

Ryan Hunter



Los Angeles Philharmonic/ Gustavo Dudamel: 2019 Residency

18–20 Nov 2019

Los Angeles Philharmonic
Gustavo Dudamel conductor
Yuja Wang piano
Herbie Hancock piano/keys

Part of Barbican Presents 2019–20

barbican



The City of London
Corporation
is the founder and
principal funder of
the Barbican Centre

Please do ...

Turn off watch alarms and phones during the performance.

Please don't ...

Take photos or make recordings during the performance.

Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.

Programme produced by Harriet Smith;
advertising by Cabbell (tel 020 3603 7930)

LA Philharmonic 2019 Residency

Mon 18 Nov

7:30pm, Barbican Hall

Ginastera Variaciones concertantes

John Adams Must the Devil Have All the Good Tunes? (Los Angeles Philharmonic commission; London premiere)

interval 20 minutes

Stravinsky The Rite of Spring

Los Angeles Philharmonic

Gustavo Dudamel conductor

Yuja Wang piano

Tue 19 Nov

Herbie Hancock with LA Phil/Dudamel

7:30pm, Barbican Hall

Paul Desenne Guasamacabra (European premiere)

Gabriela Ortiz Téenek–Inventiones de Territorio (European premiere)

interval 20 minutes

Herbie Hancock a selection of his own material with orchestra and a full band set

Los Angeles Philharmonic

Gustavo Dudamel conductor

Herbie Hancock piano/keys

James Genus bass

Lionel Loueke guitar

Justin Tyson drums

Wed 20 Nov

Tuning into Change Orchestra with Gustavo Dudamel

11am, Barbican Hall

Led by Gustavo Dudamel, over 100 of the UK's most passionate young musicians will be guided in rehearsal with fellow musicians from YOLA (Youth Orchestra Los Angeles) and The National Youth Orchestra of Great Britain.

7:30pm, Barbican Hall

Andrew Norman Sustain (European premiere)

interval 20 minutes

Bruckner Symphony No 4, 'Romantic'

Los Angeles Philharmonic

Gustavo Dudamel conductor

The LA Phil masterclasses

Sun 17 Nov

Lecture Recital Room, Guildhall School of Music & Drama

10am **Thomas Hooten**, trumpet

2pm **David Rejano Cantero**, trombone

6pm **Sarah Jackson**, piccolo

Mon 18 Nov

Milton Court Concert Hall

10am **Matthew Howard**, percussion

Lecture Recital Room, Guildhall School of Music & Drama

10am **Whitney Crockett**, bassoon

Silk Street Music Hall

10am **Martin Chalifour**, violin

Wed 20 Nov

Silk Street Music Hall

10am **Andrew Bain**, horn

Lecture Recital Room, Guildhall School of Music & Drama

10am **Burt Hara**, clarinet

2pm **Ben Hong**, cello

Welcome

Welcome to the Los Angeles Philharmonic's 2019 residency at the Barbican under the direction of its inimitable Music & Artistic Director Gustavo Dudamel. The LA Philharmonic gave its very first concert on 24 October 1919 and over the course of the next 100 years established a reputation as one of the world's pre-eminent ensembles; writing in *The New Yorker*, Alex Ross describes the LA Philharmonic as 'so far ahead of other American orchestras that it is in competition mainly with its own past achievements'. The Barbican is proud to present the LA Philharmonic as its International Orchestra Partner and to host this residency celebrating the orchestra's centenary, which includes four premieres as well as a collaboration with the Philharmonic's Creative Chair for Jazz, Herbie Hancock.

We began the residency in Argentina with the captivating rhythms of Ginastera in his *Variaciones concertantes*. John Adams poses a question in his third piano concerto: *Must the Devil Have All the Good Tunes?* Last night's soloist was the superstar pianist Yuja Wang, who premiered the work in the spring in Los Angeles. She is the focus of an Artist Spotlight this season and this marked the first of several concerts she is giving here at the Barbican. The orchestra ended with one of the greatest works of the 20th century: Stravinsky's *Rite of Spring*.

Today we have a typically wide-ranging programme, with the European premieres of *Guasamacabra* by Dudamel's compatriot Paul Desenne and *Téenek–Inventiones de Territorio* by the Mexican composer Gabriela Ortiz. Gustavo Dudamel then welcomes Herbie Hancock to the stage to perform some of his classic hits with the LA Philharmonic, before the jazz legend ends the evening with a set with his band.

