



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

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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–Invenciones 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)

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 will include four premieres as well as a collaboration with the Philharmonic's Creative Chair for Jazz, Herbie Hancock.

Tonight's programme takes us to Argentina with the captivating rhythms of Ginastera in his *Variaciones concertantes*. LA Philharmonic Creative Chair John Adams poses a question in his third piano concerto: *Must the Devil Have All the Good Tunes?* The soloist is 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 marks the first of several concerts she is giving here at the Barbican. The orchestra ends with one of the greatest works of the 20th century: Stravinsky's *Rite of Spring*.

Tomorrow we have a typically wide-ranging programme, with the European premieres of *Guasamacabra* by Dudamel's compatriot Paul Desenne and *Téenek-Invenciones de Territorio* by the Mexican composer Gabriela Ortiz. Gustavo Dudamel will then welcome 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 on Wednesday 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 on Wednesday 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

Monday 18 November

Alberto Ginastera (1916–83)

Variaciones concertantes (1953)

The *Variaciones concertantes* were composed in 1953, during a difficult period for Ginastera, as political conflicts with the Perón government forced him to resign as director of the music conservatory at the National University of La Plata. He supported himself by scoring films, as he had been doing since 1942, and accepting commissions such as the *Variaciones*, which came to him from the Asociación Amigos de la Música in Buenos Aires, where Igor Markevitch conducted the premiere in June 1953.

This was a central work of the 'subjective nationalism' of Ginastera's second stylistic period, in which folkloric and traditional materials are idealised and sublimated in a personal way. One characteristic musical symbol of this is harmony derived from the open strings of the guitar, as heard in the harp under the solo cello statement of the theme at the beginning, and again before the final variation. (These pitches – E, A, D, G, B – also supply variation material and represent the main key areas of the whole set.)

Two interludes (the first for strings, the second for winds) then frame seven character variations featuring different solo instruments with the

orchestra. The first is a sparky scamper for the flute (*Variazione giocosa*), which leads directly into an edgier romp featuring clarinet (*Variazione in modo di Scherzo*). The haunting elegy for the viola (*Variazione drammatica*) is much the longest of the group. Its modal chords seem to spill over into the next variation, a dusky duet for oboe and bassoon (*Variazione canonica*). The brief, brilliant variation for trumpet and trombone (*Variazione ritmica*) is basically a splashy fanfare for the ensuing violin whirlwind (*Variazione in modo di Moto perpetuo*). To close this central group of variations, the horn offers a lyrically poised take on the original theme (*Variazione pastorale*).

Ginastera rounds this off with a reprise of the main theme, again accompanied by the harp but this time with double bass taking up the tune. A final variation, for the full ensemble, ensues (*Variazione in modo di Rondo*). This is a high-voltage *malambo*, the competitive gaucho dance that was another prime symbol for Ginastera. The steady repeated notes represent tapping feet, with virtuosic and jazzy flourishes coming from all instrumental points.

Programme note © John Henken

John Adams (born 1947)

Must the Devil Have All the Good Tunes?

(2019) London premiere

Yuja Wang piano

Must the Devil Have All the Good Tunes? is John Adams's third piano concerto, following *Century Rolls* (1996) and *Eros Piano* (1989). He explains that the title 'came from an article about Dorothy Day in a very old copy of *The New Yorker*. In the same way that I first encountered the name "Hallelujah Junction" and knew that I had to write a piece with that title, when I saw the phrase "Must the Devil Have All the Good Tunes?" I thought to myself that that was a good title just waiting for a piece. The phrase suggested a *Totentanz*, only not in the Lisztian manner, but more of a funk-invested American-style.' Adams points out that the origin of the phrase has been variously attributed to Martin Luther and a number of 18th- and 19th-century theologians.

While the concerto is in one continuous movement, its three seamlessly connected sections follow the traditional fast-slow-fast format, with the piano soloist active throughout. Piano and orchestra begin in the bass register, with a gospel-like riff (marked 'Gritty, Funky').

Even with a steady groove, the metre of 9/8 divides into an even 4/4 plus one extra quaver punctuation, providing an off-kilter lurch.

After a series of questioning chords in dialogue between piano and orchestra, the second section emerges with suspended strings over the delicately ornamented piano solo. (Adams says that in this section he was inspired especially by Yuja Wang's lyrical playing.)

The transition to the third section is barely noticeable, as gentle pulsing gives way to a rocking 12/8 rhythm, marked 'Obsession/Swing'. The virtuosity and playfulness here are familiar from other Adams finales, with a brilliantly energetic piano part ranging across the entire keyboard which, after three mysterious, brief interruptions of a held octave D in the orchestra, propels the concerto to a boisterous close.

