

# Season 2018-2019

**Thursday, October 4,**  
at 7:30

**Friday, October 5, at 2:00**

**Saturday, October 6,**  
at 8:00

## The Philadelphia Orchestra

**Miguel Harth-Bedoya** Conductor  
**Elizabeth Hainen** Harp

**Gershwin** *Cuban Overture*

**Ginastera** Harp Concerto, Op. 25

I. Allegro giusto

II. Molto moderato

III. Liberamente capriccioso (solo cadenza)—  
Vivace

### Intermission

**Piazzolla** *Tangazo*

*First Philadelphia Orchestra performances*

**López** *Perú negro*

*First Philadelphia Orchestra performances*

This program runs approximately 1 hour, 45 minutes.

These concerts are sponsored by

**Ken Hutchins.**

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.

Please join us following the October 5 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra.

**Villa-Lobos** Quintet in the Form of a Chôros  
(in one movement)

**Patrick Williams** Flute

**Peter Smith** Oboe

**Socrates Villegas** Clarinet

**Angela Anderson Smith** Bassoon

**Ernesto Tovar Torres** Horn

**Ginastera** from String Quartet No. 1, Op. 20:

I. Allegro violento ed agitato

II. Vivacissimo

**Dara Morales** Violin

**Yu-Ting Chen** Violin

**Meng Wang** Viola

**John Koen** Cello

**Piazzolla** “Oblivion” and “Libertango”

**Dara Morales** Violin

**Yu-Ting Chen** Violin

**Meng Wang** Viola

**John Koen** Cello

# The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with three celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

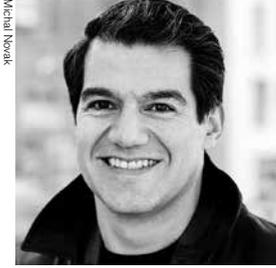
Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Conductor



Michael Novak

Peruvian conductor **Miguel Harth-Bedoya** has amassed considerable experience at the helm of orchestras with 2018-19 being his 19th season as music director of the Fort Worth Symphony and his sixth season as chief conductor of the Norwegian Radio Orchestra. Previously he has held music director positions with the Eugene Symphony and the Auckland Philharmonia. He regularly conducts the upper level of American orchestras, including the Chicago, Boston, Atlanta, and Baltimore symphonies; the Cleveland and Minnesota orchestras; and the New York Philharmonic. He served as associate conductor of the Los Angeles Philharmonic during the early years of his career and returns each season as a guest conductor. He made his Philadelphia Orchestra debut in 2000 at the Mann Center and his subscription debut in 2007.

In 2015 Mr. Harth-Bedoya conducted the world premiere of Jennifer Higdon's first opera, *Cold Mountain*, at Santa Fe Opera, the recording of which was nominated for a Grammy Award. Previous opera engagements include a new production of Puccini's *La bohème* at English National Opera directed by Jonathan Miller, and appearances with the Canadian Opera Company, Minnesota Opera, and Santa Fe Opera. He has led two productions of Golijov's *Ainadamar*, with Cincinnati Opera and recently at the New Zealand Festival. Summer 2016 saw his Japanese debut conducting both the NHK and Tokyo Metropolitan symphonies. In addition to these current performances, highlights this season include concerts with the Strasbourg and Helsinki philharmonics; the RTVE Symphony in Madrid; the Barcelona Symphony; and the Catalonia National and Spanish National orchestras.

With a ferocious appetite for unearthing new South American repertoire, Mr. Harth-Bedoya is the founder and artistic director of Caminos del Inka, a non-profit organization dedicated to researching, performing, and preserving the rich musical legacy of South America. He commissioned moving images to accompany a symphonic program and the resulting multimedia project, *The Inca Trail: A Musical Journey*, was performed by The Philadelphia Orchestra in 2011. His recordings include *Sentimiento Latino* with Peruvian tenor Juan Diego Flórez on Decca. In June 2017 he launched an online catalogue, [www.latinorchestralmusic.com](http://www.latinorchestralmusic.com).

