



Friday, March 15, 2019, 8pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *principal conductor & artistic advisor*

Esa-Pekka Salonen, *conductor*
Truls Mørk, *cello*

Jean SIBELIUS (1865–1957) *The Oceanides (Aallottaret)*, Op. 73

Esa-Pekka SALONEN (b. 1958) *Cello Concerto*
Truls Mørk, *cello*
Ella Wahlström, *sound design*

INTERMISSION

Béla BARTÓK (1881–1945) *Concerto for Orchestra*, BB 123
Introduzione: Andante non troppo –
Allegro vivace
Gioco delle coppie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante – Presto

*Tour supported by the Philharmonia Foundation
and the generous donors to the Philharmonia's Future 75 Campaign.*

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Jean Sibelius

The Oceanides (Aallottaret), Op. 73

In June 1913, the Helsinki papers reported that Jean Sibelius, the brightest ornament of Finnish culture, had declined an invitation to journey to America to conduct some of his music, though he did agree to accept membership in the National Music Society and provide the publishing house of Silver Burdett with *Three Songs for American School Children*. A few months later, Sibelius received another request to visit America, this one from the magnanimous patron of the arts Carl Stoeckel, who was using his fortune to operate a music festival of the highest quality on the grounds of his mansion in Norfolk, Connecticut. The promise of princely personal and professional treatment, an attractive commission for a new orchestral work, and a gnawing curiosity about the New World were more than Sibelius cared to reject, and plans were made for him to travel to America late in the spring of 1914. To fulfill the commission, he first considered a choral work, but then decided on an orchestral tone poem based not on the Finnish legends codified in the *Kalevala* that had inspired so many of his earlier pieces, but instead on the Greek myths of the “Oceanides,” the nymphs that inhabited the rivers, streams, and waters of classical antiquity. He began work on *The Oceanides* during a visit to Berlin in January 1914, and completed the first version of the score in the spring at his home in Järvenpää. It was dispatched immediately to Mr. Stoeckel in America, though Sibelius revised the piece before it was premiered.

Sibelius left Helsinki on May 16, 1914 aboard the *Kaiser Wilhelm II* of the North German Lloyd Line for the long ocean voyage and arrived in New York on May 27th, full of tales about “glorious nights on the Atlantic” and “50 porpoises that slowly approached the ship and passed it in a playful row.” Waiting for him at the dock along with Mr. Stoeckel was a large battery of newsmen eager to see and question the famous musician and report on his visit to an American public that had taken an intense interest in his compositions. (“I was quite astounded at being so well known in America.

I should never have believed it,” he said.) He was taken to a fashionable New York hotel, where his host surprised him with the announcement that Yale University wished to present him with an honorary doctorate on June 6th in New Haven. On the next day, he was taken to the Stoeckel’s rural Connecticut mansion, which Sibelius described as a “wonderful estate among wooded hills, intersected by rivers and shimmering streams.... It was as romantic and mysterious as it had been 200 years earlier. There was an atmosphere of poetry over the large, sleeping woods that was unique.” Stoeckel treated his guest lavishly. “I was surrounded with everything that the luxury of the American upper classes had to offer,” Sibelius recalled. “I have never, before or after, lived such a wonderful life.”

Sibelius’ concert, for which he chose the incidental music to *King Kristian II*, *The Swan of Tuonela*, *Finlandia*, and *Valse Triste* to share the program with the new *Oceanides*, was set for June 6th. The best available resources were put at his disposal. “What an orchestra!” he exclaimed. “A hundred splendid musicians selected from the finest performers of the orchestras of Boston and New York: the best orchestra I have ever conducted. Simply glorious!” The premiere, given before an invited audience from the worlds of music, culture, and society, was a brilliant success. “There was such a wonderful festive atmosphere over it all from the moment I came in, when the audience rose and the orchestra joined in with a thundering ‘fanfare,’” Sibelius wrote. “I noticed with emotion that the conductor’s desk was decorated with the Finnish and American colors. The audience consisted of close on 2,000 guests—a high-class audience, representative of the best that America possessed among lovers of music, trained musicians, and critics. A most inspiring setting for the appearance of an artist.”

During the two weeks between the June 6th concert and the convocation at Yale, Stoeckel, Sibelius continued, “arranged trips for me to adjacent towns.... On one of these journeys, Boston was visited, where a large dinner was arranged at which I made the acquaintance

of practically all the leading composers in America: Chadwick, Hadley, Loeffler, etc. From there, we returned to Norfolk, where my host gave a banquet for 250 people. Among the guests was ex-President Taft, who was then Professor of Law at Yale University.” Sibelius’ last trip was to Niagara, where “the wild and beautiful spectacle of the scenery gave me indescribable pleasure.” Then they drove to New Haven for the “imposing ancient ceremonial. During the whole act my music was played.... When it was all over, *Spring Song* [Op. 16] was played. The first to congratulate me after the ceremony was Taft.” Sibelius spent the last few days of his visit in New York City, where the summer heat and humidity tortured his Finnish constitution, before he left, with promises to return to America a year hence. In advance of his landing in Copenhagen on July 2nd, news reached the ship of the murder in Sarajevo. A month later, the Guns of August shattered a half-century of European peace with the first blasts of The Great War. Sibelius never returned to America.

The first title Sibelius chose for what became *The Oceanides* was “Rondo of the Waves.” However, he decided that that phrase cast the piece in too Impressionistic a light and changed it to clarify the work’s classical reference. (“The Finnish title of the work, *Aalottaret* [‘Daughters of the Waves’], is merely a translation” and does not refer “to characters in the *Kalevala*,” he explained.) The piece is in a vague rondo form, but it is most easily heard as a progression from a soft, undulant beginning to a roaring depiction of a stormy northern sea and a return to calm at the end. Like all of Sibelius’ great tone poems, and, indeed, each of his symphonies, *The Oceanides* has a distinctive personality not matched by any other of his works, nor by the music of any other composer.

Esa-Pekka Salonen Cello Concerto

Salonen’s Cello Concerto was co-commissioned in 2016 by the Chicago Symphony Orchestra, New York Philharmonic, Barbican Centre (London), and Elbphilharmonie (Hamburg) for

Yo-Yo Ma, who premiered the work in Chicago on March 9, 2017 under the baton of the composer, who wrote the following about it:

“Some of the ideas for my Cello Concerto can be traced back at least three decades, but the actual material for the piece was mostly developed in the summer of 2015 when I decided to spend a few months researching for new kinds of textures without a concrete plan how to use them. I decided to use some phrases from my 2010 solo cello work ... *knock, breathe, shine* ... in the second and third movements, as I always felt that the music of the solo piece was almost orchestral in its scope and character, and would function well within an orchestral environment.

“The first movement opens with what in my sketchbook had the title ‘chaos to line.’ Chaos here must be understood metaphorically, as a stylized version of the idea. I like the concept of a simple thought emerging out of a complex landscape. Almost like consciousness developing from clouds of dust. This leads to the second semi-cosmological metaphor: a comet. I imagined the solo cello line as a trajectory of a moving object in space being followed and emulated by other lines/instruments/moving objects, a bit like a comet’s tail. In musical terms, it could be described as a canon [i.e., exact imitation of a single melody by multiple voices] but not quite, as the imitation is not always literal or precise. The *gestus* remains however almost identical every time. Sometimes the imitating cloud flies above the cello, sometimes in the same register. It thins out to two lines and finally to one. There are faster, more playful episodes alternating with the cloud, and finally the movement gains enough speed for the balance to tilt towards fast music. At the end a variation of the cloud returns.

“The second movement is very simple in form but more complex in texture. It starts with a wedge-form cloud [>] and ends with another [<], if one can imagine such a thing. The slow cello arches are looped to create harmony from single lines. Sometimes the loops are dispersed in space. The middle section is a playful duet between the solo cello and the alto flute.

“The third movement starts with a slow, brooding cello solo under the residue of the second wedge-cloud. The expression quickly becomes more extroverted through a series of *accelerandi*. A rhythmic mantra starts to develop in the congas and bongos. It will appear often later in the movement, mostly in the timpani. This music is often dance-like, sometimes gesticulating wildly, perhaps from the sheer joy of no longer having anything to do with clouds and processes. An acrobatic solo episode leads to a fast tutti section where I imagined the orchestra as some kind of gigantic lung, expanding and contracting first slowly but accelerating to a point of mild hyperventilation, which leads back to the dance-like material. Quixotic solo cello episodes lead to a joyful coda based on the ‘lung’ music, but now with a solo cello line. Finally the kinetic energy gently burns itself out, the rapid movement slows down, and the cello line climbs up to a stratospherically high B-flat, two centimeters to the left of the highest note on the piano.”

Béla Bartók

Concerto for Orchestra, BB 123

Béla Bartók came to America in October 1940, sick of body and afflicted of spirit. He had been frail all of his life, and the leukemia that was to cause his death five years later had already begun to erode his health. Adding to the trial of his medical condition was the war raging in Europe, a painful source of torment to one of Bartók’s ardent Hungarian patriotism. Upon leaving his homeland, he not only relinquished the native country so dear to him, but also forfeited the secure financial and professional positions he had earned in Budapest. Compromise in the face of Hitler’s brutal inhumanity, however, was never a possibility for a man of Bartók’s adamant convictions. “He who stays on when he could leave may be said to acquiesce tacitly in everything that is happening here,” he wrote on the eve of his departure. “This journey [to America] is like plunging into the unknown from what is known, but unbearable.” Filled with apprehension, he made the difficult overland trip to Lisbon, then sailed on to New York.

Sad to say, Bartók’s misgivings were justified. His financial support from Hungary was, of course, cut off, and money worries aggravated his delicate physical condition. He held a modest post as a folk music researcher at Columbia University for a number of months, but that ended when funding from a grant ran out. Bartók’s health declined enough to make public appearances impossible after 1943. His chief disappointment, however, was the almost total neglect of his compositions by the musical community. At the end of 1942 he lamented, “The quasi boycott of my works by the leading orchestras continues; no performances either of old works or new ones. It is a shame—not for me, of course.” It is to the credit of ASCAP (American Society of Composers, Authors, and Publishers) that the organization provided money for the hospital care that enabled Bartók to continue composing to the very end of his life.