The residency ends tomorrow with Bruckner's richly lyrical Fourth Symphony, prefaced by another European premiere – Andrew Norman's *Sustain*, in which he imagines a concert audience 100 years in the future.

As well as concerts, there will be an open rehearsal, given by Gustavo Dudamel tomorrow morning and bringing together young musicians from The National Youth Orchestra of Great Britain and Youth Orchestra Los Angeles. This is always an eagerly awaited event, as are the masterclasses in which students from the Guildhall School of Music & Drama work with principals from the LA Phil.

It promises to be a thrilling few days. I hope you enjoy the residency.

Huw Humphreys
Head of Music

Tuesday 19 November

Paul Desenne (born 1959)

Guasamacabra (2018) European premiere

'Guasa', in good Spanish, defines a joking mood, a moment of banter, of playful or even ironic raillery. In Venezuela the word is also the name of an old musical genre: funny, even infantile rhymes or nonsense poetry mostly set to very simple music. Yet the quirky charm of the *guasa* comes from its odd rhythmic structures. The Venezuelan *guasa* is a close cousin of the popular *merengue* which includes 6/8 and 5/8 time signatures (unlike the Dominican *merengue*) and gets its special quirkiness from the latter. So, the five-beat bar displays a spicy syncopation, a 'bump' on the last beat, as if a six-beat measure bar been compressed, melting its two last notes into one unmistakably stressed final jolt.

The humorous *guasa* limps from bar to bar, with its syncopated hunched back. In a way it's our musical Pulcinella.

This odd five-beat frame and form is part of a cultural context in which the jocular narration of events, huge or trivial, dresses them as nonsense, often with elegant simplicity, in a Taoist twist of humour.

Consider this *guasa*, from about 1913:

'El Kaiser no quiere guerra / El Kaiser no quiere paz / El Kaiser lo que quiere, lo que quiere el Kaiser es parrandar.' (The Kaiser doesn't want war / The Kaiser doesn't want peace / What the Kaiser wants, what he really wants is to carouse.)

In this vein, all sorts of personal adventures or global events are treated as if they were sung by Dr Seuss, or by Dadaists in a boisterous café.

On a purely instrumental level, the relatively moderate pace of *guasa* grooves supports a great variety of playful rhythmic designs.

Melodies and bass lines in the *guasa* usually choose the unexpected syncopation; a jab here, a poke there, reveling in the onomatopoeic virtues of the Spanish language translated into 'spoken' instrumental figures. Unlike the even metric subdivisions, this odd one seems to enjoy surprises, uncertainty and unpredictability. This is both a musical and a cultural assertion; *guasa* expresses, in its own special way, a deep interpretation of the world: we are powerless, let us make fun of it all; nothing is square, nothing is regular, nothing is predictable. Let our music dance to this uncertainty.

In a way, even a happy *guasa* carries an element of nonchalant nostalgia.

Witnessing the unbelievable final collapse of Venezuela this past year, as I was composing this piece, I could only think of writing a *guasa*; a big *Guasamacabra* that would start with a fresh, innocent tune quickly evolving into a much more complicated and even dramatic affair. This took me far beyond what I had imagined. The advantage of a musical form that uses elegant, lighthearted innocence or infantile derision is that it can easily see its childish bonnet flip into a mysterious coif, walking us onto unsettling musical quicksand all of a sudden. Nothing can be more unnerving than a slightly altered lullaby, or a nursery rhyme insinuating ominous, hidden meanings.

I saw unfamiliar things happen to what was once, in other times and other works, a transparent cradle song I'd imagined and decided to quote here. Also, the simplest melodic rhymes in the first violins led to unsettling soundscapes, developments of melancholy, perhaps even despair.

But I was determined not to remain in a state of gloom and doom, there had to be a propelling agent to pull me out of the spleen: frogs, crickets, drums; *quitiplás*, the Afro-Venezuelan bamboo dances ... or a passing *bambuco* from the Andean heights ... colours and shapes from the musical kaleidoscope, somewhere ... hidden energies, spinning high, contained in the folds and beats of the *guasa macabra*. So this other fleeting world, somehow, spilled out of the poised beats of the *guasa*: dancers, coqui frogs, antiphonal responses, accelerations ...

A classical dialogue was then established between two states of matter: ternary subdivisions, in fiery dances, coming out of the cracks in the much quieter five-beat universe of the *guasa* and its elegant, spicy or dark variations. Which of the elements would finally win out? The nostalgic, melancholic elegance of the Belle Époque in Caracas, 1913, the darker moments of *guasa* desolation, or the upbeat Afro-Venezuelan dances under a rain of frogs?