# Soloist



Amanda Stevenson Photography

**Elizabeth Hainen** joined The Philadelphia Orchestra as principal harp in 1994; she currently holds the Patricia and John Imbesi Chair. She has collaborated with such eminent conductors as Charles Dutoit, Rafael Frühbeck de Burgos, Michael Tilson Thomas, Yannick Nézet-Séguin, and Wolfgang Sawallisch. In addition to The Philadelphia Orchestra, she has appeared as a soloist with the Adelaide, Anchorage, Mexico State, and Vancouver symphonies; the Bulgarian National Radio, Chicago Civic, Iris, and Kennedy Center orchestras; the Camerata Ducale in Italy; the City of London Sinfonia; the Hong Kong Philharmonic; the Orquesta Sinfónica Nacional de Colombia; and in numerous recitals at Carnegie Hall. As a contemporary and chamber music enthusiast, she has launched major commissioning projects, including works by Bernard Rands and Melinda Wagner. During the 2013-14 season Ms. Hainen performed the US premiere of *Nu Shu: Secret Songs of Women*, commissioned for her by The Philadelphia Orchestra and written for her by Tan Dun. She has also performed at the festivals of Cartagena, Grand Tetons, Kingston, Marlboro, Sächsisch Böhmisches, and at the World Harp Congress.

Ms. Hainen's discography includes *Home*, *Les Amis* with the IRIS Orchestra, and *Harp Concertos* with the Bulgarian National Radio Orchestra, all on the Avie label; *Music for Solo Harp* on Naxos; and a series for Lyon & Healy harps on the Egan label. A highly sought-after harp pedagogue, she is on the faculties of the Curtis Institute and Boyer School of Music at Temple University, and she has been invited to adjudicate harp competitions around the world. In 2004 she founded the Saratoga Harp Colony in Saratoga, NY, which continues in Philadelphia as the Elizabeth Hainen Harp Colony. Through her nonprofit foundation, the Lyra Society, she has provided educational outreach to hundreds of school children in Philadelphia and the surrounding area.

Born in Toledo, OH, Ms. Hainen began harp lessons at age 10. She attended Indiana University School of Music, where she studied with Susann McDonald and from which she graduated with a Performance Certificate and two degrees in performance. Her numerous awards include winner of the American String Teachers Association and the Chicago Symphony Civic Orchestra competitions, and Silver Medalist at the First USA International Harp Competition.

# Framing the Program

## Parallel Events

**1932**  
**Gershwin**  
*Cuban*  
*Overture*

**Music**  
Prokofiev  
Piano Concerto  
No. 5

**Literature**  
Huxley  
*Brave New*  
*World*

**Art**  
Picasso  
*Head of a*  
*Woman*

**History**  
Gandhi arrested

**1956**  
**Ginastera**  
Harp Concerto

**Music**  
Vaughan  
Williams  
Symphony  
No. 9

**Literature**  
Lampedusa  
*The Leopard*

**Art**  
Hepworth  
*Orpheus*

**History**  
Soviets march  
into Hungary

**1969**  
**Piazzolla**  
*Tangazo*

**Music**  
Lutoslawski  
Cello Concerto

**Literature**  
Roth  
*Portnoy's*  
*Complaint*

**Art**  
Rauschenberg  
*Sky Garden*  
*(Stoned Moon)*

**History**  
Armstrong  
becomes first  
man on moon

Today's concert looks south, to composers from Argentina and Peru, and is kicked off by George Gershwin's vibrant *Cuban Overture*.

Gershwin was inspired by a trip he made to Havana in 1932. He came back with some unusual percussion instruments as well as Caribbean melodies and dance rhythms ringing in his inner ear, all of which he made use of in a new piece he initially title Rumba.

The effervescent Harp Concerto by the celebrated Argentinian composer Alberto Ginastera was premiered by The Philadelphia Orchestra in 1965 on a commission from former Principal Harp Edna Phillips and is today performed by the current principal, Elizabeth Hainen.