It was at that nadir in his fortunes that the commission for the Concerto for Orchestra was presented to Bartók. Phillip Ramey related the circumstances: “By early 1943, things had gotten so bad that two old friends of Bartók, [violinist] Joseph Szigeti and [conductor] Fritz Reiner, suggested to Sergei Koussevitzky [music director of the Boston Symphony] that he commission an orchestral work in memory of his wife, Natalie. Koussevitzky agreed and, one spring day, while Bartók was in a New York hospital undergoing tests, he appeared unexpectedly and startled the composer by offering him a commission for \$1,000 on behalf of the Koussevitzky Foundation. Bartók, as fastidious as ever, would initially only accept half of that amount because he feared that his precarious health might prevent him from fulfilling Koussevitzky’s request.” The commission and an ASCAP-sponsored stay at a sanatorium in Saranac Lake in upstate New York fortified Bartók’s strength enough so that he could work on this new orchestral piece “practically night and day,” as he wrote to Szigeti. Upon its premiere, the Concerto for Orchestra was an instant success. It was accepted immediately into the standard repertory and led to a surge of interest in Bartók’s other music. He died less than a year after

this work, the last he completed for orchestra, was first heard, not realizing that he would soon be acclaimed as one of the greatest composers of the 20th century.

“The title of this symphony-like work is explained by its tendency to treat single instruments or instrument groups in a ‘concertant’ or soloistic manner,” wrote the composer to clarify the appellation of the score. Concerning the overall structure of the concerto’s five movements, he noted, “The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.” The first and last movements, Bartók continued, “are in more or less regular

sonata form,” while “the second consists of a chain of independent short sections by wind instruments introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). A kind of ‘trio’—a short chorale for brass instruments and snare drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation.... The form of the fourth movement—an “interrupted intermezzo”—could be rendered by the symbols ‘A B A—interruption—B A.’” The interruption to which Bartók referred is a parody of the German march theme from the first movement of Shostakovich’s *Symphony No. 7, Leningrad*, which was in turn a mocking phrase based on a song from Lehár’s *The Merry Widow*.

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ABOUT THE ARTISTS

Founded in 1945, the **Philharmonia Orchestra** is a world-class symphony orchestra for the 21st century. The orchestra’s home is Southbank Centre’s Royal Festival Hall, in the heart of London, where the Philharmonia has been resident since 1995 and presents a season of around 50 performances each year. Under Principal Conductor & Artistic Advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content. Recent series include *Stravinsky: Myths & Rituals* (2016), which won a South Bank Sky Arts Award. In 2019 Salonen presents his newest series with the orchestra, *Weimar Berlin: Bittersweet Metropolis*.

The Philharmonia is a resident orchestra at Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, The Anvil in Basingstoke, the Three Choirs Festival in the West of England, and Garsington Opera. At the heart of these residencies is an education program that empowers people in every community to engage with, and participate in, orchestral music.

Internationally, the Philharmonia is active across Europe, Asia, and the United States. In

2018–19, the orchestra performs extensively in Europe and undertakes three major international tours, to China and South Korea (October 2018); to Cartagena in Colombia, in a joint digital installation-live concert tour (January 2019); and to the USA (March 2019).

The Philharmonia’s international reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology, most recently blazing a trail for classical music in virtual reality. VR experiences featuring music by Sibelius, Mahler, and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia records and releases music across multiple channels and media. An app for iPad, *The Orchestra*, has sold tens of thousands of copies; Hollywood composers choose to record their scores for films, video games, and television series with the orchestra; the Philharmonia is Classic FM’s “Orchestra on Tour” and broadcasts extensively on BBC Radio 3; and with Signum Records, the Philharmonia releases live recordings of signature concerts.

Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artis-





Photo: Felix Broede

tic Advisor of the orchestra since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors. Christoph von Dohnányi is Honorary Conductor for Life and Vladimir Ashkenazy is Conductor Laureate. Composer Unsuk Chin is Artistic Director of the *Music of Today* series.

The Philharmonia's Principal International Partner is Wuliangye.

For more information, please visit the orchestra's website at philharmonia.co.uk. A list of the orchestra's staff will be found on p. 26b.



Katja Tahja

Esa-Pekka Salonen's restless innovation drives him constantly to reposition classical music in the 21st century. He is known as both a composer and conductor and is currently Principal Conductor &

Artistic Advisor for the Philharmonia Orchestra and Conductor Laureate for both the Swedish Radio Symphony Orchestra and the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. In 2020 he will become Music Director of the San Francisco Symphony. He is the Artist in Association at the Finnish National Opera and Ballet, where he will conduct his first full *Ring* cycle in future seasons. This season, Salonen joined the Colburn School faculty, where he will develop and direct the pre-professional Negaunee Conducting Program. He also co-founded the annual Baltic Sea Festival, serving as Artistic Director from 2003 to 2018.

This season, 13 of Salonen's works are programmed around the world, from playful early pieces to his melodically and rhythmically complex new works. Among them are *Homunculus*, for string quartet; *Helix*, at the Minnesota Orchestra and Oslo Philharmonic; and *LA Variations* at the Los Angeles Philharmonic. He also conducts his own *Pollux* at the Helsinki Festival and Maggio Fiorentino, and his Cello Concerto on tour with the Philharmonia and at the Baltic Sea Festival, with Truls Mørk as

soloist. Last year the New York Philharmonic and the Barbican Centre shaped their programming around Salonen's music as part of his composer residency in New York and a season-long Salonen focus in London.

The current season sees Salonen conducting the Philharmonia Orchestra on tour across Europe, the United States, and Asia. Salonen will also direct a new Ivo Van Hove production of Weill's *Rise and Fall of the City of Mahagonny* at the Aix-en-Provence Festival in summer 2019. Recent years have seen Salonen experiment with groundbreaking ways to present music, with the first major virtual reality production from a UK symphony orchestra; the award-winning *RE-RITE* and *Universe of Sound* installations; and the much-hailed iPad app, *The Orchestra*.

As Music Director of the Los Angeles Philharmonic for 17 years, Salonen is widely credited with revitalizing the organization. He was instrumental in helping the orchestra open Walt Disney Concert Hall; presided over countless premieres of contemporary work; began the Esa-Pekka Salonen Commissions Fund; and made the orchestra one of the best-attended and funded in the country. In spring 2019 he brings a series that he created at the Philharmonia to the LA Phil, presenting programs of Stravinsky's "Myths," "Rituals," and "Faith."

Salonen has an extensive and varied recording career. An album of Henri Dutilleux's *Correspondances*, recorded with the Orchestre Philharmonique de Radio France in the presence of the composer, was released in 2013 by Deutsche Grammophon on the composer's 97th birthday. Also that year, Sony completed a project that began with Salonen and the LA Phil nearly 30 years before: a two-disc set of the orchestral works of Witold Lutosławski, released in what would have been the composer's 100th year. An album of five of his orchestral works is available on Sony. Salonen's most recent recordings include a disc of Stravinsky's *Persephone*, released by Pentatone Music, and a 61-disc box set of all Salonen's recordings for Sony. This year sees the much-anticipated release of Salonen's Cello Concerto for Yo-Yo Ma.

**Truls Mørk, cello**

Truls Mørk's compelling performances, combining fierce intensity, integrity, and grace, have established him as one of the pre-eminent cellists of our time.

He is a celebrated artist who performs with the most distinguished orchestras, including the New York Philharmonic, the Philadelphia and Cleveland orchestras, the Boston Symphony Orchestra, and the Los Angeles Philharmonic. In Europe he has appeared with Orchestre de Paris, the Berliner Philharmoniker, the Royal Concertgebouw Orchestra, the Münchner Philharmoniker, Philharmonia, and the Gewandhausorchester Leipzig. Conductor collaborations include Mariss Jansons, David Zinman, Manfred Honeck, Esa-Pekka Salonen, Gustavo Dudamel, Sir Simon Rattle, Kent Nagano, Yannick Nézet-Séguin, and Christoph Eschenbach, among others.

Following his appearance at the 2018 Baltic Sea Festival, performing Esa-Pekka Salonen's Cello Concerto (conducted by the composer), Mørk performs the work again with Salonen and the Philharmonia in London, and on this current tour of the United States, with stops at Lincoln Center in New York City and the Hill Auditorium in Ann Arbor (MI). He continues to give regular recitals at major venues and

festivals throughout the world. Mørk has recently developed a collaboration with Behzod Abduraimov, which will see them perform on tour in the US and Europe.

A champion of contemporary music, Mørk has given in excess of 30 premieres. These include Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra/John Storgårds, Pavel Haas' Cello Concerto with the Vienna Philharmonic/Jonathan Nott, Krzysztof Penderecki's Concerto for Three Cellos with the NHK Symphony Orchestra/Charles Dutoit, and Haflíði Hallgrímsson's Cello Concerto, co-commissioned by the Oslo Philharmonic, Iceland Symphony, and Scottish Chamber Orchestra.

With an impressive recording output, Mørk has recorded a number of the great cello concertos for labels such as Virgin Classics, EMI, Deutsche Grammophon, Ondine, Arte Nova, and Chandos, many of which have won international honors including the Gramophone, Grammy, Midem, and ECHO Klassik awards.

Truls Mørk is managed by Harrison/Parrott Ltd.

