller. He has also appeared with the Canadian Opera Company, Minnesota Opera, Santa Fe Opera and Cincinnati Opera. His recordings include *Traditions and Transformations: Sounds of Silk Road Chicago* with the Chicago Symphony Orchestra and cellist Yo-Yo Ma, which received two Grammy nominations in 2009. Inspired by the ancient melodies of the countries where the Incas travelled, Mr. Harth-Bedoya created *Caminos del Inka* as a research laboratory to discover, preserve, commission and disseminate the rich musical legacy of South America through orchestral and chamber performances.



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Flutist **MARY STOLPER** is a frequent soloist and chamber music performer who has made guest appearances throughout the United States and Europe. Ms. Stolper's performance credits also include the Chicago Chamber Musicians, Lyric Opera of Chicago, Ravinia Recital Series, University of Chicago Contemporary Chamber Players, "Live from Studio One" WFMT radio broadcasts, American and Joffrey Ballet Orchestras, and Chicago Symphony Orchestra, with whom she has been a principal substitute and participant in seventeen international and

domestic tours. In addition to serving as Principal Flute of the Grant Park Orchestra, Ms. Stolper performs with Music of the Baroque, Chicago Opera Theater and the new music ensemble Fulcrum Point. As an active studio musician, she has also played for hundreds of television and radio commercials. Dedicated to the performance of music composed by women, Ms. Stolper has been a frequent guest recitalist and lecturer on that subject. She produced and recorded the flute music of Shulamit Ran, former Composer-in-Residence for the Chicago Symphony Orchestra and Lyric Opera of Chicago. She has also released three recordings for Chicago's Cedille label and an additional one with the Czech National Symphony in Prague. She was a founding member of the Chicago Flute Club, and has held board positions on such organizations as the Musicians Club of Women, Illinois Arts Council, New Music Chicago and Chicago Chapter of the Grammy Music Awards. Mary Stolper earned her master's degree in flute performance from Northwestern University, where she studied with Walfrid Kujala. She has been on the faculty of DePaul University since 1986.

Cellist **WALTER HAMAN** grew up in a musical household in Fresno. He began on bass in his public school's music program, later switching to the cello. He has since enjoyed a life in music including orchestral and chamber ensembles, solo performances, recitals, teaching, and collaborations with dancers and visual artists. Mr. Haman began his cello studies at thirteen with Nancy Skei. Two years later he won his youth orchestra's concerto competition and made his debut playing the Elgar Cello Concerto. At sixteen he met renowned pedagogue Irene Sharp and undertook studies with her, which continued at the San Francisco Conservatory. He earned a master's degree from the New England Conservatory, where he studied with Laurence Lesser. Mr. Haman has received fellowships to the Tanglewood and Aspen music festivals, and performed at the Biennale of Venice. From 1998-2001 he was Principal Cello of the Spoleto Festival (Italy), a member of the Spoleto Festival Quartet and orchestral soloist under the direction of Richard Hickox. In 2000 he was awarded an Artist Residency at the Banff Centre for the Arts, where he began a collaboration with the dancer and choreographer José Navas. As part of the Haman/Navas Project, he performed music by Kodály, Britten and Hovhaness throughout Europe, Canada and the United States. In 2003 filmmaker Laura Taler produced a documentary about the duo, *Perpetual Motion*, which has appeared on Bravo. Mr. Haman became Principal Cello of the Grant Park Orchestra in 2008, has been a member of the Utah Symphony Orchestra since 2003, and played with the San Francisco Symphony and Pink Martini. He was previously Principal Cello of the Oregon Ballet Theater. Mr. Haman plays a cello made by Vincenzo Rugeri in 1697.





**EL CÓNDOR PASA ("THE CONDOR PASSES")
(1913)
Daniel Alomía Robles (1871-1942)**

El Cóndor Pasa is scored for pairs of woodwinds, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is six minutes. This is the first performance of the work by the Grant Park Orchestra.

Peruvian composer Daniel Alomía Robles, born in the mountain town of Huánuco in 1871, showed musical talent as a youngster but was trained in Lima as a physician. When he discovered traditional Peruvian music during a visit to a tribal village in 1896, however, he abandoned medicine for what became his life's work. For the next twenty years, Robles traveled throughout Peru, Ecuador and Bolivia researching indigenous music and collecting nearly 700 melodies, more than 300 of which he arranged for performance, not just preserving a vanishing folk legacy but also raising the visibility and status of the native Andean cultures. He composed prolifically for piano, voice, instrumental ensembles and music theater, including the zarzuela *El Cóndor Pasa* with its title song, which he based on the *cachua*, a traditional circle dance in which the participants imitate the movements of birds and animals.