The reputation of Ginastera's somewhat younger compatriot Astor Piazzolla continues to soar. The allure of tangos and other dance-inflected rhythms merge in his sultry music with his sophisticated compositional training in Paris, where he went at the urging of Ginastera. *Tangazo* is one of Piazzolla's late compositions, which he originally wrote for a small ensemble and then arranged for full orchestra.

The concert concludes with *Perú negro* by the young Peruvian composer Jimmy López. A celebration of Afro-Peruvian traditions, the work honors López's compatriot, this concert's conductor, Miguel Harth-Bedoya, by using a four-note theme based on his initials.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

# The Music

## *Cuban Overture*



**George Gershwin**  
**Born in Brooklyn,**  
**September 26, 1898**  
**Died in Hollywood, July 11,**  
**1937**

The great American composer George Gershwin sought acceptance not only as a popular songwriter but also by writing serious concertos, ballets, and symphonic compositions. The *Overture* on today's concert reflects in miniature these dual concerns, as it contains all the dash of the Cuban rumba and all the contrapuntal intricacy of his highbrow studies.

Gershwin composed the *Cuban Overture* in July 1932 after a musically inspiring Cuban holiday. As he explained to a friend: "I spent two hysterical weeks in Havana where no sleep was had but the quantity and the quality of fun made up for that." He was fascinated by the street musicians, small dance orchestras, the intricate rhythms he heard, and by the instruments. As he had done some years earlier, when he purchased taxi horns in France to use in *An American in Paris*, he brought back with him some percussion instruments. Gershwin biographer Howard Pollack points out that he had already been attracted to Cuban music, had written songs on related themes, and enjoyed hearing his friend Xavier Cugat, the Spanish-born bandleader, perform in New York City.

**A Brilliant Summer Premiere** Just a week after Gershwin completed the *Overture* it was premiered under the title *Rumba*. The concert was on August 16, 1932, at Lewisohn Stadium, located on the campus of the City College of New York in Harlem. (The structure was demolished in 1973). The venue was the summer home of the New York Philharmonic, which offered concerts at low cost to thousands of listeners. It became an important site for Gershwin as a composer of orchestral works and also as a performer, both conductor and pianist.

The concert featuring *Rumba* was the first the Philharmonic gave devoted entirely to the work of a living composer; it also included the Piano Concerto in F (with Oscar Levant as soloist), as well as *Rhapsody in Blue* and the Second *Rhapsody* for piano and orchestra (with Gershwin playing), and a number of the composer's show tunes. The audience was enormously energized and the event was of such importance to Gershwin that he later described it as "the most exciting night I ever had." Clearly the young master of

Gershwin composed his Cuban Overture in 1932.

*The first Philadelphia Orchestra performance of the work was at the Robin Hood Dell in July 1970, with André Kostelanetz conducting. Most recently it was led by André Raphael this past summer at the Mann Center. These current performances are the first on subscription concerts by the Orchestra.*

*The score calls for three flutes (Ill doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongo drums, Cuban sticks, cymbals, gourd, large tom-tom, maracas, orchestra bells, snare drum, wood block, xylophone), and strings.*

*Performance time is approximately 11 minutes.*

Tin Pan Alley (who as it turned out had only five more years to live) seemed to have “arrived”—as perhaps America’s first true crossover composer.

Nearly three months later Gershwin renamed the piece *Cuban Overture* for a benefit concert he conducted at the Metropolitan Opera to help 200 unemployed instrumentalists in the Musicians Symphony. He felt the new title gave “a more just idea of the character and intent of the music.”

**A Closer Look** No matter the name, the work is a condensed, delightful expression of the tension between Old World values and American razzmatazz. Gershwin said it was “a symphonic overture which embodies the essence of Cuban dance.” The work features a prominent “rhythm section” that includes Cuban sticks, bongos, gourd, and maracas. The Caribbean flavor also comes from allusions to various Cuban popular pieces that Gershwin had been exposed to on his trip. The apparent simplicity of the dance rhythms is offset by the asymmetry of five-bar phrases and inner voices built from inversions, that is upside down versions of melodies.

