



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Eighth Program: Memoria del Fuego (Memory of Fire)

Wednesday, July 7, 2010 at 6:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Miguel Harth-Bedoya, *Guest Conductor*

Henry Godinez, *Director*

Charin Alvarez, Edward Torres, Tanya Saracho, Juan Francisco Villa, *Actors*

Based on the books by Eduardo Galeano

Developed by Henry Godinez, Jessica Mills and the “Staging Revolution” class at Northwestern University

RODRÍGUEZ *Mosaico Mexicano*

LÓPEZ *América Salvaje*

SORO *Danza Fantástica*

MEJÍA *Pequeña Suite*

Bambuco: Allegro moderato

Canción, torbellino y marcha: Adagio — Allegretto —
Adagio

Cumbia: Allegretto

ERRÁZURIZ *La Caravana*

GINASTERA *Malambo from Estancia, Op. 8a*

REVUELTAS *Selections from La Noche de los Mayas*

This concert is sponsored by Fifth Third Bank.



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TheJoyceFoundation

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CARLOS KALMAR's biography can be found on page 10.

CHRISTOPHER BELL's biography can be found on page 12.



MIGUEL HARTH-BEDOYA, now celebrating his tenth season as Music Director of the Fort Worth Symphony Orchestra, is one of this country's most exciting and sought-after conductors. His American guest appearances include the orchestras of Atlanta, Baltimore, Boston, Chicago, Cleveland, New York, Philadelphia, Saint Louis and Washington; internationally he has conducted the Berlin Symphony, Dresden Philharmonic, Helsinki Philharmonic, London Philharmonic, Madrid National Orchestra, Munich Philharmonic, Orchestre de Paris, Royal Stockholm Philharmonic, Sydney Symphony and Zurich Tonhalle.

His upcoming performances include the Boston Symphony at Tanglewood, Philadelphia Orchestra and Leipzig Radio Orchestra. Mr. Harth-Bedoya is the creator and conductor of an exciting new multi-media project called *Caminos del Inka*, whose purpose is to uncover forgotten musical gems and to commission new works from composers associated with the countries through which the Inca Trail winds. Premiered by the Chicago Symphony Orchestra in October 2008, *Caminos del Inka* has also been presented by the Atlanta Symphony and the Residentie Orkest in The Hague. Winner of the 2002 Seaver/NEA Conductors Award, Miguel Harth-Bedoya resides in Fort Worth with his wife, Maritza, and their three children, Elena, Emilio and Elisa.

HENRY GODINEZ is Resident Artistic Associate of the Goodman Theatre and Curator of the Goodman's Latino Theatre Festival. He has also directed for Teatro Vista (which he co-founded), Chicago Children's Theatre, Victory Gardens Theater, Chicago Shakespeare Theater and Yale Repertory Theatre, where he directed the world premiere of José Rivera's *Boleros for the Disenchanted*, which he also staged last summer at the Goodman. Born in Havana, Cuba, Mr. Godinez is an Associate Professor at Northwestern University, where he is also Artistic Director of the Theatre and Interpretation Center.



Mr. Godinez is the recipient of the 1999 TCG Alan Schneider Directing Award and the Distinguished Service Award from the Lawyers for the Creative Arts, and was honored as the Latino Professional of the Year by the Chicago Latino Network.

ROCHE EDWARD SCHULFER Executive Director of the Goodman Theatre for three decades, has overseen the production of over 300 plays, including more than 120 world or American premieres. Under his leadership, the Goodman was named Best Regional Theater in the United States by *Time* magazine (2003) and received the Tony Award for Outstanding Regional Theater (1992). He also coordinated the development of the new Goodman Theatre facility, which opened in 2000. Mr. Schulfer, a graduate of the University of the Notre Dame and is a founder and past chair of the League of Chicago Theatres.