**COLECCIÓN DE MÚSICA VIRREINAL
("COLLECTION OF VICE-ROYAL MUSIC"),
COLLECTED BY BALTASAR JAMIE MARTÍNEZ
COMPAÑÓN (1737-1797)
Transcribed by Miguel Harth-Bedoya**



Colección de Música Virreinal is scored for single woodwinds, percussion, harp and strings. The performance time is nine minutes. This is the first performance of this work by the Grant Park Orchestra.

In 1767, the Spanish cleric Baltasar Jaime Martínez Compañón, thoroughly trained in music and general studies at some of the country's finest universities, was assigned as choirmaster to the cathedral in Lima, Peru, and in 1778 appointed Bishop of the northern coastal town of Trujillo. Between 1782 and 1785, Martínez y Compañón frequently led extensive expeditions to learn about the life of the people and the natural attributes of the area. Researchers recorded their findings in journals, maps, hundreds of watercolors of Colonial Peru's people, flora, fauna and landscapes, as well as some twenty musical selections heard in the villages. Martínez Compañón used the study's findings to promote education, literacy, culture, science and trade among both immigrants and natives, and his prominence in the gestating Latin American cultures was recognized when he was made Archbishop of Bogotá in 1788; he died there in 1797. Local legend holds that a smell of flowers emanated from his corpse and for three days the sun did not shine.

Peruvian conductor Miguel Harth-Bedoya arranged a suite for small orchestra comprising three of the pieces as the *Colección de Música Virreinal*. *Baile de danzantes* ("Dance with Dancers") was performed by dancers holding either handkerchiefs or swords in their hands. The illustrations for *Baile del Chimo* ("Dance of Chimo") show men with axes and handkerchiefs dancing to the accompaniment of harp and lute or harp and violin. *Lanchas para bailar* ("Boats for Dancing"), which featured drums and guitar or harp, is strongly colored with the idioms that came to characterize Latin American music.



RESPONSORIO (2000) Diego Luzuriaga (born in 1955)

Responsorio is scored for pairs of woodwinds plus two piccolos, two horns, trumpet, trombone, percussion and strings. The performance time is eight minutes. This is the first performance of this work by the Grant Park Orchestra.

Diego Luzuriaga, born in Loja, Ecuador in 1955, earned a degree in architecture from the Universidad Central del Ecuador in Quito before pursuing his professional composition studies at the École Normale in Paris, Manhattan School of Music and Columbia University. Before leaving for Europe and the United States, Luzuriaga studied, performed and recorded native Andean folk and Latin American music, and it has remained an essential element in his creative personality. In 2007, he won the *Premio Eugenio Espejo*, the highest recognition given to an Ecuadorian artist. The composer commented, "In *Responsorio*, I imagine a ritual dance in which soloists and groups respond to each other in a form of 'responsorial dance,' accompanied by a constant drum beat. I have used two short melodies from the 'Salasaca' folklore [a region of central Ecuador with strong historical traditions], upon which I have elaborated variations."

ILLAPA: TONE POEM FOR FLUTE AND ORCHESTRA (2004)

Gabriela Lena Frank (born in 1972)



Illapa is scored for pairs of woodwinds plus piccolo, four horns, two trumpets, two trombones, timpani, percussion, harp, piano and strings. The performance time is fifteen minutes. This is the first performance of this work by the Grant Park Orchestra.

Gabriela Lena Frank was born in 1972 in Berkeley, California of Peruvian heritage, and her creative personality draws together musical qualities from both North and Latin America. Frank earned her bachelor's and master's degrees at Rice University in Houston and her doctorate at the University of Michigan. She wrote, "*Illapa* depicts a moment in the life of a powerful weather god from ancient South American Andean culture. In the first movement, *Introducción: Soliloquio Serrano* ('Introduction: Mountain Soliloquy'), Illapa sits at the edge of a highland valley, playing his bamboo flute while accompanied only by his own *parpadeos* or 'blinking.' At the end of the movement, momentum picks up as Illapa slowly leans over and then finally leaps to the floor of the valley, whirling his music on the flute and blinking his eyes ever more furiously. Illapa is standing inside the valley as the second movement, *Harawi*, commences. The orchestra conveys the vastness and mystery of the Andes. When the flute re-enters, the *Harawi* music begins with the typical melancholy and elegiac mood encountered in this traditional song form. Illapa's flute is increasingly overwhelmed by the valley's *naturaleza*, its own inner life, until the moment when Illapa spins his top (the *zumballyu*), calling up a storm. Thunder and lightning crack around the havoc that the *zumballyu* creates as it uproots trees and boulders in a brief yet violent fury. After the climactic highpoint, we hear the sounds of the valley in the aftermath of the storm, and Illapa is curiously quiet — quiet, that is, until a final flute call that holds and then slowly fades as he climbs out of the valley, looks back at the destruction left in his wake, and blinks ... just once."