The piece unfolds in an ABA form with fast-paced framing sections. After a brief introduction and vamp, the first part has two main themes, and contrasts with a plaintive middle section introduced by an exotic solo clarinet cadenza. This slower part features canons—sophisticated imitative melodies. The opening section returns with a variant of the main rumba to usher in a raucous conclusion with percussion ablaze.

—Paul J. Horsley/Christopher H. Gibbs

# The Music

## Harp Concerto



**Alberto Ginastera**  
**Born in Buenos Aires,**  
**April 11, 1916**  
**Died in Geneva, June 26,**  
**1983**

Alberto Ginastera's Harp Concerto is returning home, so to speak, for it was commissioned by The Philadelphia Orchestra's former principal harp and first female member, Edna Phillips. She similarly commissioned many additions to the harp repertoire during and after her time with the Orchestra, which extended from 1930 to 1946. In this case, the composition came when her active playing career was over, the first performance being given in 1965 by Nicanor Zabaleta here in Philadelphia, with Eugene Ormandy conducting and Miss Phillips, as she was known professionally, in the audience. (She survived to the age of 96, leaving this world in 2003.)

**A Prolonged Genesis** Miss Phillips—and her husband, Sam Rosenbaum, an attorney and long-serving member of The Philadelphia Orchestra's Board—were somewhat frustrated by the time the Argentinian composer took to complete the work, as she was to recall: "After Ginastera accepted our commission in 1956, we hoped it would be ready in time for the 1958 International American Music Festival in Washington, DC. But as we neared that date, I started getting letters from Argentina telling me about problems with Perón and his troubles with an opera he was writing and other difficulties. The harp concerto kept getting put off. It took forever, but what a triumph it turned out to be!"

It is not obvious why the work took so long, given that Ginastera normally delivered scores promptly and that, during the time he had the Harp Concerto on his desk, he managed to complete not only the opera Edna Phillips mentions but also his Piano Concerto No. 1, Violin Concerto, String Quartet No. 1, Piano Quintet, and *Cantata para América mágica* for soprano and percussion orchestra. Perhaps the harp caused him particular difficulties during a period when he was moving from the world of Bartók and folk music to embrace more contemporary sounds and techniques. If so, the clash of directions and temperaments was hugely productive for the work that eventually resulted.

**A Closer Look** Scored for an orchestra of moderate size, but with a full percussion section, the Concerto is in the usual three movements. The harp is in focus from

*Ginastera's Harp Concerto was composed from 1956 to 1964.*

*Nicanor Zabaleta was the soloist in the world premiere performances of the Concerto, given by The Philadelphia Orchestra and Eugene Ormandy in February 1965. The only other time the Concerto appeared on the Orchestra's programs was on subscription concerts in November 1990, with Marilyn Costello and Kenneth Jean on the podium.*

*The work is scored for solo harp; pairs of flutes (fl doubling piccolo), oboes, clarinets, bassoons, horns, and trumpets; timpani; percussion (bass drum, bongo drums, claves, cow bells, crotales, glockenspiel, güiro, maracas, small triangle, snare drum, suspended cymbals, tam-tam, tambourine, tenor drum, tom-toms, triangle, whip, wood block, xylophone), celesta, and strings.*

*The Concerto runs approximately 22 minutes in performance.*

the first (**Allegro giusto**), responding to insistent prods from the orchestra with a four-note motif that will be this initial movement's principal idea, here strongly syncopated. Jumping around in the harp part in these opening measures, the motif is taken up by the strings and turned into a clamorous melody. A terrific start is being made, but surprisingly it all fades away, to leave the harp beating time and preparing for a contrastingly lyrical episode. No sooner has this been set up, however, than faster music bursts in and establishes a vigorous Argentinian dance—a *malambo*, associated with gauchos, alternating 6/8 time with 3/4, as horns recall the four-note pattern. This music in turn suddenly disappears to make way for trickling arpeggios from the soloist and further development of the main idea in the movement's gentler second half. Cadenza-like in part, this music leads into a concluding nocturne, with solo horn.