ROBERT FALLS Artistic Director of the Goodman Theatre since 1986, received the 2010 Helen Hayes Awards for Outstanding Direction for his *King Lear* at the Shakespeare Theatre in Washington, D.C. His Broadway credits include *Desire Under the Elms*, Eric Bogosian's *Talk Radio*, the American premiere of *Shining City*, Disney's *Aida* (which ran for four years), and Arthur Miller's *Death of a Salesman* and Eugene O'Neill's *Long Day's Journey Into Night*, for which he received seven Tony Awards and three Drama Desk Awards. Falls' recent productions at the Goodman include the world premiere of Rebecca Gilman's *A True History of the Johnstown Flood*.

EDUARDO GALEANO one of Latin America's most distinguished writers, is author of the trilogy *Memory of Fire* as well as *Open Veins of Latin America*, *Soccer in Sun and Shadow*, *Days and Nights of Love and War*, *The Book of Embraces*, *Walking Words*, *Voices of Time*, *Upside Down* and, most recently, *Mirrors: Stories of Almost Everyone*. Born in Montevideo in 1940, Mr. Galeano lived in exile in Argentina and Spain for years before returning to Uruguay. His work has been translated into 28 languages and has inspired popular and classical composers and playwrights around the world. He is the recipient of many international prizes, including the first Lannan Prize for Cultural Freedom, the American Book Award, the Casa de las Américas Prize and the First Distinguished Citizen of the Region awarded by the countries of Mercosur (Southern Common Market), the regional trade agreement of Argentina, Brazil, Paraguay and Uruguay.

TANYA SARACHO, born in México, is a Resident Playwright at Chicago Dramatists and Teatro Vista, as well as a Fellow at the ESB Institute at Columbia College Chicago. Her acting credits include *Electricidad* with Goodman Theatre, *Another Part of the House* with Teatro Vista, *Living Out* with American Theater Company/Teatro Vista, *Quita Mitos* and *Jarred* with Teatro Luna.



JUAN FRANCISCO VILLA has appeared at the Goodman Theatre in *El Grito del Bronx*, *Massacre (Sing to Your Children)* and *Yasmina's Necklace*. With Steppenwolf Theatre Company, his credits include *Elliot: A Soldier's Fugue*, *Our Lady of 121st Street* and *Take Me Out*. Among Mr. Villa's New York credits are Lark Play Development, INTAR, Woken'Glacier Theatre Company, Monarch Theater Company, Mabou Mines and JENA. He is an ensemble member of Teatro Vista and a graduate of NYC Maggie Flanigan Conservatory.

CHARIN ALVAREZ has appeared in *Dollhouse* and *Electricidad* with Goodman Theatre; *What We Once Felt* with About Face Theatre; *Kita y Fernanda* with 16th Street Theater; *Esperanza Rising* with Chicago Children's Theatre; *Our Lady of the Underpass*, *Dreamlandia*, *Another Part of the House* and *2 Sisters and a Piano* with Teatro Vista; *Anna in the Tropics* and *Park in the House* with Victory Gardens Theater; *The Infidel*, *Ordinary Yearning* and *World Set Free* with Steppenwolf Theatre Company; and *Casa de Bernarda Alba* with Aguijón Theater Company.



EDWARD TORRES directed the world premiere of *The Elaborate Entrance of Chad Deity* at Victory Gardens Theater in association with Teatro Vista, of which he is Executive Artistic Director, and the play's New York premiere at Second Stage Theatre. As an actor, Mr. Torres appeared in *El Grito Del Bronx* (Goodman/Collaboration), *The Cook* (Goodman), *Massacre (Sing to Your Children)* (Goodman/Teatro Vista) and *Elliot, A Soldier Fugue* with Rivendell Theatre Ensemble at Steppenwolf Theatre Company.

DIRECTOR'S NOTE

Eduardo Galeano's landmark trilogy *Memory of Fire* (composed of *Genesis, Faces and Masks* and *Century of the Wind*) has had a tremendous influence on my life and artistic career since I first read it more than ten years ago. In this epic, panoramic history of the Western Hemisphere, Galeano humanizes the stories we know, and those we do not know (or were never taught). His work demands that we own who we are, where we come from, and where we are going. To me, these books are fundamentally about how we came to be who we are today as Americans.