Spoiler alert: in the final act, the string section of the orchestra morphs into a hyper-cuatro (our little Venezuelan strummed four-string guitar), the monstrous strumming of which rocks the final, real, definitive, beastly, cathartic ...
Guasamacabra!
 And then ...

Guasamacabra is a tribute to all Venezuelan children and youth that are suffering and struggling today.

Programme note © Paul Desenne

Gabriela Ortiz (born 1964)

Téenek—Invenciones de Territorio

(Territorial Inventions) (2017) European premiere

As the daughter of two founders of the group Los Folkloristas, Gabriela Ortiz grew up immersed in the sounds of Mexican vernacular music. Yet she also trained at some of Mexico's and Europe's most esteemed music schools, ultimately obtaining a doctorate from London's City University. The interaction of street and academy, of improvised traditional music and rigorous electronic formulas, has been crucial in much of her work. The LA Phil commissioned and gave the world premiere of *Téenek – Invenciones de Territorio* in 2017.

Téenek is the language spoken in the Huasteca region, which encompasses the states of Veracruz, Tamaulipas, San Luis Potosí, Hidalgo, Puebla, and Querétaro in Mexico. Its name means 'local man' – a reference to all the men and women who belong to a place whose mere existence determines their destinations in time and space: their territories. Indeed, in any region of the world, human beings from any given era determine a way of being that transcends time and defines their relationship with their surroundings, no matter what their race, skin colour, political borders, or socio-economic condition may be. We are all mortals, just as our domains, differences, borders, and possessions will eventually disappear, if not in decades, over the course of centuries. In the end, human beings transcend such conditions and circumstances by simply being, by culturally existing, by everything that remains.

Téenek is a sonorous metaphor for our transcendence, a strength that alludes to a future where there are no borders, but rather, a recognition of the actual particularities and differences between us that propitiate our development while at the same time enriching and uplifting us.

Music thus bears witness to a gradual history of matches and mismatches, of ancient cultures and new symbols, of ways to resist and comprehend the world by imagining sounds and senses, of that vital rhythm that lends meaning to the sense of belonging, and of roots that identify us culturally. Through the plain and simple idea of fitting in, of not dividing but, rather, recognising otherness, *Téenek* reflects on the importance of reaffirming identities through fragmentation.

It is precisely because of this that *Téenek* is composed of a series of apparently dissimilar inventions which find their strength in their differences, enrichment, and musical development: these are interwoven and transformed over time in a discourse that demonstrates how the existence of borders may be diluted in pursuit of the powerful idea that our potential future lies in recognising our differences.

Programme note © Alejandro Escuer

interval 20 minutes

Herbie Hancock performs selections of his own material

About the performers

Smalliz and Raskind



Gustavo Dudamel

Gustavo Dudamel conductor

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, he has introduced classical music to new audiences around the world and has helped to provide access to the arts for countless people in underserved communities.

This season sees him enter his second decade as the Music & Artistic Director of the Los Angeles Philharmonic, where his bold programming and expansive vision led *The New York Times* to hail the LA Phil as ‘the most important orchestra in America – period’. Other highlights of the season

include leading the Berlin Philharmonic in four concerts for the 2020 Olympics celebrations in Tokyo, conducting the New York Philharmonic for a two-week residency at Lincoln Center, touring a concert version of Beethoven’s opera *Fidelio* throughout Europe with the Mahler Chamber Orchestra and the Venezuelan Manos Blancas choir, and an Italian tour with the Accademia Nazionale di Santa Cecilia. He will also conduct Bernstein’s iconic score for Steven Spielberg’s new adaptation of *West Side Story*.

Gustavo Dudamel is an ardent advocate for music education and social development through art, having himself been shaped by his childhood experience with El Sistema, the extraordinary programme and philosophy initiated in 1975 by Maestro José Antonio Abreu.

Inspired by El Sistema, in 2007 he, the LA Phil and its community partners founded YOLA (Youth Orchestra Los Angeles), which now serves more than 1,200 musicians providing young people with free instruments, intensive music instruction, academic support and leadership training. Next year YOLA will have its own permanent, purpose-built facility at Inglewood, designed by architect Frank Gehry.