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Philharmonia Orchestra

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Minhee Lee
Eleanor Wilkinson
Victoria Irish
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Karin Tilch
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Erzsebet Racz
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Tamás Sándor
Emily Davis
Fiona Cornall
Samantha Reagan
Gideon Robinson
Nuno Carapina
Sophie Cameron
Julian Milone
Jan Regulski
Susan Hedger
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Timothy Walden
Karen Stephenson
Richard Birchall
Eric Villeminey
Anne Baker
Ella Rundle
Alexander Rolton
Yaroslava Trofymchuk
Miwa Rosso
Tessa Seymour

Bass

Tim Gibbs ††
Christian Geldsetzer
Michael Fuller
Gareth Sheppard
Simon Oliver
Josie Ellis
Philip Nelson
Mark O'Leary

Flute

Samuel Coles †
June Scott
Kristin Hammerseth

Alto Flute

June Scott

Piccolo

Keith Bragg †
Kristin Hammerseth

Oboe

Tom Blomfield †
Timothy Rundle ††
Katherine Bryer

Cor Anglais

Jill Crowther †

Clarinet

Mark van de Wiel †
Jennifer McLaren
Jordan Black

E-Flat Clarinet

Jennifer McLaren

Bass Clarinet

Laurent Ben Slimane †

Contra Bass Clarinet

Laurent Ben Slimane †

Bassoon

Robin O'Neill †
Shelly Organ
Fraser Gordon

Contra Bassoon

Luke Whitehead
Fraser Gordon

Horn

Nigel Black *
Diego Incertis Sanchez
Kira Doherty
Alex Wide
Carsten Williams
Jonathan Maloney

Trumpet

Jason Evans *
Mark Calder *
Alistair Mackie *

Off-Stage Trumpets

Robert Farley †

Trombone

Byron Fulcher *
Philip White

Bass Trombone

James Buckle

Tuba

Peter Smith

Wagner Tuba

Diego Incertis Sanchez
Richard Berry
Jonathan Maloney
Carsten Williams

Timpani

Antoine Siguré
Elsa Bradley

Percussion

Emmanuel Curt
Paul Stoneman
Peter Fry
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Harp

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Stephanie Beck

Piano

Alison Procter

Celeste

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Saturday, March 16, 2019, 8pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *principal conductor & artistic advisor*

Esa-Pekka Salonen, *conductor*

Arnold SCHOENBERG (1874–1951) *Verklärte Nacht (Transfigured Night)*, Op. 4

INTERMISSION

Anton BRUCKNER (1824–1896) *Symphony No. 7 in E Major*
Allegro moderato
Adagio: Sehr feierlich und sehr langsam
Scherzo: Sehr schnell
Finale: Bewegt, doch nicht schnell

*Tour supported by the Philharmonia Foundation
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Arnold Schoenberg*Verklärte Nacht (Transfigured Night), Op. 4*

At the age of 16, in 1890, Arnold Schoenberg decided to become a professional musician, having already dabbled in composition, taught himself to play the violin and cello, and participated in some chamber music concerts with friends. His father's death just at that time threw him into rather serious financial distress, however, and he had to scratch out a livelihood after leaving school in 1891 by working in a bank and conducting local choruses and theater orchestras for a few schillings per performance. In 1893 he met Alexander Zemlinsky, who had already established a Viennese reputation as a composer, conductor, and teacher though he was only two years Schoenberg's senior. Schoenberg showed his new friend some of his manuscripts and Zemlinsky was so impressed with his talent that he offered to take him on as a counterpoint student (this instruction turned out to be Schoenberg's only formal study), and secured him a position in the cello section of the Polyhymnia Orchestra to help earn a little money. Zemlinsky assumed the role of guardian to Schoenberg, introducing the young musician to his circle of professional colleagues and constantly offering advice and encouragement. In 1901 Schoenberg married Zemlinsky's sister, Mathilde.

During the summer of 1899, Schoenberg and Zemlinsky were on holiday in the mountain village of Payerbach, south of Vienna, and it was there that Schoenberg began a work for string sextet based on a poem by Richard Dehmel: "Verklärte Nacht" ("Transfigured Night"), which had appeared three years earlier in a collection called *Weib und die Welt (Woman and the World)*. Dehmel was one of the most distinguished German poets of the day, whose verses bridged the sensuous Impressionism of the preceding generation and the intense spirituality of encroaching Expressionism. "Verklärte Nacht" matches well the Viennese *fin-de-siècle* temperament, when Sigmund Freud was intellectualizing sex with his systematic explorations into the subconscious and Gustav Klimt was painting full-length portraits of his female subjects as he imagined they would look totally

nude before applying layers of elaborate, gold-sparkled costumes to finish the canvas. The following excerpt from Dehmel's poem appears in Schoenberg's printed score:

"Two people walk through the bare, cold woods; the moon runs along, they gaze at it. The moon runs over tall oaks, no cloudlet dulls the heavenly light into which the black peaks reach. A woman's voice speaks:

"I bear a child, but not by you. I walk in sin alongside you. I sinned against myself mightily. I believed no longer in good fortune but still had mighty longing for a full life, mother's joy and duty; then I grew shameless, then horror-stricken, I let my sex be taken by a stranger and even blessed myself for it. Now life has taken its revenge: Now I have met you, you."

"She walks with clumsy gait. She gazes upward; the moon runs along. Her somber glance drowns in the light. A man's voice speaks:

"The child that you conceived be to your soul no burden. Oh look, how clear the universe glitters! There is a glory around All, you drift with me on a cold sea, but a peculiar warmth sparkles from you in me, from me in you. It will transfigure the strange child you will bear for me, from me; you brought the glory into me, you made myself into a child."

"He holds her around her strong hips. Their breath kisses in the air. Two people walk through the high, light night."

Schoenberg glossed this richly emotional poem with music influenced by Wagner's lush *Tristan* chromaticism, Brahms' intellectual rigor, and the intense expression of Romanticism to create a vast one-movement piece for pairs of violins, violas, and cellos that is virtually a programmatic tone poem, one of the few such specimens in the chamber music literature. When the work was completed in December, Zemlinsky urged the Tonkünstler Society of Vienna to produce the first performance, "but," he recorded in his memoirs, "I had no luck. The piece was given 'a trial' and the result was absolutely negative. One member of the jury gave his judgment in these words: 'Why, that sounds as if someone had smudged up the score of *Tristan* while the ink was still wet!'" The official reason the committee gave for rejecting the

score was a single harmony in the closing measures that it could not find in any textbook. However, the Berlin publisher Dreililien thought highly enough of *Verklärte Nacht* to print it immediately in 1899, thus making it the earliest of Schoenberg's published works. The work was finally presented on March 15, 1902 when the augmented Arnold Rosé Quartet premiered it under the auspices of the Tonkünstler Society (!). Schoenberg had already acquired a reputation as an unrepentant modernist, and the audience insisted on being put off by the music's ripe harmony and the lubricity of its subject. The Hungarian violinist Francis Aranyi reported that the premiere was greeted "with much blowing of whistles, heaving of rotten eggs, etc.," but that Rosé valiantly took his bows at the end "just as all hell broke loose." Over a number of years, however, *Verklärte Nacht* came to be viewed not as an avant-garde aberration but as one of the foremost creations of the Post-Romantic era. When Dehmelt first heard the work, in 1912 in Hamburg, he wrote Schoenberg a letter full of congratulations that ended with the lines:

O glorious sound! my words now ring,
in tones to God re-echoing;
To you this highest joy I owe;
On earth no higher may we know.

Near the end of his life, when Schoenberg was venerated (and vilified) as the patriarch of serialism and modernity, he looked back in the famous essay "On revient toujours" ("One Always Returns") with an almost touching nostalgia to the music of his youth. "It was not given to me to continue writing in the style of *Verklärte Nacht*," he explained. "Fate led me along a harder path. But the wish to return to the earlier style remained constantly with me." Then, after admitting the undeniable influences of Wagner and Brahms on the piece, he continued, "Nevertheless, I do believe that a little bit of Schoenberg may also be found in it, particularly in the breadth of the melodies, in contrapuntal and motivic developments, and in the quasi-contrapuntal movement of harmonies and harmonic basses against the melody. Finally, there

are even passages of indeterminate harmony, which doubtless may be seen as portents for the future." He does not mention the mastery of mood and programmatic association he brought to this music, composed when he was only 25 years old.

Wrote Charles O'Connell of *Verklärte Nacht*, "Schoenberg's musical version of the touching poem is singularly eloquent. The variety of expression, the really tremendous climaxes, the warmth and vigor and tenderness, the wonder of the transfiguration of love and forgiveness combine to provide an unforgettable musical experience. With rigid economy of means, he interprets musically the pain of guilt, the agony of confession, and the terror of punishment; the ageless mystery of gestation, the magnificence of self-denial, and the serene loveliness of understanding and compassion."

Anton Bruckner

Symphony No. 7 in E Major

Anton Bruckner was an unlikely figure to be at the center of 19th-century music's fiercest feud. He was a country bumpkin—with his shabby peasant clothes, his rural dialect, his painful shyness with women, his naive view of life—in one of the world's most sophisticated cities, Vienna. Bruckner had the glory—and the curse—to have included himself among the ardent disciples of Richard Wagner, and his fate was indissolubly bound up with that of his idol from the time he dedicated his Third Symphony to him in 1877. While "Bayreuth Fever" was infecting most of Western civilization during the last quarter of the 19th century, there was a strong anti-Wagner clique in Vienna headed by the critic Eduard Hanslick, a virulent spokesman against emotional and programmatic display in music who championed the cause of Brahms and never missed a chance to fire a blazing barb at the Wagner camp. Bruckner, teaching and composing in Vienna within easy range of Hanslick's vitriolic pen, was one of his favorite targets. He called Bruckner's music "unnatural," "sickly," "inflated," and "decayed," and intrigued to stop the performance of his works whenever possible. Bruckner felt that much of the rejection his symphonies suffered

could be attributed to Hanslick's slashing reviews. When honor and renown finally came to the composer late in his life, the Austrian Emperor, Franz Joseph, asked the old man what he would like more than anything else. Bruckner requested that the Emperor make Hanslick stop saying nasty things about his music. It is little wonder that Bruckner sent an unusual request to the Vienna Philharmonic Society after they had scheduled his Seventh Symphony for its Viennese premiere in the wake of the work's success in Germany. He thanked the Society for its kind consideration, but asked them to withdraw the performance "...[because] of the influential critics who would be likely to damage my dawning success in Germany." It was the adoration of Wagner and his music that both fueled his creativity and caused him to suffer at the hands of the most powerful critic of his day.