The goal of this production of *Memory of Fire* is to celebrate the bicentennial of Mexican Independence and the centennial of the Mexican Revolution by tracing the roots of revolution in Galeano's trilogy. The word "revolution" traditionally implies a struggle for freedom and justice, but in this production, we are more interested in exploring the dichotomies of revolution, non-traditional forms of resistance and the non-traditional revolutionaries. Some of the most powerful revolutionaries in the history of the Americas never picked up a weapon more threatening than a pen — and they were perhaps the most powerful agents of change. If history is indeed the great teacher, then this is the one lesson I would want us all to learn.

It is a tremendous honor to collaborate with the Grant Park Music Festival on this project, and to share these stories through the generosity of the City of Chicago's Department of Cultural Affairs and Millennium Park. I would like to acknowledge my colleague Jessica Mills for her invaluable assistance, creativity and devotion to Galeano's beautiful books. We were thrilled to work with sixteen brilliant and imaginative Northwestern University undergraduates in a Latina/o Studies Program/Theatre Department class entitled "Staging Revolution," without whom this evening would not be possible.

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Arturo Rodríguez (b. 1976), winner of Mexico's 1996 Mozart Medal, is an established composer of film and concert music, and a frequent guest conductor with orchestras around the world. Rodríguez began his musical studies at the Universidad Autonoma de Nuevo Leon in Monterrey, Mexico and continued them at the National Music Conservatory of Mexico, Texas Christian University's School of Music and the School of Music at Butler University. The composer writes, "*Mosaico Mexicano* (1998) follows in the tradition of the great Mexican nationalist composers (Moncayo, Chávez, Revueltas). The first section, marked *Tempo di Huapango*, is brisk, foot-tapping mariachi music. The second introduces a theme in the style of indigenous Mexican Indian music. The third section slows the pace to a more intimate *serenata*. A string quartet opens the passage, with pizzicato notes imitating the oversize guitar used in a Mexican *serenata*. The violins take the roles of two singers. All three themes return for the exuberant conclusion to the work, when they are tied together with a fourth tune hinted at earlier."

Jimmy López was born in Lima, Peru in 1978 and studied composition at the National Conservatory of Music; he received his master's degree in 2000 from the Sibelius Academy in Helsinki and completed his doctorate at the University of California, Berkeley in 2007. López's honors include the Kranichsteiner Musikpreis at the Darmstadt International Course for Contemporary Music, Morton Gould Young Composer Award, First Prize in the ALEA International Composition Competition and the Orchestra Prize of the Taiwan International Composition Competition. The composer writes, "*América Salvaje* ('Wild America') originated as a commission honoring the inauguration of the National Library in Lima in March 2006. I was convinced that the occasion called for the use of a musical genre with strong links to literature, so I decided to base my piece on the poem *Blasón* ('Coat of Arms') by José Santos Chocano. The result is a symphonic poem that aims at reflecting Peru's multicultural roots with the same clarity and strength as Chocano's original text: *I am the singer of America, indigenous and wild. The blood is Spanish and Inca is the heart-beat.* *América Salvaje* is an ambitious attempt to reflect the richness and complexity of the Peruvian musical heritage."

Enrique Soro (1884-1954) was one of the pioneers of orchestral music in his native Chile. Born 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. In 1906 Soro joined the piano and composition faculty of the Santiago National Conservatory, which he later served as director. Soro's exuberant *Danza Fantástica* (1905) juxtaposes two musical strains that blend elements of his Chilean heritage with his Italian training — one brilliant and propulsive, the other lyrical and rhapsodic.