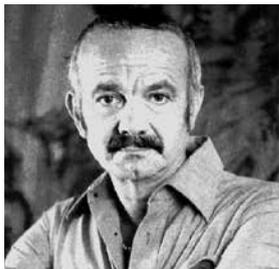
The slow movement (**Molto moderato**) could be another night scene, recalling examples by Bartók. There is a fugal start from the strings, beginning with basses alone, deep and dark. The harp answers with a phrase, and the dialogue is repeated twice with woodwinds. A brief solo from the horn, joining the harp's last phrase, is all that will be heard from the brass in this movement. Some fine electricity enters the system with rapid rotations from the celesta, and the harp is prompted to sing. Around the movement's midpoint, the strings take over for a moment of rising temperature, after which the music retraces its steps, through harp song over twinkling celesta to the slower tempo and the material of the beginning.

A long solo for the harp, incorporating some novel sounds (including glissandos played with the nails), arrives at the highly energetic dance finale (**Liberamente capriccioso**), where, to start with, the harp enjoys the rare experience of calling the tune. Then, having relaxed a little, the music comes swinging back with full force, percussion very much in evidence, to push to the end.

—Paul Griffiths

# The Music

## Tangazo



**Astor Piazzolla**  
**Born in Mar del Plata,**  
**Argentina, March 11, 1921**  
**Died in Buenos Aires,**  
**July 4, 1992**

Astor Piazzolla did for the tango what Chopin did for the mazurka: He made a local popular genre cool for a wide upscale audience. Yo-Yo Ma once referred to Piazzolla as “the Ellington of Argentina,” and Piazzolla imbued his music with different cultural influences, from Argentina, New York, and Paris. While during his lifetime, aficionados of avant-garde stylings were his primary audience, after his death a wide swath of people came to enjoy his edgy crossover tangos. His jagged rhythms and pulsating beats melded freely with the pleasures of Bartók and Stravinsky.

Piazzolla was born in Mar del Plata, Argentina, in 1921 to a family that emigrated from Italy. Born with a twisted right leg, he endured painful operations to correct it. When he was five, Vicente, his father, moved the family to New York City’s Greenwich Village to work as a barber. Vicente believed that, because of his son’s talent and intrepid nature, “Astor would go far” and once wrote “he is worth a great deal,” even buying him boxing gloves to fight other kids in the rough neighborhood.

**“Boy Wonder of the Bandoneon”** A lover of all things tango, Vicente gave Astor, then eight, a bandoneon, an instrument invented in Germany in the 1830s. Played in Black Forest churches, the bandoneon is related to the accordion and became a mainstay in tango music after it was transplanted across the Atlantic to South America. Vicente arranged for the boy to play a tango with a band when he was 11. Astor was quickly anointed the “boy wonder of the bandoneon” in the local press. A Hungarian pianist neighbor introduced him to classical music and Astor admitted, “I fell in love with Bach, I went crazy.” Local musicians hired him to play in dance bands and on the radio. In 1937 the Piazzollas sailed back to Argentina where Astor founded the Orquesta Típica de Astor Piazzolla.

In the early 1950s, Piazzolla traded his bandoneon for the composer’s pen. Fellow Argentine composer Alberto Ginastera encouraged him to have his *Buenos Aires* (Op. 15) performed. Highly regarded by critics, the piece fueled a mini riot at its premiere and the conductor told Piazzolla, “Don’t worry, that’s publicity.” Piazzolla’s new excitement for classical music sent him to Paris to study

Tangazo was composed in 1969.

These are the first Philadelphia Orchestra performances of the piece.

Piazzolla's score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, percussion (cymbals, glockenspiel, güiro, tom-toms, triangle, xylophone), piano, and strings.