Bruckner's Seventh Symphony is intimately linked with his devotion to Wagner. Like all of his instrumental works, it aims at adapting Wagner's theories and harmonic and instrumental techniques to absolute music, and securing a place for them in the symphony. In addition to this pervasive, general influence, the Seventh Symphony bears an even more direct connection with the Master of Bayreuth. About a year after Bruckner had begun work on the score in September 1881, reports of Wagner's deteriorating health began to filter back to Vienna from Venice, where Wagner had gone to escape the harsh German climate. Bruckner later wrote to his friend and devoted pupil Felix Mottl concerning the fall of 1882, "At one time, I came home and was very sad. I thought to myself, it is impossible that the Master can live long. It was then that the music for the Adagio of my Symphony came into my head." To make the tribute unmistakable, Bruckner made the dominant orchestral sonority in the movement a quartet of "Wagner tubas" (brass instruments of rich, burnished tone color that are a cross between the horn and the euphonium), which were designed especially by Wagner for use in his operas. Most of the slow movement was already sketched when the news of Wagner's death on February 13, 1883 reached Bruckner, and he added the concluding section specifi-

cally as a memorial to his idol. Later, he referred to this magnificent Adagio as "Funeral Music—a Dirge to Wagner's Memory." It was fitting that this music should also have been played a dozen years later at Bruckner's own funeral in Vienna and his burial in St. Florian.

After the death of Wagner, Bruckner went ahead with the Seventh Symphony, and completed the score in September 1883. He dedicated the work to "Mad" King Ludwig of Bavaria, Wagner's most important patron. Arthur Nikisch, then only 29 and already moving into a dominant position as one of the era's great conductors, planned the premiere for Leipzig in June 1884, but the performance had to be put off twice. Not only did Nikisch have to overcome the resistance of the anti-Wagner/Bruckner faction, but he also had to deal with the conservative Gewandhaus administration, which refused to have anything to do with the affair, and insisted that it be moved to the Municipal Theater. They missed staging a hit, the first unspoiled acclaim Bruckner had ever known. A good deal of the symphony's success must be credited to Nikisch, not just because he gave a splendid reading of the new work, but also because he invited the local critics to his home a few days before the premiere so he could familiarize them with the music at the piano. Bruckner was moved and overjoyed by his reception in Leipzig, as one unnamed critic reported: "One could see from the trembling of his lips, and the sparkling moisture in his eyes, how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of the most disheartening circumstances. Having heard this work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'"

The Seventh Symphony made a triumphant procession through the major German cities. The Munich premiere in early 1885 was so rapturously received that its conductor, Hermann Levi, called the composition "the most significant symphonic work since [the death of Bee-

thoven in] 1827.” Though the symphony received the expected critical battering when it reached Vienna, the public was finally willing to grant the patient Bruckner his due, and he was recalled to the stage three or four times after each movement by the applause. Among the audience at the Viennese premiere was Johann Strauss the Younger, King of the Waltz, who desperately wanted to write a successful grand opera and be recognized as a “serious composer.” Strauss sent a telegram to Bruckner with a terse, but meaningful message: “Am much moved—it was the greatest impression of my life.”

The opening movement is on the grand, architectural scale that characterizes the greatest works of Bruckner. Its three themes occupy broad paragraphs that give the music a transcendent spaciousness unmatched by the creations of any other composer. The first theme is presented immediately by the cellos and solo horn above a tremulous accompaniment in the violins. Bruckner liked to tell the story that this melody came to him in a dream, which he considered a good omen. Kapellmeister Dorm, an old friend from Linz, he would say, appeared to him while he slept, whistled this tune, and prophesied, “With this theme, you will make your fortune.” Bruckner immediately hopped out of bed, lit a candle, and wrote down the precious melody. The nocturnal inspiration proved effective because Dorm’s words came true as this work carried Bruckner’s name across the musical world. The long opening theme is succeeded by a second, more lyrical motive with a turn figure (a favorite melodic device of Wagner) played by oboe and clarinet over a repeated-note background in the horns and trumpets. After one of Bruckner’s characteristic, ringing brass climaxes, the movement’s third theme appears, a quiet but somewhat heavy peasant dance presented in near-unison by woodwinds and strings. The development section begins with an inversion of the opening theme played by clarinet, after which the various melodies of the exposition are again asayed. The recapitulation commences quietly and without preparation, and includes the earlier themes in heightened settings. The coda is based on the first motive and rises to a won-

drous, stentorian close that seems to rattle the very gates of Heaven.

The Adagio, Bruckner’s moving memorial tribute to Wagner, consists of two large stanzas of music that alternate to form a five-part musical structure: A–B–A–B–A. The “A” section is dominated by a solemn chorale for the quartet of Wagner tubas that passes into the full orchestra after the opening phrases. The contrasting music is brighter in mood, with a hint of the lilting Austrian country dance, the *Ländler*. The tension is controlled through the movement with consummate mastery by pacing each return of the chorale theme so that it is richer in texture and more magnificent in sonority than the preceding presentation.

The third movement is one of Bruckner’s great, whirling scherzos. A powerful, ostinato-like rhythm in the strings supports the open-interval theme presented by the trumpet and the legato answering phrase sounded by the clarinet. These three motives are combined and developed with an irresistible urgency as the Scherzo unfolds. The trio, slower in tempo and sweeter in mood, derives from a lyrical melody entrusted to the string choir.

The finale is based on two thematic elements: a heavily dotted motive played in the first measure by violins and a hymnal theme for strings over a wide-ranging pizzicato bass line. The movement follows a broad sonata outline, with some glorious orchestral climaxes based on the dotted-rhythm melody. To round out the work’s structure, the opening theme of the first movement is superimposed on the closing pages of the finale to create one of music’s most overwhelming bursts of orchestral sound.

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For the history of the **Philharmonia Orchestra**, and background on **Esa-Pekka Salonen**, please see pp. 18b–19b.

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Sunday, March 17, 2019, 3pm
Zellerbach Hall

Philharmonia Orchestra

Esa-Pekka Salonen, *principal conductor & artistic advisor*

Esa-Pekka Salonen, *conductor*

Ana María Martínez, *soprano*

UC Berkeley Chamber Chorus; Dr. Wei Cheng, *music director*

Volti; Robert Geary, *artistic director*

Jimmy LÓPEZ (b. 1978) *Dreamers*, Oratorio for Soprano,
Mixed Chorus, and Orchestra
(World Premiere)

Libretto by Nilo Cruz

Ana María Martínez, *soprano*

UC Berkeley Chamber Chorus

Volti

INTERMISSION

Igor STRAVINSKY (1882–1971) *The Firebird (Zhar'-ptitsa; Loiseau de feu)*

Introduction

Kastchei's Enchanted Garden

The Firebird Enters, Pursued by Ivan Tsarevich

The Firebird's Dance

Ivan Tsarevich Captures the Firebird

The Firebird Begs to be Released

Entrance of the Thirteen Enchanted Princesses

The Princesses Play with the Golden Apples (Scherzo)

Ivan Tsarevich Appears

The Princesses' Khorovod (Round Dance)

Daybreak

Ivan Tsarevich Enters Kastchei's Palace

Entrance of Kastchei the Immortal

Dialogue between Kastchei and Ivan Tsarevich

The Princesses Plead for Mercy

The Firebird Enters

Dance of Kastchei's Retinue

under the Firebird's Magic Spell

Infernal Dance of Kastchei and His Subjects

The Firebird's Lullaby

Kastchei Awakens

Kastchei's Death

Kastchei's Spell Is Broken

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Jimmy López

***Dreamers: Oratorio for Soprano,
Mixed Chorus, and Orchestra***

Urgent, relevant, necessary; those are some of the words that were constantly in my mind as I was writing *Dreamers*. When Nilo Cruz and I first approached the subject, the sociopolitical climate in the US and the world at large was much different and the prospect was brighter, but later on, as things took an unexpected turn, we were faced with the decision to either withdraw from tackling this issue or confronting it from a newly gained perspective. Obviously, we chose the latter, and this choice led us to an incredibly intense emotional journey.

Inspired by the Hewlett Foundation guidelines, Nilo and I, together with Cal Performances, sought to create a work that could be both relevant to our times and to the city of Berkeley, where I reside. As part of my research, I found out that on November 8th, 1971, Berkeley passed the first resolution in the nation protecting sailors resisting the Vietnam War, therefore allowing local authorities to refuse to cooperate with federal authorities in instances where the law went against their conscience. Berkeley was therefore the original Sanctuary City. This concept has since been expanded to include legal protections to refugees and immigrants.

Thanks to the University of California at Berkeley, from which I obtained my PhD in 2012, we were able to interview many so-called “dreamers,” immigrants who were brought to the US as children and whose legal status has remained in limbo due to the fact that their parents arrived in the country illegally. Through their testimonies we were able to hear about the travails of crossing the border, the difficulties of

assimilating into a completely different culture, and the uncertainty that the future now holds for them and their families. Their experiences are vastly different and I couldn’t help but think that the umbrella term “dreamers” by which we now refer to them is as artificial as the word “illegal.” First, they prefer to be called undocumented, and second, these labels are an attempt to set them apart from us as “the others” when in reality they are not different from you or me. After gathering these testimonies, Nilo set to work on creating a unifying narrative that could encompass these vastly contrasting experiences. Through Nilo’s deeply imaginative and poetic language we are able to expand our understanding of the issue as he presents it to us first from a grand, timeless, and universal perspective. He then gradually narrows his focus to specific stories, bringing us down to earth, figuratively speaking, and finally taking us away and letting us rise above, so we can once again see the whole picture.