MARIEL FOR CELLO AND ORCHESTRA (1999, 2007) Osvaldo Golijov (born in 1960)

Mariel is scored for two flutes, alto flute, oboe, English horn, clarinet, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, celestra and strings. The performance time is fourteen minutes. This is the first performance of this work by the Grant Park Orchestra.



Argentinean-born Osvaldo Golijov, one of today's most internationally prominent composers, wrote, "I composed the original version of *Mariel* in 1999 for cello and marimba when I learned of the death of my friend Mariel Stubrin, who died in an accident while driving in the south of Chile, a landscape similar to that of northern California. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory and which reverberates through the piece, among the waves and echoes of the Brazilian music that *Mariel* loved." In 2007, Golijov expanded and orchestrated the original version of *Mariel*, letting "the melodies and harmonies lead the music to a wider range of emotion"; Miguel Harth-Beyoda conducted the premiere on January 26, 2008 with Alban Gerhardt on cello. In 2002, between his two versions of *Mariel*, Golijov created another piece in memory of Mariel in the last of the Three Songs for Soprano and Orchestra. He chose its text, a poem by Emily Dickinson, because it is "about sudden death, about an instant in which life turns upside down, unlike the experience of death after a long agony." The poem also captures something of the poignant emotion of Golijov's wordless instrumental tributes to his friend: *How slow the wind/How slow the sea/How late their feathers be./Is it too late to touch you, dear?/We this moment knew:/Love marine and love terrene,/Love celestial too.*



DANZA FANTÁSTICA (1905) Enrique Soro (1884-1954)

Danza Fantástica is scored for pairs of woodwinds plus piccolo, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings. The performance time is five minutes. This is the first performance of this work by the Grant Park Orchestra.

Enrique Soro was one of the pioneers of orchestral music in his native Chile. Born in 1884 in the central coastal town of Concepción, Soro was taught the rudiments of music by his father, an Italian composer who settled in Chile shortly before Enrique's birth, and was sent for his professional training to the Milan Conservatory at age fourteen; he won the Conservatory's grand prize in composition upon his graduation six years later. After touring for a year as a pianist in Italy and France, Soro returned to Chile, where he was appointed supervisor of public school music education. He gave early evidence of his creative talent, conservative musical persuasion and nationalistic sympathies in the finely crafted *Danza Fantástica* that he composed at that time. In 1906 Soro was appointed to the piano and composition faculty of the Santiago National Conservatory, which he later served as sub-director (1907–1919) and director (1919–1928). Soro's exuberant *Danza Fantástica* juxtaposes two musical strains that blend elements of his Chilean heritage with his Italian training — one brilliant and propulsive, the other lyrical and rhapsodic.



**FIESTA!,
FOUR POP DANCES FOR ORCHESTRA (2007)
Jimmy López (born in 1978)**



Fiesta! is scored for pairs of woodwinds plus piccolo, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings. The performance time is ten minutes. This is the first performance of this work by the Grant Park Orchestra.

Jimmy López was born in Lima, Peru in 1978 and studied composition from 1998 to 2000 at the National Conservatory of Music in Lima; he received his master's degree in 2000 from the Sibelius Academy in Helsinki. López's current projects include a full-length opera for Lyric Opera of Chicago based on Ann Patchett's acclaimed novel *Bel Canto*, scheduled for its premiere during the 2015-2016 season. López wrote, "*Fiesta!*, the first piece in which I have made explicit use of elements from popular music, draws influences from several sources: European academic compositional techniques, Latin American music, Afro-Peruvian music and today's pop music. It utilizes elaborate developmental techniques while keeping the primeval driving forces still latent in popular culture."

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