Performance time is approximately 15 minutes.

with Nadia Boulanger, whose studio included at one time Aaron Copland and many other Americans. Piazzolla later moved with his wife, Dedé, a painter, to New York City, where he joined the avant-garde and used the tango for his experimental music, writing "I'm going to make tango music as I feel it." He returned to Argentina to meet purists head-on who claimed he had "destroyed the tango." He proved himself a fighter from a young age and one hears his pugnacious spirit in his brilliant and fresh music.

**A Closer Look** With its roots in European and African traditions, the tango is in 2/4 or 4/4 time. It contains a rhythm of two longer notes followed by a shorter one and is typically performed by orchestras of wind instruments, guitars, strings, a piano, and bandoneons. And, of course, couples dance to it. Piazzolla's *Tangazo*, premiered in 1970 in Washington, DC, by the Ensemble Musicale de Buenos Aires, subverts the typical tango by evoking European Modernists Béla Bartók and Gustav Mahler. Originally scored for bandoneon, piano, and strings, and re-orchestrated for a larger ensemble, this tone poem begins with a haunting bass and cello unison that might leave some wondering, "Where is the tango?" The violins follow with a sunnier tessitura. These Baroque-inspired variations on a ruminating bass devolve to piano dynamics.

Fear not: The tango enters the building in the oboe and woodwinds. Here is the play-by-play. The percussion provides the fun with syncopation and dissonance like many people talking at once. An airy section sounds in a kind of unison, transitioning to a gorgeous French horn solo. A duet begins, suggesting the male and female aspect of the dance. The other instruments intrude on the French horn's lyricism and the tempo increases. Here we have a glimpse of Piazzolla's grander cinematic vibe. The French horn fights for its place in tango music. A pause. The oboe repeats the horn's lovely tune as the others quiet down. A clarinet takes over and the French horn reasserts its cheeky heroism. The oboe announces a playful polyphonic transition. Violinists tap on their instruments with the percussion. And brass repeats as a crescendo slowly develops, like Berlioz's colorful shenanigans in the last movement of his *Symphonie fantastique*. The piano plunks syncopation. The solo bass reappears foreshadowing the silence. The fight is over. The audience wins.

—Eleonora M. Beck

# The Music

## *Perú negro*



**Jimmy López**  
**Born in Lima, Peru,**  
**October 21, 1978**  
**Now living in Berkeley,**  
**California**

Award-winning composer Jimmy López has been described by the *Chicago Tribune* as “one of the most admired among the younger generation of South American composers” and by the *Chicago Sun-Times* as “one of the most interesting young composers anywhere today.” He has a commanding understanding of orchestration, possessing a distinctive and adventurous voice. The influences of his native Peru that he brings to his own unique style produce music of imagination and brilliance. His gift for creating monumental pictures in sound is impressive, and his works have been performed by leading orchestras around the world. As part of Renée Fleming’s role as creative consultant at the Lyric Opera of Chicago, López was commissioned to write a full-length opera based on the bestselling novel *Bel Canto*, which received its world premiere by the company in 2015.

Peru may not be known for an abundance of composers working in the Western classical tradition, but López is making his mark on the contemporary scene. No doubt his studies at the Sibelius Academy in Helsinki and the University of California, Berkeley, have given his music an added range and sophistication, though never losing its South-American roots.

**A Closer Look** *Perú negro* was commissioned by conductor Miguel Harth-Bedoya, music director of the Fort Worth Symphony, to celebrate that ensemble’s centennial season. The premiere took place on May 17, 2013. The composer explained the work in the following excerpts from an interview given prior to the premiere:

Miguel and I have collaborated closely for a number of years, and instead of simply dedicating the piece to him, I decided to imprint it with his initials. The first motif, played by the horn, establishes the notes E, B, B-flat, and G, which correspond to Miguel (Mi = E), Harth (H = B natural), Bedoya (B = B-flat), Gonzáles (G). These four notes rule the intervallic and harmonic structure of the entire piece.

The main source of inspiration for this work is Afro-Peruvian music, but I did not attempt to merely copy or reproduce Peruvian folklore. On the contrary, I

López composed *Perú negro* in 2012.