Adolfo Mejía (1905-1973) studied at the Musical Institute in Cartagena, Colombia but was drawn to popular Latin styles as to the classics, so he worked as a pianist and composer with the Lorduy brothers' popular band during the 1920s. In 1930, Mejía moved to New York to record his compositions and arrangements for Columbia and RCA, and performed successfully throughout the United States for the next two years. He returned to Colombia in 1932, when he became librarian of the National Symphony Orchestra in Bogotá and resumed his education at the National Conservatory. While continuing to work as a popular musician, Mejía was also composing concert works in a nationalistic style — in 1938, he won the Ezequiel Bernal Prize for his *Pequeña Suite*. In the 1950s, he led the Colombian Marine Band (he wrote the official Marine Corps anthem) and directed the orchestra at the Cartagena Musical Institute. In 1970 he was awarded both the National Composition Prize of the Colombian Institute of Culture and an honorary doctorate by the University of Cartagena. Mejía's *Pequeña Suite* ("Little Suite") comprises three movements in the styles of traditional Colombian dances: a waltz-like *Bambuco*; a three-part *Canción, torbellino y marcha*, with a slow, lyrical "song" in its outer sections surrounding a rhythmic passage grown from a social dance of the Andes known as the "whirlwind"; and a lively *Cumbia* based on an Andean courtship dance.

Sebastián Errázuriz was born in Santiago, Chile in 1975 and studied guitar and music theory at that city's Projazz Academy and composition at the Professional Institute of Modern Music; he earned his master's degree from the University of Chile. Errázuriz now teaches at Projazz. Errázuriz's *La Caravana* won first prize in the 2003 composition contest organized by the National Youth Orchestra of Chile in memory of composer and educator Jorge Peña Hen, a pioneer in the youth orchestra movement in Latin America who was murdered in La Serena in 1973 by the army death squads — the "Caravan of Death" — that terrorized the country in the wake of Pinochet's military coup earlier that year; Peña Hen was accused of smuggling weapons into Chile during a trip to Cuba to find instruments for his student musicians. *La Caravana* is inscribed, "To the memory of Jorge Peña Hen, who disappeared after passage of the caravan of death." The macabre nature and repeating *ostinatos* of the work's first section suggest the inexorable movement of the caravan. The second part, inspired by an account of a fellow prisoner of Peña Hen, describes his arrest and execution. The closing section, however, is optimistic, a reflection of Peña Hen's legacy in the lives of the many children whom his vision continues to touch.

The preface to the ballet *Estancia* by the Argentine master Alberto Ginastera (1916-1983) states, "The deep and bare beauty of the land, its richness and natural strength, constitutes the basis of Argentine life. This ballet presents various daily aspects of the activities of an 'estancia' (Argentine ranch), from dawn to dusk, with a symbolic sense of continuity. The plot of the ballet shows a country girl who at first despises the man of the city. She finally admires him when he proves that he can perform the most rough and difficult tasks of the country." The brilliant and driving *Malambo* that closes the ballet is largely built on short, recurring rhythmic and melodic patterns.

La Noche de los Mayas ("The Night of the Mayas") by the well-known Mexican composer Silvestre Revueltas (1899-1940) was composed in 1939 as the music for a film by that name directed by Chano Urueta. The Mexican conductor José Ives Limantour worked Revueltas' score into a four-movement suite for orchestra in 1960. The first movement, *Night of the Mayas*, begins and ends with a huge massed cry from the full orchestra, but the long central section contains a tender contrasting theme. *Night of the Jaranas*, a dance type inherited from the days of the Spanish conquest of Mexico, is brilliant and fiery. *Night of the Yucatan* is largely lyrical and contemplative, and includes the quotation of a traditional native melody — *Konex Konex Palexén* ("Come on, come on boys, the sun is about to set") — by the solo flute accompanied by drum. The finale (*Night of Enchantment*) is a showcase for percussion, whose violent, obsessive drumming patterns bring an orgiastic frenzy to this music. The suite closes with a reminiscence of the orchestral cry that opened the first movement.

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