



Grant Park Music Festival

Seventy-fifth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Sixth Program: Mariachi Nuevo Tecalitlán

Wednesday, June 24, 2009 at 6:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

Mariachi Nuevo Tecalitlán

Carlos Efren Martinez Arreguin, *Violin*

Luis Fernado Martinez Arreguin, *Violin*

Job Daniel Rosales Pelayo, *Violin*

Andres Gonzalez Razo, *Violin*

Alberto Barajas Fuentes, *Violin*

Jose Moyses Vargas Basulto, *Violin*

Arturo Alejandro Martinez Arreguin, *Guitarra*

Edwin Origel Mendez, *Guitarra*

Roberto Hernandez Trejo, *Vibuela*

Jose Marcos Viveros Lopez, *Arpa*

Manuel Garcia Ibarra, *Guitarron*

Santos Eduardo Cerna Ponce, *Trompeta*

Jose Francisco Aguilar Rosas, *Trompeta*

Angel Antonio Martinez Arreguin, *Trompeta*

Rafael Medrano Lara, *Secretario*

Jeff Nevin, *Project Coordinator*

CHÁVEZ Chapultepec

GUIZAR Guadalajara

(Arr. Nevin)

TRADITIONAL Cielito Lindo Huaseco

(Arr. Nevin)

SELECTIONS FROM MARIACHI NUEVO TECALITLÁN

PONCE Gavota

SATIE/GABRIEL Gymnopédie No. 1 — Amor Eterno

(Arr. Nevin)

SELECTIONS FROM MARIACHI NUEVO TECALITLÁN

REVUELTAS Janitzio

FUENTES/VARGA La Negra

(Arr. Nevin)

TRADITIONAL Popurri a Venezuela

This concert is generously sponsored by Mexico Tourism Board,
Jalisco State & The General Consulate of Mexico in Chicago.

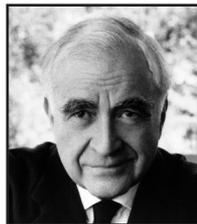
CARLOS KALMAR's biography can be found on Page A2.



MARIACHI NUEVO TECALITLÁN was founded in Guadalajara, Jalisco, Mexico in 1965 by brothers Pepe and Fernando Martinez. The ensemble made numerous important recordings in the late 1960's and 1970's as well as touring Spain, the United States, and various countries in South America. They have continued performing many national and international engagements through the beginning of the 21st Century, always maintaining the highest artistic quality. When Fernando Martinez passed away November 5, 1998, the second generation of the Martinez family — his sons Fernando, Angel, Alejandro and Carlos — assumed responsibility for Mariachi Nuevo Tecalitlán and have succeeded in maintaining the group's national and international reputation that was a family tradition. The current incarnation of the group features new members (including harp and a third trumpet), musical arrangements by Carlos Martinez and ten recent recordings. They have established a unique mariachi style that delights the public wherever they perform. Since 2002 Mariachi Nuevo Tecalitlán has participated in the famed Encuentro Internacional del Mariachi y la Charrería in Guadalajara as one of the featured mariachis (participating in Gala performances that are the centerpiece of the festival), and they have performed as ambassadors for mariachi music in South America, South Korea, and the United States (Chicago, New York, Wisconsin, Los Angeles, San Antonio, Las Vegas and others). These activities, along with their exquisite mariachi style and traditional representation of the ideal “Mexican Charro”, have won Mariachi Nuevo Tecalitlán the title of “Jalisco's Best Mariachi.”

CHAPULTEPEC, THREE FAMOUS MEXICAN PIECES (1935)**Carlos Chávez (1899-1978)**

Chapultepec is scored for two piccolos, two flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two E^{\flat} contrabassoon bassoons, four saxophones, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. The performance time is eight minutes. The Grant Park Orchestra first performed this work on August 29, 1964, under the composer's direction.



Carlos Chávez, the most important and influential figure in modern Mexican music, devoted his life to raising the educational, concert and creative activities of his native land to the standards of the other great musical nations. His career included an enormous list of achievements that would have staggered a man of lesser energy and enthusiasm: 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 composers of the modern age.

Chávez studied all aspects of Mexican music, but he was especially drawn to that of the pre-conquest era. "Among the Aztecs," he wrote, "music achieved the marks of a true artistic culture. It filled a role of real social importance in government, religion and war. It was a true state institution, and was the object of special study and cultivation." It was to this lofty plateau that Chávez sought to return modern Mexican music. In his compositions, this meant combining the ethos and characteristics of native music with the techniques and craftsmanship of the European tradition to produce something specifically Mexican. While he seldom quoted existing folk songs in his works, their component rhythms, textures and melodic leadings are integral to his style. Aaron Copland, deeply respectful of Chávez's achievement, wrote, "Here and there perhaps a recognizably native turn of phrase can be discerned, but as a whole the folk element has been replaced by a more subtle sense of national characteristics.... I feel that no other composer — not even Béla Bartók or Falla — has succeeded so well in using folk material in its pure form while also solving the problem of its complete amalgamation into an art form."

Chapultepec — "The Mountain of the Cricket" — has long been at the heart of life in Mexico City. It was first occupied by the ancient Aztecs, then became a stronghold of the Spanish viceroys and later the rulers of Mexico, and in 1937 was declared a public park by President Cárdenas. In 1935, Carlos Chávez made brilliant symphonic arrangements of three popular Mexican pieces: the *Zacatecas March* by Genaro Codina (1851-1901), the *Green Club Waltz* by Rodolfo Campodónico (1866-1926) and a well-known revolutionary song, *La Adelita*. He called the individual sections *Provincial March*, *Nostalgic Waltz* and *Adelita's Song*, and originally titled the entire piece *Republican Overture*, in 1963, he changed the name to *Chapultepec*. He wrote of the work, "The idea for this piece was simply to orchestrate with decorum some popular pieces of a certain character in order to take them into the concert hall. Anyway, Mexican marches of that period were not too different from French or Austrian marches and the same thing can be said about waltzes, although the one used here has a clearly Mexican character. These three pieces belong to a certain period and can at bottom share a certain unity of style. It is clear that I have treated the pieces with a contrapuntal and harmonic outlook very much to my liking. The work is, in its particular form, a progress from the gallant march to the sentimental waltz of our republican life, and is finally resolved in the obstinate, stubborn and bellicose song of our latest revolution."