*These are the first Philadelphia Orchestra performances of the work.*

*The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cabasa, cajon, cowbells, crash cymbals, jawbone, mark tree, ratchet, suspended cymbal, tam-tam, temple blocks, thunder sheet, tom-toms, triangles, vibraslap), and strings.*

*Perú negro runs approximately 17 minutes in performance.*

assimilated it and created something entirely new and personal—an invented folklore of sorts, which bears the seal of my musical language.

The introductory section (“Pregón I”) captures the spirit of the old street-sellers, who used to walk the streets of Lima announcing their goods and creating miniature songs in the process. These songs became extremely popular and some of them have survived until today. In *Perú negro* different sections of the orchestra play the main motif and later that same motif is answered by the full orchestra.

“Toro Mata,” the second section, is a traditional song in slow tempo with a very striking characteristic: the ascending perfect fifth, which, coincidentally, is also the interval produced between the notes E and B natural (the first two notes of the piece). In this way, this traditional melody has been embedded into the core of the piece, now constituting one of its building blocks.

The following section (“Ingá”) steps up the tempo considerably and lets the string section take center stage. The fourth section (“Le dije a papá”) is agile and virtuosic and it reaches its climax right before “Pregón II,” marking an important structural divide. The percussion section’s propulsive energy brings us to a climactic moment where the orchestra, now in full force, reaches a sudden stop.

“Pregón II” is based on the first section of the similar name, but the main motif is now transformed into a monumental musical phrase performed by brass and percussion in fortissimo. When the strings come in, a long-breathed melody, based on “Toro Mata,” takes over, creating a sustained build up that leads us to the final section. “Son de los Diablos,” the fastest and final section, brings the piece to a close in a frenzy of Afro-Peruvian rhythms. The main four notes are brought back toward the very end concluding in unison on E, which is the very first and now the very last note of the piece.

*Perú negro* is an homage to our Afro-Peruvian heritage, but it also stems from a personal desire to assimilate Peruvian folk music to the point of blending it seamlessly with my own language.

—Lynne S. Mazza

# Musical Terms

## GENERAL TERMS

**Arpeggio:** A broken chord (with notes played in succession instead of together)

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

**Chord:** The simultaneous sounding of three or more tones

**Chôros:** Portuguese for “weeping” or “cry”; came to be the name used for music played by an ensemble of Brazilian street musicians (called *chorões*) using both African and European instruments

**Chromatic:** Relating to tones foreign to a given key (scale) or chord

**Contrapuntal:** See counterpoint

**Counterpoint:** A term that describes the combination of simultaneously sounding musical lines

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**Dissonance:** A combination of two or more tones requiring resolution

**Fifth:** An interval of five diatonic degrees

**Fugue:** A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession,

reappearing throughout the entire piece in all the voices at different places

**Glissando:** A glide from one note to the next

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Mazurka:** Polish folk dance from the Mazovia region

**Nocturne:** A piece of a dreamily romantic or sentimental character, without fixed form

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Perfect interval:** The interval of a unison, fourth, fifth, octave, or any of their compounds, when neither augmented nor diminished

**Polyphony:** A term used to designate music in more than one part and the style in which all or several of the musical parts move to some

extent independently

**Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

**Syncopation:** A shift of rhythmic emphasis off the beat

**Tessitura:** A term used to describe the part of a vocal (or less often instrumental) compass in which a piece of music lies—whether high or low, etc. The tessitura of a piece is not decided by the extremes of its range, but rather by which part of the range is most used.

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Agitato:** Excited

**Allegro:** Bright, fast

**Capriccioso:** Fanciful, freely

**Giusto:** Exact, strict

**Liberamente:** Freely

**Moderato:** A moderate tempo, neither fast nor slow

**Violento:** Violently

**Vivace:** Lively

**Vivacissimo:** Very lively

## TEMPO MODIFIERS

**Molto:** Very

## DYNAMIC MARKS

**Crescendo:** Increasing volume

**Fortissimo (ff):** Very loud

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Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at [patronserverices@philorch.org](mailto:patronserverices@philorch.org).

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