For more information visit gustavodudamel.com and dudamelfoundation.org



Herbie Hancock

Herbie Hancock piano/keys

Now in the sixth decade of his professional life, Herbie Hancock remains at the forefront of world culture, technology, business and music. In addition to being recognised as a legendary pianist and composer, Herbie Hancock has been an integral part of every popular music movement since the 1960s. A member of the Miles Davis Quintet that pioneered a groundbreaking sound in jazz, he also developed new approaches on his own recordings, followed by his work in the 1970s – with record-breaking albums such as *Head Hunters* – that combined electric jazz with funk and rock in an innovative style that continues to influence contemporary music. 'Rockit' and *Future Shock* marked Hancock's foray into electronic dance sounds; during the same period, he also continued to work in an acoustic setting with the album *VSOP*,

which featured ex-Miles Davis bandmates Wayne Shorter, Ron Carter and Tony Williams.

He received an Academy Award for his *Round Midnight* film score and has won 14 Grammy Awards, including Album of the Year for *River: The Joni Letters* and, in 2011, two Grammy Awards for the globally collaborative CD, *The Imagine Project*. Many of his compositions, including 'Cantaloupe Island', 'Maiden Voyage', 'Watermelon Man' and 'Chameleon', are modern standards.

He is the William Powers & Carolyn Powers Creative Chair for Jazz for the Los Angeles Philharmonic Association and serves as Institute Chairman of the Thelonious Monk Institute of Jazz. He is a founder of the International Committee of Artists for Peace (ICAP) and was named a Commandeur des Arts et des Lettres by French Prime Minister François Fillon. In 2011 he was named a UNESCO Goodwill Ambassador by UNESCO Director-General Irina Bokova and in December 2013 was a recipient of the Kennedy Center Honors. In 2014, he was named the Norton Professor of Poetry at Harvard University, completing his six-week lectures series, 'The Ethics of Jazz', as part of the Charles Eliot Norton Lectures. His memoir, *Herbie Hancock: Possibilities*, was published in 2014, and in February 2016, he gained a Grammy Lifetime Achievement Award. He is a member of the American Academy of Arts and Sciences and is currently working on a new album.



Los Angeles Philharmonic

Over the course of 100 seasons, the Los Angeles Philharmonic has redefined what an orchestra can be. Now in its 101st season, the LA Phil presents an inspiring array of music through a commitment to core repertoire and adventurous explorations. It is recognised as one of the world's outstanding orchestras at home and abroad and leads the way in groundbreaking and diverse programming, demonstrating its artistry and vision on stage and in the community.

Gustavo Dudamel has been Music & Artistic Director since 2009, and under his charismatic leadership the LA Phil performs or presents more than 250 concerts annually at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals and other thematic programmes designed to enhance the audience's experience of orchestral music. Since 1922 its summer home has been the Hollywood Bowl, host to the finest artists in all genres of music.

The orchestra's involvement with Los Angeles extends beyond the concert hall, with wide-ranging performances in the schools, churches and neighbourhood centres of a vastly diverse community. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles), inspired by Venezuela's revolutionary El Sistema. Through YOLA, the LA Phil and its community partners provide free instruments, intensive music instruction, and leadership training to nearly 1,200 students from underserved neighbourhoods.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr, a millionaire and amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity: Georg Schnéevoigt (1927–29); Artur Rodziński (1929–33); Otto Klemperer (1933–9); Alfred Wallenstein (1943–56); Eduard van Beinum (1956–9); Zubin Mehta (1962–78); Carlo Maria Giulini (1978–84); André Previn (1985–9); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).

Los Angeles Philharmonic

Music & Artistic Director

Gustavo Dudamel
Walt and Lilly Disney Chair

Conductor Emeritus

Zubin Mehta

Conductor Laureate

Esa-Pekka Salonen

Principal Guest Conductor

Susanna Mälkki
Ann Ronus Chair

Associate Conductor

Paolo Bortolameo

John and Samantha Williams Creative Chair

John Adams

Violin 1

Martin Chalifour
Principal Concertmaster
Marjorie Connell
Wilson Chair

Nathan Cole
First Associate Concertmaster
Ernest Fleischmann *Chair*

Bing Wang
Associate Concertmaster

Barbara and Jay
Rasulo Chair

Akiko Tarumoto
Assistant Concertmaster
Philharmonic
Affiliates Chair

Michele Boyver

Rochelle Abramson

Camille Avellano
*Margaret and Jerrold
L Eberhardt Chair*

Minyoung Chang
I H Albert Sutnick Chair

Miika Gregg
Jordan Koransky
Mischa Lefkowitz
Edith Markman
Mitchell Newman
Mark Houston Dalzell and
James Dao-Dalzell Chair
for Artistic Service to the
Community