These past few months have been among the most rewarding and most intense creatively speaking, not only because of the limited time I had to write this piece, but also because I had to deal with the enormous responsibility of tackling an issue that was making (and continues to make) headlines all the time. The oratorio is divided into six separate movements, each different from the others in terms of texture and orchestration, shifting the spotlight from soprano to chorus to orchestra as three equal narrators in the story. Just as Nilo shifts between first, second, and third person seamlessly, I have used an array of text-setting techniques that vary from word painting, to motif quoting, to associating words or phrases with specific in-

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struments and/or combinations of instruments. Ultimately, my goal was to create music that could give the text an effective emotional frame, enfolding listeners and allowing them to empathize with the stories being told. But at the same time, and as is always my aim, I wanted to create music that could generate excitement on its own, even if the text were not to be uttered at all. In other words, instead of complementing each other, I want the words and the music to build on each other, crescendoing to a point where emotions can finally overflow; catharsis.

My sincere gratitude goes to everyone involved in this project, starting with the commissioners: Cal Performances, the William and Flora Hewlett Foundation, Washington Performing Arts, University Musical Society, and Stanford Live. I would also like to personally thank Matías Tarnopolsky and Rob Bailis for entrusting me with this commission, and Sabrina Klein for facilitating my encounters with “dreamers” throughout the research phase; my dear friends Robin Estrada and Matthew Szemela for their invaluable help whenever I had questions related to vocal and string writing, respectively; and of course, my sincere thanks go to all the “dreamers” who valiantly and generously came forth and shared their stories with us. Without them this work would simply not be possible. My deep gratitude also goes to my husband and immediate chosen family for their unwavering support and patience through what turned out to be some of the busiest months I have had in over a decade. I look forward to working with the musicians of London’s Philharmonia Orchestra and their brilliant conductor, Esa-Pekka Salonen, and with superstar soprano Ana María Martínez.

This work is dedicated to all dreamers around the world who left their homes in search of a better life in the hopes that their newly adopted homeland would grant them the basic rights and privileges that every human on Earth should have access to.

—Jimmy López © 2018

Igor Stravinsky

The Firebird (Zhar’-ptitsa; Loiseau de feu)

Fireworks. There could not have been a more appropriate title for the work that launched the meteoric career of Igor Stravinsky. He wrote that glittering orchestral miniature in 1908, while still under the tutelage of Nikolai Rimsky-Korsakov, and it shows all the dazzling instrumental technique the student acquired from his teacher. Though the reception of *Fireworks* was cool when it was first performed at the Siloti Concerts in Saint Petersburg on February 6, 1909, there was one member of the audience who listened with heightened interest. Serge Diaghilev was forming his Ballet Russe company at just that time, and he recognized in Stravinsky a talent to be watched. Diaghilev approached the 27-year-old Stravinsky, and requested orchestral transcriptions of short pieces by Chopin and Grieg that would be used in the first Paris season of the Ballet Russe. Stravinsky did his work well and on time.

During that same winter, plans were beginning to stir in the creative wing of the Ballet Russe for a Russian folk ballet—something filled with legend and magic and fantasy. The composer Nikolai Tcherepnin was associated with the Ballet Russe, and it was assumed that he would compose the music for a plot derived from several traditional Russian sources. However, Tcherepnin was given to inexplicable changes of mood and was losing interest in ballet at the time, so he withdrew from the project. Diaghilev then wrote to his old harmony professor, Anatoly Liadov, and asked him to consider taking on the task, informing him that the date for the premiere of the new work was firmly set for less than a year away. After too many weeks with no word from the dilatory composer, Diaghilev paid him a visit, and was greeted with Liadov’s report on his progress: “It won’t be long now,” Diaghilev was told. “It’s well on its way. I have just today bought the manuscript paper.” Realizing that *The Firebird* would never get off the ground at such a rate, Diaghilev inquired whether Stravinsky had any interest in taking over for Liadov. Though involved in another project (he had just completed the first act of the opera *The Nightingale*),

he was eager to work with the wonderful talent that had assembled under Diaghilev's banner, and agreed. After some delicate negotiations with Liadov, Stravinsky was officially awarded the commission in December, though his eagerness was so great that he had begun composing the music a month earlier.

It is well that Stravinsky had a head start, because he had less than six months to complete the score. In his *Chronicles*, he wrote, "Although alarmed by the fact that this was a commission with a fixed date, and afraid that I should fail to complete the work in time—I was still unaware of my own capabilities—I accepted the order. It was highly flattering to me to be chosen from among musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres." It soon became clear that Stravinsky belonged to that company of masters. During one rehearsal, Diaghilev whispered into the ear of the prima ballerina, Tamara Karsavina, "Mark him well. He is a man on the eve of celebrity." Diaghilev was as good a prophet as an impresario. *The Firebird*, which Stravinsky regarded as his first mature composition, was a stunning success at its premiere. With this score, and the epochal *Petrushka* of the following year and *The Rite of Spring* of 1913, Stravinsky went in just five years from an obscure student composer in Russia to one of the most famous musicians in the world. With somewhat uncharacteristic understatement, he said, "*The Firebird* radically altered my life."

The work has remained the most popular Stravinsky ever wrote. He conducted this score in its various versions "nearly a thousand times," realizing that it was "a mainstay in my life as a conductor." It was the first work he ever led in public. The celebrity of *The Firebird* even spilled over into Tin Pan Alley. Back in 1946, during the days when concert music was being regularly mined in search of hit tunes, the theme of the "Princesses' Dance" was turned into a slow foxtrot, equipped with a sufficiently maudlin lyric, and launched into the world under the title "Summer Moon." At least one person was paying attention, because Stravinsky recalled,

in his *Expositions and Developments*, "I was once addressed by a man in an American railway dining car, and quite seriously, as 'Mr. Fireberg.'"

The story of the ballet deals with the glittering Firebird and the evil ogre Kastchei, who captures maidens and turns men to stone if they enter his domain. Kastchei is immortal as long as his soul, which is preserved in the form of an egg in a casket, remains intact. The plot shows how Prince Ivan wanders into Kastchei's garden in pursuit of the Firebird; he captures it and extracts a feather before letting it go. Ivan meets a group of Kastchei's captive maidens and falls in love with one of them. The princesses return to Kastchei's palace. Ivan breaks open the gates to follow them inside, but he is captured by the ogre's guardian monsters. He waves the magic feather, and the Firebird reappears to help him smash Kastchei's vital egg; the ogre immediately expires. All the captives are freed, and Ivan and his Tsarevna are wed.

Stravinsky wrote of *The Firebird*, "[It] belongs to the styles of its time. It is more vigorous than most of the composed folk music of the period, but it is also not very original. These are all good conditions for a success." The composer himself cited the influences of Tchaikovsky, Mendelssohn, and, especially, Rimsky-Korsakov on the music, and this work also continues the Russian tradition of glowing orchestral essays that traces its origin to Glinka. The instrumental techniques Stravinsky employed in the score show the complete mastery of orchestral sonorities he learned from Rimsky-Korsakov, and that aspect of the ballet drew admiration even from Richard Strauss. "I was more proud of some of the orchestration than of the music itself," Stravinsky explained. Further reinforcing the underlying Russian nature of *The Firebird* is Stravinsky's use of two folk melodies from Rimsky's edition of *100 Russian Folk Songs*. These are heard as the themes for the *Princesses' Dance* and the Finale.

Despite its strong roots in the Romantic tradition, however, this score stands on the brink of the new musical world of the 20th century. The composer noted the Finale contains his first use of the rhythmic irregularity that was to be-

come such an important touchstone of his art. (“Rhythm and motion, not the element of feeling, are the foundations of musical art,” he later declared.) To portray the fantastic world of Kastchei, Stravinsky devised music “of an oriental character” employing harmonic cross-relations and tritones that seeded many wonderful tonal adventures beginning with his very next work, *Petrushka*. (It must, in fairness, be pointed out that some of the harmonic ideas for this music can be traced to Rimsky-Korsakov’s colorful opera of 1907, *The Golden Cockerel*.) Even the use of orchestral tone color was forward-looking in the way it utilized, in Roman Vlad’s description, “the unpolished effect of pure timbres. We get the feeling that the orchestra is being taken to pieces and analyzed.” As with Beethoven’s Second Symphony of a century earlier, there exists in *The Firebird* both the summation of the old and the promise of the new.

The music from *The Firebird* is most familiar in the form of the suites Stravinsky drew in later years from the score. However, only a performance of the original, complete score, such as that given at this concert, allows the unique brilliance of Stravinsky’s vision and its realiza-

tion to be fully appreciated, “for,” wrote Pierre Boulez, “it [i.e., the complete score] strikes me as indissolubly linked to the musical thought that gave it birth.” David Drew was more specific in noting the qualities of the full-length ballet: “*The Firebird* is a big work in every sense; the structure embraces many small component parts, yet the articulation of the whole is so masterful that the total impression is quite free from any suggestion of fragmentariness. It might be objected that the inclusion of numbers omitted from the suites does not add anything of great musical substance. This is true; but it is not the point. What matters is that the necessary links are restored to the music and—still more important—the crucial events in the music drama are established in their proper time-relationship. In a sense the omission of interludes from *The Firebird* is analogous to the omission of recitatives from a classical opera. One notes, incidentally, that although Stravinsky never used again the same method of construction, he is careful to ensure in each of his subsequent ballets that there are points of musical rest.”

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ABOUT THE ARTISTS

For the history of the **Philharmonia Orchestra**, and background on **Esa-Pekka Salonen**, please see pp. 18b–19b.