Programme note © Sarah Cahill

interval 20 minutes

Igor Stravinsky (1882–1971)

The Rite of Spring (1911–13)

Part 1: Adoration of the Earth

Introduction — Auguries of Spring — Dances of the Young Girls — Game of Capture — Spring Round-dances — Games of the Rival Tribes — Procession of the Sage — Adoration of the Earth — The Sage — Dance of the Earth

Part 2: The Sacrifice

Introduction — Mystic Circles of the Young Girls — Glorification of the Chosen One — Evocation of the Ancestors — Ritual Action of the Ancestors — Sacrificial Dance of the Chosen One

Riot at *The Rite*. The story of the first night of *The Rite of Spring* hardly needs retelling. There was undoubtedly a commotion on 29 May 1913 at the Théâtre des Champs-Élysées in Paris. But the truth of what happened that evening may never be fully known, as the event passed quickly into mythology. The tale has been elaborated on each retelling into a battle between elderly aristocrats and young aesthetes, with catcalling, a punch-up, the arrival of the police and the impossibility of anyone actually focusing on Nijinsky's choreography and Stravinsky's music. The public dress rehearsal the day before, at which both Debussy and Ravel were present, had in fact passed without incident, as did subsequent performances. The premiere, then, was a one-off, engineered largely by the master impresario of the Ballets Russes, Sergey Diaghilev. Smiling, he is alleged to have uttered, 'Exactly what I wanted!'

None of this, however, should deny the ongoing impact of *The Rite*, both as a ballet and as a concert piece. From the instant it was first heard, it cast a shadow over all who came into contact with it. While its sources lay deep in a Russian past, while it built on developments in both 19th-century Russian and more contemporary music and while even the new jazz was also experimenting with the 'primitive' and the rhythmic, it was *The Rite of Spring* that acquired

the reputation as the modernist landmark. Still today, more than 100 years since its premiere, it packs a powerful punch. Choreographers line up to remake it, while the music is as fresh, exciting and disturbing as it must have seemed in 1913.

A solo bassoon, high in its register, ushers in spring, 'the sublime upsurge of nature renewing itself', as one version of the scenario put it. It is a reworked folk melody imitating the sound of peasant pipes. One by one the other instruments join in to create a cacophony of nature. In the original production, designed by Nicholas Roerich, the curtain then rose to reveal a primitive hill. 'Dances of the Young Girls' is a hard-edged evocation of spring, in which one dissonant chord is repeated many times, in duple time, but with disruptive cross-accents. This is the context for the start of the quest for a sacrificial victim, followed by the 'Spring Round-dances', a version of the ancient Slavic *khoro*vod or round-dance, which builds to a savage climax. Horns and timpani dominate the energetic 'Games of the Rival Tribes', leading to the 'Procession of the Sage', with ominous repeating ideas layered one on top of another, like some sort of terrible machine. The first part closes with the wild 'Dance of the Earth', perhaps the most raw and insistent music of the entire work.

Part 2 begins shrouded in mystery, out of which emerges another circle dance, this time for the Young Girls. Ferocious drum strokes announce the glorification of the sacrificial victim, the Chosen One. The Ancestors prepare for the final sacrifice with a ritualistic music that is menacing in its steady tread, punctuated by blaring horns, as if to signal that the hunter is at last bearing down on his prey. The 'Sacrificial Dance' represents the dance to the death of the Chosen One. Its complex rhythmic repetitions, in which metre seems to be in an almost continuous state of flux, drive the music towards an orgiastic climax.

The Rite was premiered on the eve of the First World War – its terrifying conclusion is, with hindsight, uncannily prescient of the barbarity of the collective violence that was soon to be unleashed.

Programme note © Jonathan Cross

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



Kirk Edwards

Yuja Wang

Yuja Wang piano

Critical superlatives and audience ovations have continuously followed Yuja Wang's dazzling career. The Beijing-born pianist, celebrated for her charismatic artistry and captivating stage presence, is set to achieve new heights this season, which features recitals, concert series and extensive tours with some of the world's most venerated ensembles and conductors.

Last summer she performed John Adams's *Must the Devil Have All the Good Tunes?* – a work written for her – with the Los Angeles Philharmonic and Gustavo Dudamel at the Hollywood Bowl. She toured throughout Europe, including a recital with Leonidas Kavakos at the Lucerne Festival in August. Engagements this season include concerts with the Staatskapelle Dresden, NDR Hamburg, Vienna and New York Philharmonic orchestras, the Boston and San Francisco Symphony orchestras and the Cleveland Orchestra.

Last season she was featured as an Artist-in-Residence at three of the world's leading venues: New York's Carnegie Hall with a season-long 'Perspectives' series, the Vienna Konzerthaus with a 'Portrait' series and the Luxembourg Philharmonie. Highlights included concerts with the Vienna Philharmonic Orchestra at Versailles, as well as the Summer Night Concert at the Schönbrunn Palace with Gustavo Dudamel. In spring 2019 she embarked on a tour of Los Angeles, Seoul and Tokyo with the Los Angeles Philharmonic Orchestra to give the first-ever performances of *Must the Devil Have All the Good Tunes?*, as well as reuniting with cellist and frequent collaborator Gautier Capuçon for a major tour of the USA.

Yuja Wang received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with DG and she has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings, including, most recently, a *Gramophone Award for The Berlin Recital*.

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 Bortolameolli

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 Bovyer

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 Rossell 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.

barbican

Yuja Wang: Artist Spotlight

Mon 18 Nov

**LA Phil/Dudamel
with Yuja Wang**

Thu 21 Nov

**Andreas Ottensamer
and Yuja Wang in recital**

Mon 13 Jan

**Gautier Capuçon
and Yuja Wang**

Tue 31 Mar

Yuja Wang in recital

**'An artist with
poetry as well as
fire in her soul'**

Financial Times