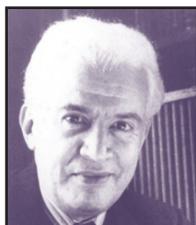
— Dr. Richard E. Rodda

GUADALAJARA (1937)
Pepe Guizar (1912-1980)

Guadalajara was made popular in the United States by Elvis Presley (really!). *Guadalajara* sings the praises of one of Mexico's most beautiful and historic cities, which is also very important to the history of mariachi music: *Guadalajara, Guadalajara, you have a providential soul, you smell of clean young roses ...*



— Jeff Nevin



GAVOTA (1920)
Manuel Ponce (1882-1948)

Ponce's Gavota calls for two flutes, oboe, clarinet, bassoon, two horns, timpani and strings. The performance time is seven minutes. The Grant Park Orchestra first performed this work on August 13, 2003, Carlos Kalmar conducting.

Manuel Ponce was one of the most distinguished and influential figures in Mexican music. His talent was revealed early: he was composing before he was ten, and was appointed chief organist in his boyhood hometown of Aguascalientes at age fifteen. After studying piano in Mexico City with Vicente Mañas in 1900-1901, he taught, wrote criticism and composed small works before leaving for Europe in 1904. He studied first in Bologna, and then attended the Stern Conservatory in Berlin, where he gave a piano recital at the Beethovensaal on June 18, 1906. He returned to Mexico City in 1909 as a piano teacher at the Conservatory, and from 1915 to 1917, he worked in Havana as a music critic. He resumed his Conservatory duties in Mexico City from 1917 to 1925, during which time he also conducted the National Symphony Orchestra and edited the periodical *Revista musical de México*. In 1925, Ponce was given a six-month leave to travel to Paris for study with Paul Dukas, and he ended up staying in France for eight years. Returning to Mexico City in 1933, he resumed teaching piano, and was appointed Director of the Conservatory the following year. His additional duties included editing the Conservatory's monthly journal *Cultura musical* and teaching in the newly established folklore faculty. The ill health that forced him to leave his positions in 1938 also curtailed creative work during his final years; his last major score was the Violin Concerto of 1943.

The *gavotte* is a duple-meter dance of moderate liveliness whose ancestry traces to French peasant music. It was a popular item in social dancing and theatrical productions at the French court from the time of Louis XIV, and was frequently incorporated in stylized versions in the instrumental and balletic works of Bach, Purcell, Handel and other Baroque masters; the *gavotte*, with its courtly style, regular phrasing and gracious demeanor, was revived by such later composers as Strauss and Prokofiev to evoke a by-gone era. Ponce's elegant *Gavota* of 1920 is formed around a wistful refrain whose returns are separated by two episodes of complementary character.

— R.E.R.



JANITZIO (1933)
Silvestre Revueltas (1899-1940)

Janitzio is scored for woodwinds in pairs plus piccolo and E-flat clarinet, four horns, two trumpets, two trombones, tuba, percussion and strings. The performance time is seven minutes. This is the first performance of Janitzio by the Grant Park Orchestra.

When asked why he did not quote existing songs and dances in his music, Silvestre Revueltas replied, "Why should I put on boots and climb mountains for Mexican folklore, if I have the spirit deep within me?" This philosophy, that true Mexican music lies in the hearts and everyday activities of its people rather

than in some remote site, suggests the very essence of Revueltas' work. All of Revueltas' music derives from the lore, geography, sounds and soul of his native land, and the title and content of each of his works celebrates some unique Mexican trait. The rhythms, melodies and ethos of Mexico are the foundations of his style, as he pointed up in a somewhat sarcastic comment in a 1932 letter to the musicologist and authority on Latin American music Nicolas Slonimsky. "I like all kinds of music," he wrote. "I can even tolerate some of the classics, and some of my own compositions, but I prefer the music of the people of the ranchos and villages of my country."

Revueltas was born to a merchant family of small success in a little town in the northern 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 then 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. Having gained additional experience while securing his diploma, he was accomplished enough as a performer to join the distinguished Mexican musician Carlos Chávez in a series of recitals in his homeland which introduced a number of important chamber works to that country. From 1926 to 1928, back in the United States, he worked as a theater violinist and orchestra conductor in San Antonio and Mobile, Alabama. In 1929, 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, and 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, 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 a plethora of 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. In a fitting posthumous tribute, his remains were moved to the *Rotunda de los Hombres Ilustres* in Mexico City on March 3, 1976.

Janitzio is an island in Lake Patzcuaro, in the state of Michoacán, west of Mexico City, whose population had derived its income largely from fishing until it became a favorite tourist spot. "Lake Patzcuaro is filthy," Revueltas explained at the time of the premiere in 1933. "Romantic travelers have dressed it up with post-card style verses and music. Not to be outdone, I added my grain of sand. Posterity will undoubtedly reward me for this contribution to our tourist industry." Revueltas' brief symphonic poem *Janitzio* is based on a raucous waltz melody that evokes the popular tunes of Michoacán and the spirited local bands that play them. Contrast is provided by a slower central section begun by clarinet and bassoon in duet.

— R.E.R.