Award-winning composer **Jimmy López Bellido** is considered “one of the most interesting young composers anywhere today” (*Chicago Sun-Times*), and an “expert in orchestration” (*New York Times*) with a distinct voice that is “adventurous and winning” (*Denver Post*). His works have been performed by leading orchestras around the world including the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Sydney Symphony Orchestra, Norwegian Radio Orchestra, Helsinki Philharmonic, Orchestre Philharmonique de Radio France, and the national symphony orchestras of Argentina, Chile, Ecuador, Peru, and Spain, among others, and his music has been heard in prestigious venues such as Carnegie Hall, the

Sydney Opera House, the Gewandhaus Leipzig, Kennedy Center, and during the Youth Olympic Games in Singapore. His music has been featured in numerous festivals, including Tanglewood, Aspen, Grant Park, Darmstadt, and Donaueschingen.

As part of its Renée Fleming initiative, the Lyric Opera of Chicago commissioned López to write a full-length opera based on Ann Patchett’s bestselling novel *Bel Canto*, which premiered on December 7, 2015 to wide critical acclaim. *Bel Canto* became the bestselling opera of the Lyric’s 2015–16 season, and went on to earn a nomination in the 2016 International Opera Awards. It was recently broadcast throughout the US on PBS’ *Great Performances*. López’s work *Fiesta!* has been performed almost 80 times worldwide, from Australia to Siberia, making it one of the most performed contemporary orchestral works composed in the past

decade. López is Composer-in-Residence at the Houston Symphony until the 2019–20 season.

He has been awarded numerous prizes, among them the TUMI USA Award 2016, Musician of the Year 2015 from Opera Peru and *El Comercio*; Honorable Mention at the 2015 Barlow Prize Competition; Special Mention at the 2015 Casa de las Américas Composition Prize; 2014 Antara Prize in recognition for his outstanding career; 2013 Prince Prize from the Prince Charitable Trusts; First Prize at the 2012 and 2011 Nicola de Lorenzo Music Composition Contest; 2009 Georges Ladd Prix de Paris; Kranichsteiner Musikpreis at the 2008 Darmstadt International Summer Course for New Music; 2008 Morton Gould Young Composer Award from ASCAP; Honorable Mention at the 2005 Irino Composition Prize in Japan; First Prize at the ALEA III 2003 International Composition Competition; and the Orchestra Prize at the 2002 CCA International Composition Competition in Taiwan.

López is a member of Suomen Säveltäjät (Society of Finnish Composers), ASCAP (American Society of Composers, Authors, and Publishers), Circomper (Circle of Composers of Peru), and the San Francisco Chapter of the Recording Academy (Grammy Awards). An album dedicated to his orchestral works was re-

leased in August 2015 by the Harmonia Mundi label. All works were recorded by conductor Miguel Harth-Bedoya, the Norwegian Radio Orchestra, and cellist Jesús Castro-Balbi.

López studied with Enrique Iturriaga from 1998–2000 at the National Conservatory of Music in Lima, and with Veli-Matti Puumala and Eero Hämeenniemi from 2000–07 at the Sibelius Academy in Helsinki, from where he obtained his master's degree in music. He completed his PhD in music at UC Berkeley in May of 2012 with Edmund Campion. López is published by Filarmonika Music Publishing.

Nilo Cruz is a Cuban-American playwright whose work has been produced widely around the United States and Europe. His plays have been seen at McCarter Theatre, New York's Shakespeare Festival's Public Theatre, Manhattan Theatre Club, Arena Stage, Victory Gardens, Repertorio Español, South Coast Rep, Arena Stage, Mark Taper Forum, Victory Gardens, New York Theatre Workshop, Magic Theatre, Minneapolis Children's Theatre, Oregon Shakespeare Festival, Florida Stage, and many others. Internationally, his plays have been produced in Canada, England, France, Australia, Germany, Belarus, Costa Rica, Colombia, Panama, and in cities through-

UC Berkeley Chamber Chorus

Dr. Wei Cheng, *director*

The UC Berkeley Chamber Chorus is the university's premier concert choir.

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Katherine Baranek	Alexandra Dolgashev	Isaac Chap	William Bassett
Elizabeth Corson	Emily Drummond	Clay Halbert	Jakob Dahl
Christine Gold	Victor Gold	Yi Lin	Luke Dzwonczyk
Jennifer Huang	Carolyn Hawkshaw	Sean McGovern	Barry Fung
Jennifer Liu	Justin Hong	Tyler Pereira	Eric Gai
Arlyss Hays	Amy Liu	Kimball Strong	Jonathan Liu
Alison Mackey	Brie Martin	Winston Yin	Zach Manlapid
Indu Pereira	Mariah Ronningen		Ezra Setiasabda
Emma Powell	Paige Tagliafico		Kevin Shen
Kivia Sugiarto	Rosie Ward		

out Spain. In 2003 he won the Pulitzer Prize and the Steinberg Award for Drama and was nominated for a Tony Award for his play *Anna in the Tropics*. In 2009 he won the Helen Merrill and the Laura Pels Mid-career Playwriting Awards as well as the Fontanals-Cisneros USA Fellowship in literature.

Cruz penned the libretto to composer Jimmy López's opera *Bel Canto*, which received its world premiere at the Lyric Opera of Chicago on December 7, 2015. He is also a frequent collaborator with the Latin Grammy-winning Peruvian-American composer Gabriela Lena Frank. To date, they have completed a set of orchestral songs, *La centinela y la paloma (The Keeper and the Dove)*, for soprano Dawn Upshaw and the St. Paul Chamber Orchestra (which premiered under the baton of Joana Carneiro in February 2011); *The Saint Maker* for soprano Jessica Rivera, mezzo-soprano Rachel Calloway, the San Francisco Girls Chorus, and the Berkeley Symphony (May 2013); and *Journey of the Shadow* for narrator and ensemble (San Francisco Chamber Orchestra, April 2013).

Grammy Award-winning Puerto Rican soprano **Ana María Martínez** is considered one of the foremost sopranos of her time, with an international career that spans the world's most

important opera houses and concert halls. *Opera News*' recent cover story on Martínez declared that her "soprano harkens back to the golden age. Her range is even, from a dusky chest-voice through a claret-colored middle and up to radiant top, and is impressive in its quiet moments as it is at full power." In the 2018–19 season, Martínez returns to the Los Angeles Opera as both Elisabetta in *Don Carlo* and Solea in *El Gato Montes* opposite Plácido Domingo. She joins the Vienna Staatsoper for Cio-Cio San in *Madama Butterfly* and returns to the Houston Grand Opera in the title role in *Florencia en el Amazonas*.

Career highlights include the title role in Puccini's *Madama Butterfly* and Musetta in *La bohème* at the Metropolitan Opera; the title role in *Rusalka* with the Glyndebourne Festival and Teatro Colon in Buenos Aires; Luisa Miller and the Countess in *Le Nozze di Figaro* with Bayerische Staatsoper; Violetta in *La Traviata*, Donna Elvira in *Don Giovanni*, and Cio-Cio San with the Royal Opera House Covent Garden; Donna Elvira in *Don Giovanni* with the San Francisco Opera; Nedda in *I Pagliacci*, Tatyana in *Eugene Onegin*, Marguerite in *Faust*, Fiordiligi in *Così fan tutte*, and *Rusalka* with Lyric Opera of Chicago; Amelia in *Simon Boccanegra*, opposite Domingo, Mimi, Violetta, Nedda, and Carmen, all with the Los Angeles

Volti

Robert Geary, *artistic director* • Barbara Heroux, *executive director*

Volti is a professional vocal new-music ensemble usually comprising 16 to 24 voices, with additional singers added for *Dreamers*.

— www.VoltiSF.org —

Soprano

Caitlin Tabancay Austin
Yuhi Aizawa Combatti
Alice Del Simone
Amy Foote
Nina Anne Greeley
Catherine Heagerty
Clarissa Lyons
Jessica Meyers
Andrea Mich
Gitanjali Murthy
Katrina Zossedder

Alto

Megan D'Andrea
Sue Fleming
Monica Frame
Kacey Marton
Judith Murio
Victoria Post
Rachel Rush
Patricia Sakai
Blythe Tai
Susan Thampi
Katrina Turman
Celeste Winant

Tenor

Ben Barr
Edward Betts
Will Betts
Rich Gross
Jeffrey Howe
David Kurtenbach
Ben Laboy
Allen Price
Tim Silva

Bass

Jeff Bennett
Sidney Chen
Peter Dennis
Paul Flynn
Philip Saunders
James Schenkel
Chung-Wai Soong
Mark Sumner
Nick Volkert

Eric Tuan,
rehearsal pianist

Opera; and Cio-Cio San, Margerite, and Carmen with the Houston Grand Opera. Highlights of orchestral appearances include performances with the Berlin Philharmonic, New York Philharmonic, Boston Symphony Orchestra, Filharmonica della Scala, Puerto Rico Symphony, Seoul Philharmonic, Tchaikovsky Symphony in Moscow, the Orquestra Sinfonica Brasileira in Rio de Janeiro, and the BBC Symphony.

Ana María Martínez appears by arrangement with IMG Artists.

The **UC Berkeley Chamber Chorus**, sponsored by the Department of Music, is the university's premier concert choir. Known for offering its singers and audiences an engaging musical experience, each year the chorus performs *a cappella* and choral-instrumental works in a variety of settings; it is particularly acclaimed for its readings of early and contemporary music. The Chamber Chorus' approximately 35 singers are competitively selected from singer-musicians in the greater campus community. Some of the group's most distinguished performances include Handel's *L'Allegro* with the Mark Morris Dance Group and Philharmonia Baroque Orchestra; Morton Feldman's *Rothko Chapel* with the Abel–Steinberg–Winant Trio; James MacMillan's *Seven Last Words* with the Berkeley Symphony under Joana Carneiro; works by Henry Purcell under the direction of Matthew Oltman (emeritus director of Chanticleer); and Berg's *Wozzeck* under Esa-Pekka Salonen in Berkeley and in Los Angeles at Disney Hall. In March 2014, the chorus was one of three prestigious US choirs to sing a program of contemporary *a cappella* music at Carnegie Hall. The UCB Chamber Chorus has also appeared in concert tours to the East Coast, Canada, and Europe. Its performances have been featured in broadcasts of Voice of America, Public Radio International, and Austrian Radio. Critics from the *New York Times*, *Washington Post*, *San Francisco Chronicle*, and *Opera News* alike have praised the chorus as “excellent,” “splendid,” “electric.” “The UC Chamber Chorus leaves no syllable unarticulated and no musical marvel unexplored” (*San Francisco Examiner*). Among

the chorus' recordings, its Handel *Susannah* on the Harmonia Mundi label won a Grand Prix du Disque.