Rebecca Reale
Stacy Wetzel
Justin Woo

Violin 2

Lyndon Johnston
Taylor Principal
Dorothy Rossel Lay *Chair*

Mark Kashper
Associate Principal

Kristine Whitson
Johnny Lee

Dale Breidenthal
Ingrid Chun
Jin-Shan Dai
Tianyun Jia
Chao-Hua Jin
Nickolai Kurganov
Guido Lamell
Varty Manouelian
Yun Tang*
Michelle Tseng
Suli Xue
Gabriela Peña-Kim**

Viola

Teng Li *Principal*
John Connell *Chair*

Dale Hikawa
Silverman
Associate Principal

Ben Ullery
Assistant Principal

Dana Lawson

Richard Elegino
John Hayhurst
Ingrid Hutman
Michael Larco
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L Wetzel

Cello

Robert deMaine
Principal
Bram and Elaine
Goldsmith Chair

Ben Hong
Associate Principal
Sadie and Norman
Lee *Chair*

Dahae Kim
Assistant Principal

Jonathan Karoly

David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
*Linda and Maynard
Brittan Chair*

Tao Ni
Serge Oskotsky
Brent Samuel

Double Bass

Christopher Hanulik
Principal

Oscar M Meza
Assistant Principal

David Allen Moore

Ted Botsford

Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé
Michael Fuller**

Dennis Trembly
Principal Bass Emeritus

Flute

Denis Bouriakov
Principal
Virginia and Henry
Mancini *Chair*

Catherine Ransom
Karoly
Associate Principal
Mr and Mrs H Russell
Smith *Chair*

Elise Shope Henry
Mari L Danihel Chair

Sarah Jackson

Piccolo

Sarah Jackson

Oboe

Vacant *Principal*

Marion Arthur Kuszyk
Associate Principal

Anne Marie Gabriele
Carolyn Hove

Cor anglais

Carolyn Hove

Clarinet

Boris Allakhverdyan
Principal
Michele and Dudley
Rauch *Chair*

Burt Hara
Associate Principal

Andrew Lowy
David Howard

E flat Clarinet

Andrew Lowy

Bass Clarinet

David Howard

Bassoon

Whitney Crockett
Principal

Shawn Mouser
Associate Principal

Michele Grego
Evan Kuhlmann

Contrabassoon

Evan Kuhlmann

Horn

Andrew Bain *Principal*
John Cecil Bessell *Chair*

Jaclyn Rainey
Associate Principal

Gregory Roosa
Alan Scott Klee Chair

Amy Jo Rhine
*Loring Charitable
Trust Chair*

Brian Drake*
*Reese and Doris
Gothie Chair*

Ethan Bearman
Assistant
Bud and Barbara
Hellman *Chair*

Trumpet

Thomas Hooten
Principal
*M David and Diane
Paul Chair*

James Wilt
Associate Principal
*Nancy and Donald
de Brier Chair*

Christopher Still
*Ronald and Valerie
Sugar Chair*

Jeffrey Strong

Trombone

David Rejano
Cantero Principal

James Miller
Associate Principal
*Abbott and Linda
Brown Chair*

Paul Radke

Bass Trombone

John Lofton

Tuba

Norman Pearson

Timpani

Joseph Pereira
Principal
*Cecilia and Dudley
Rauch Chair*

Percussion

Matthew Howard
Principal

James Babor
Perry Dreiman
Wesley Sumpter**

Keyboards

Joanne Pearce Martin
*Katharine Bixby
Hotchkis Chair*

Harp

Lou Anne Neill

Librarians

Kazue Asawa
McGregor
Stephen Biagini

**Personnel
Manager**

Jeffrey Neville

Conducting Fellows

Hilo Carriel
Marta Gardolinska
Enluis Montes Olivar
Anna Rakitina

* on sabbatical

** Resident Fellows

The Los Angeles
Philharmonic string
section utilises revolving
seating on a systematic
basis. Players listed
alphabetically change
seats periodically.

In those sections where
there are two principals
the musicians share
the position equally
and are listed in order
of length of service.

The musicians of the Los
Angeles Philharmonic
are represented by
Professional Musicians
Local 47, AFM.



London
Symphony
Orchestra

30 & 31 May

**Jazz at Lincoln Center
Orchestra & London
Symphony Orchestra
The Jungle**

Capturing the energy of New York City,
Wynton Marsalis's new symphony is
conducted by Sir Simon Rattle
in this European premiere.



barbican



The City of London
Corporation is the founder
and principal funder
of the Barbican Centre