This is **Dr. Wei Cheng**'s first semester as Director of Choral Activities at UC Berkeley, where she conducts the UCB Chamber Chorus and University Chorus, and teaches conducting. Originally from Beijing, China, she completed her master's and doctoral degrees in choral conducting at College–Conservatory of Music, University of Cincinnati. Dr. Cheng is an active clinician, performer, adjudicator, and educator in both the US and China. Before coming to Berkeley, she was Associate Professor, Director of Choral Activities at Denison University (Granville, OH), where her choirs frequently collaborated with local schools and community choruses, toured internationally, and performed with world-class musicians and ensembles such as Bobby McFerrin, Phillippe Entrenmont, and the Munich Symphony Orchestra.

Dr. Cheng has been awarded conducting fellowships and has performed in many choral-conducting workshops in this country and abroad. She has studied under master teachers including Helmuth Rilling, Dale Warland, Jon Washburn, Steven Cleobury, Simon Carrington, Richard Westenberg, and Fiora Contino.

As an active performer, Dr. Cheng's main professional activities are centered in China. She has been a frequent guest conductor with the Young People's Chamber Choir at the National Center for Performing Arts, Beijing—the most prestigious performance venue in the country—and has conducted numerous other Chinese ensembles. In addition, she has been a guest lecturer and master teacher at major conservatories throughout the country.

As a clinician, Dr. Cheng has worked with age groups ranging from children's choir to conservatory choirs, both in America and China. Her professional interests include contemporary choral repertoire, conducting technique for women conductors, and choral music in China. She considers it her professional mission to develop and promote Western choral music in China, where she frequently gives conducting master classes and lectures.



Ana Maria Martinez
Photo by Tom Specht

Volti, one of the leading professional vocal ensembles in the United States, has a primary purpose of performing contemporary American music. Having commissioned more than 100 new works by emerging as well as established composers, Volti is a seven-time winner of the prestigious ASCAP Award for Adventurous Programming of Contemporary Music. Volti is currently celebrating its 40th season under the direction of founding artistic director Robert Geary.

Recent projects include the premiere and subsequent performances of Kurt Rohde's *Death With Interruptions* with Left Coast Chamber Ensemble; recording with the Kronos Quartet; the second performance of John Luther Adams' *Become Desert* with the Seattle Symphony for Cal Performances; the premiere of Laurie San Martin's *Witches* and the West Coast premiere of Gregory Spears' *The Tower and the Garden* with Left Coast Chamber Ensemble; and a collaboration with ODC/Dance in Joby Talbot's *Path of Miracles*.

Volti's next performance will be the 40th Anniversary Gala Concert and CD Release Party, May 4, 2019, at Noe Valley Ministry in San Francisco, featuring works by Robin Estrada, Tonia Ko, Forrest Pierce, Kirke Mechem, and the world premiere of *So Let Us* by Mark Winges. Other upcoming projects include collaborations with the San Francisco Chamber Orchestra in the premiere of Michael Gilbertson's *Denial*, and with the Del Sol String Quartet in a major work by Huang Ruo based on the poetry of Chinese detainees on Angel Island during the Chinese Exclusion Act years.

To learn more, please visit VoltiSF.org.

Robert Geary, founding artistic director of Volti, the Piedmont East Bay Children's Choir, and the Golden Gate International Choral Festival, also serves as artistic director of the San Francisco Choral Society. His multi-dimensional commitment to the choral arts over more than 40 years has led him and his choirs to national and international prominence. Under his direction since its founding in 1979, Volti has become recognized as one of the leading new-music ensembles in the United States. For over

30 years he has overseen the development of the Piedmont East Bay Children's Choir, an innovative education and performance program with a record of success in competition at the highest international standard. With his guiding vision, the Golden Gate International Children's and Youth Choral Festival has become part of the international choral environment, bringing thousands of young singers from dozens of countries to California for performances and competitions. For more than 25 years he has led the San Francisco Choral Society to a robust position as a keeper of the traditional repertoire and an innovative force in the commissioning and performance of new works for chorus and orchestra.

Geary's dedication to today's choral music has encouraged the careers of several leading composers and has led to more than 200 new works. He has conducted and served as a clinician in dozens of countries, and his choirs have performed by invitation for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators, and the College Music Society. They have also appeared at numerous festivals internationally and here in the United States, where they have performed for SoundWave, Switchboard, Oregon Bach Festival, Festival Napa Valley, Bard Music West, Newport Music Festival, and the first annual national New Music Gathering in 2015.

His choirs can be heard on recordings with labels including Other Minds, Harmonia Mundi, Koch International, Swiss International Radio, Ablaze, and Innova. They have performed for radio, television, opera, symphony, and music festivals nationally and internationally. Geary has prepared choirs for leading conductors including JoAnn Falletta, Helmuth Rilling, Kurt Herbert Adler, Robert Shaw, Edo de Waart, Krzysztof Penderecki, Herbert Blomstedt, Dale Warland, Kent Nagano, Michael Morgan, Michael Tilson Thomas, and Ludovic Morlot.

Philharmonia US Tour Management

Opus 3 Artists

470 Park Avenue South, 9th Floor North
New York, NY 10016

www.opus3artists.com



Esa-Pekka Salonen
Photo by Clive Barda

Philharmonia Orchestra

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Luke Treherne, *marketing and fundraising apprentice*

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Michael Hurwitz, *archivist*

Dreamers

Oratorio for Soprano, Mixed Chorus, and Orchestra (World Premiere)

Jimmy López, *composer*

Nilo Cruz, *librettist*

LIBRETTO

I. THE FIRST AND LONGEST JOURNEY

SOPRANO

Before...

Before the divide of lands...

Before everything and nothing,
there was the will
the will to migrate.

CHORUS

The will.

SOPRANO

It came with the yearn
of a leaf, three clouds,
and a woman who dreamt
she was walking
towards the edge
of the world.

And the right
to migrate...

CHORUS

to migrate

SOPRANO

...was granted...

CHORUS

was granted

SOPRANO

by the Lord
of the Shells,
known as the
lord of the roads.

CHORUS

Years before...
fearless and barefoot
women and men
took their first steps
and journeyed
night and day.

Years before...
fearless and barefoot
women and men
took their first steps.

Years before...
Years before...
Women and men
walked for centuries,
alongside of the puma
and the shadow of the eagle.

SOPRANO

And they were followed
by those who saw
the spark of hope
in their eyes...

And the roads
were boundless,
never-ending...

And the roads
were paved
by their footsteps.

Years before...
Years before...

CHORUS

And they settled in places
deemed sacred
and blessed,
under the watchful
eyes of their gods.
Under the watchful eyes...

SOPRANO

But who can tell this story
to the children who came
along the highway?

CHORUS

along the highway?

SOPRANO

The boy,

CHORUS

The boy

SOPRANO

...now a man,

CHORUS

a man

SOPRANO

...who crossed the border...

CHORUS

the border

SOPRANO

...wearing shoes too small
for his dreams.

The girl,

CHORUS

the girl

SOPRANO

...now a woman,

CHORUS

woman

SOPRANO

...who had hopes
braided into
her hair.
Oh, tell me,

CHORUS

Tell me,

SOPRANO

...tell me.

CHORUS

tell me.

SOPRANO

Is there a place
for this girl,
who had light
in her hands?

CHORUS

Is there a place
for this boy,
who had stars
in his eyes?

SOPRANO

Years before...
Years before...

CHORUS

Before...

And they settled in places
deemed sacred
and blessed,
under the watchful
eyes of their gods.
Under the watchful eyes...

II. BORDERS AND BOUNDARIES

CHORUS

Look now...
Land of everyone
and no one.
Divided, fenced and walled.
Look now...
Land of the eagle...
Land of ancestors...
Land of the Navajo.
Land stolen.
Land wounded,
and mended.

Land labored...
Land toiled...
Land rescued.
Land saved.
Land labored...
by natives,
by strangers,
by history,
by migrants,
by exiles,
by the dead
and the living...

Harvested land,
by blood and sweat...
Harvested land,
by bruised hands
of peasants and slaves.

Land of the men who wore
feathers of wisdom...
Land of the men who wore
wigs of justice...
Ennobling existence,
and clutching honesty.
Decreeing the law,
the letters that guide
the land of the free...
of the free.

III. CHILDREN

CHORUS

Children...

barely two years of age.

Children...

as young as four summers...

Children...

tender as dawn

Children...

as ancient as God.

Children...

a new promise.

Children...

a new joy in the air.

Children...

lively and playful.

Children...

waiting to be embraced.

SOPRANO

Children barely two years of age.

Children as young as four summers.

Children as tender as dawn...

as ancient as God.

Children, a new promise...

a new joy in the air.

Children lively and playful

waiting to be embraced.

CHORUS

Children...

arriving, unfolding...

SOPRANO

Children...

arriving, unfolding...

CHORUS

...like petals before a wire fence.

Children...

with almond eyes.

who gaze upon

a reluctant world.

SOPRANO

Children...

with delicate legs,

already stained

by the defeated grass.

Future warriors

who dare to teach us

manners and compassion.

CHORUS

Children smuggled out

because they didn't

deserve to be killed.

Children saved

from the arms of harm.

Children rescued

as if they were

an extinct race.

Children smuggled out

because they didn't

deserve to be killed.

Children!

SOPRANO

Children smuggled out

because they didn't

deserve to be killed.

CHORUS

killed!

SOPRANO

Children saved

from the arms of harm.

CHORUS

harm!

LIBRETTO

SOPRANO

Children rescued
as if they were
an extinct race.

CHORUS

harm!
children!

SOPRANO

Who dares to arrest them?

CHORUS

dares!

SOPRANO

Who can sleep in peace
hearing them cry in the night?

CHORUS

cry!

SOPRANO

Children, imprisoned,
interrogated.

CHORUS

imprisoned!

SOPRANO

Little fingers that just learned to count.

CHORUS

count

SOPRANO

Little hands that just learned
to play and dress...

CHORUS

dress

SOPRANO

...a doll.

CHORUS

Little mouths, which barely learned
how to say, mother, father, yes and no.

Who has stopped the norm
for the young and the innocent?
Who has put an end to their lullabies?

Who has denied them
kisses on their forehead?

SOPRANO

Who has stopped them
from being children?

CHORUS

Who has stopped them
from being children?

SOPRANO

Hush now!
Come near...
Cross over,
after your name
has been cleared
by the guards
of the rain.
You don't need
a travel permit,
if you have been
a migrant like them.
Unless you deny...

CHORUS

deny

SOPRANO

...all those...

CHORUS
all those

SOPRANO
Story by story...

SOPRANO
...who came before you,

CHORUS (Men)
Enrique...Zarif...

CHORUS
before you

SOPRANO
Day by day...

SOPRANO
...and those who came before them.

CHORUS (Women)
Sofía...Octavia...

CHORUS
those who came

SOPRANO
Advance!
Come near!

SOPRANO
And your blood is colorless,
and your eyes are sightless.
Emerge...
Come forth.

CHORUS
Advance!
Come near!
Meet those
in search of a dream.
Those who followed
the right to migrate.
The right given
to a fish and a bird.
The right of those
in search of a dream.
A dream...

CHORUS
Come forth, meet the children,
who are now women and men.

SOPRANO
Come close...
render a moment to meet
those who are called dreamers.
Those who are denied the right
to reside in our land.
One by one...

CHORUS (Men)
Germán...Miguel...

SOPRANO
Name by name...

CHORUS (Women)
Suzana...Valeria...

IV. A DREAMER WHO STUDIED LINGUISTICS

SOPRANO

Although I have
lived here all
of my life,
I live in silence,
in my mouth,
with the secret
that I am landless.

CHORUS

silence...secret...landless

SOPRANO

I came in
with a passport
that wasn't mine.
It was two or three
in the morning,
when I arrived
at check point.

I was the boy
who feigned
to be asleep
in the back seat
of a truck.

I was the one
who traveled
with a family
unknown to me,
and I was twelve.

I grew up and educated myself,
while scorn multiplied all around me.
I grew up as more agents
with rifles appeared
to hunt down people like me.

Deceitful war!
Undeclared!
And yet asserted!
Deceitful war!
Fraudulent!
Treacherous
and conniving!

I lived in shame,

CHORUS
shame

SOPRANO

I lived in fear,

CHORUS
fear

SOPRANO

...knowing that if I said too much
I would expose my self.

I camouflaged myself...

CHORUS
fear

SOPRANO

...with words in school.

CHORUS
shame

SOPRANO

I blended with other students.
I armed myself with books.

CHORUS
fear...shame...

SOPRANO

I immersed myself
in the science of language
to understand the color
and the faith in what we say.

Twelve years have passed
since I crossed the checkpoint.
Twelve years have passed
and I'm still...

CHORUS
still

SOPRANO

...in the perpetual
motion of search,

CHORUS
search

SOPRANO

...and the stillness
of uncertainty.

And I fight
without weapon,
without fear,
the same war.

V. SUEÑOS

CHORUS

Sueños...sueños...sueños...
El mundo vende sueños.

Dreams...dreams...dreams
The world sells dreams.

Sueños que no miden
fronteras y distancias.
Sueños que de todo
hacen motivo para
el viaje.

Dreams that do not measure
borders and distance.
Dreams that find
in everything an occasion
for the journey.

Sueños que saltan
ríos y montañas.
Sueños que corren
por barro y arena.
Que buscan luz
más allá de la mirada.

Dreams that leap over
rivers and mountains.
Dreams that run
through mud and sand.
That look for light
beyond the gaze.

(Three Mezzo-Sopranos)

“¿Y dónde duermen los sueños?”
“And where do dreams sleep?”

(Three Tenors)

—preguntó un niño.
asked a boy.

(Soprano)

“No duermen.
Se deshilan
frente al sastre
que cose un traje
y una camisa.”

*“They don’t sleep.
They unravel
before the tailor
who mends a shirt
and a suit.”*

(Three Mezzo-Sopranos)

Brotan
ante una mujer,
que corta
un limón.

*They blossom
before a woman
who peels a lemon.*

CHORUS (Tutti)

Y la madre del niño compró
uno de esos sueños.
Se lo vendió
el traficante de seres
una noche muerta.

*And the mother of the child bought
one of those dreams.
It was sold to her
by the trafficker of dreams
on a stale night.*

(Men)

El niño tenía sólo
dos años,
y crecía cerca
de un basurero.

*The boy was only
two years old
and growing
next to a dumpster.*

(Women)

Su casa fue hecha
de escombros
y de todas las cosas
que encontraron
a su alrededor.

*His house was
made of scraps
and broken bits
they found around them.*

CHORUS (Tutti)

Y el niño vio como
fábricas enormes
ahogaron la tierra
donde nació.

*And the boy saw how
huge factories
drowned the soil
where he was born.*

Fábricas blancas

y monstruosas,
traídas del norte,
donde su madre
laboraba por sólo
un dólar al día.

*Monstrous
and white factories,
brought from the North,
where his mother
used to work for only
a dollar a day.*

(Baritone)

“Un dólar.”

“A dollar.”

CHORUS (Men)

El niño vio llegar
a los vendedores
de sueños.

¿Cómo entraron?

¿Quién les dio permiso?

*The boy saw when the
vendors of dreams
arrived.*

How did they come in?

Who gave them permission?

CHORUS (Tutti)

Llegaron con blancos polvos y fusiles.

Eran los traficantes de seres,
que espantaban a los pájaros,

y pisoteaban a muerte las mariposas.

Así su vida se hizo

un realismo mágico,

*They appeared with white powder and
guns.*

*They were the dreadful traffickers of beings,
who would frighten off the birds
and trample to death the butterflies.*

*That is how his life became
magic realism,*

(Three Baritones)

...cuando su madre
compró un sueño,
y dijo...

*...when his mother
bought a dream,
and said...*

(Three Sopranos)

“Vamos hijo. Vamos al norte”

“Come on, son. We are going north.”

CHORUS

Y la madre y el niño
caminaron de prisa,
por las calles,

a través del rumor

de las máquinas,

y los pájaros asustados.

*And the mother and the child
walked hastily,*

*through the streets,
through the rumor*

of the machines,

and the frightened birds.

(Women)

Y bajaron a la orilla del río

donde el niño vio a un hombre

que tenía mirada de cielo y camino.

Y su madre miró hacia arriba y dijo...

*And they went down to the riverbank
where the boy saw a man*

who had a look of sky and road.

And his mother looked up and said...

(Three Sopranos)

“¡Bendito sea Dios!”

“Blessed be God!”

CHORUS (Tutti)

¡Bendito sea Dios!

Blessed be God!

(Solo Baritone)

“¡Pronto! ¡Dése prisa!”

Quickly! Hurry!

CHORUS (Women)

— El hombre gritó

— The man shouted.

(Solo Mezzo-Soprano)

“¿A dónde vamos?”

“Where are we going?”

*And the mother slashed the air
when four rifles
pointed at her forehead.*

CHORUS (Men)

— El niño preguntó,

— The boy asked,

Y el niño se asustó
hasta perder el sentido.

Y la madre luchó
contra los soldados
hasta perder toda su fuerza.

(Women)

Y la madre dijo...

“A seguir un sueño. Un sueño. Sólo un sueño.”

And the mother answered...

*“To follow a dream. A dream. Only a
dream.”*

*And the boy got so frightened
that he lost consciousness.*

*And the mother fought
against the soldiers
until she lost all her strength.*

CHORUS (Tutti)

Y fue entonces que corrieron
bajo la cimbra de luz.

Y cuando creían haber
alcanzado el otro lado,
fueron detenidos
por soldados.

*And it was then that they ran and ran
under the arch of light.*

*And when they thought
they had reached the other side,
they were detained by soldiers.*

Desde aquel momento
la madre busca y busca
a su niño.

El niño cuya piel
lleva olor a niebla
y desierto.

*From that moment on,
the mother searches and looks
for her child.*

*The boy whose skin
carries the smell of mist
and desert.*

El niño se ató

al brazo de la madre.

Y la madre rasgó el aire
cuando cuatro rifles
le apuntaron a la frente.

*The child held on
to his mother's arm.*

VI. AFTER

SOPRANO

After...

After the age of lies...

After the age of deceit...

After the sad trade of mankind
and migration...

After more walls...

after more guards...

more infrared lights...

more barking of dogs...

more bullets and guns...

after summers and winters...

After the dust had settled

the roads arise

once again

from under the ground.

From under the leaves...

from under the buried sorrows...

the roads emerge...

CHORUS

The roads emerge...

They open out.

The paths that beheld

the footprint of the Mayan,

SOPRANO

...the agony of the slave,

the tears of a farmer,

the cry of a raped girl...

Oh world!

Oh America!

You are the brown boy

who is being deported.

CHORUS

You!

SOPRANO

You are the black girl
who was shot.

CHORUS

You!

SOPRANO

You are the politician,
who hunts mothers
and fathers.

CHORUS

You!

SOPRANO

You are...

CHORUS

You!

SOPRANO

...the businessman,
who fears the future child.

CHORUS

Oh world!

Oh America!

The roads are reborn.

They open out.

SOPRANO

The roads emerge.

They open out, extend, expand...

CHORUS

The roads extend.

The roads expand

from South to North,

from East to West...

LIBRETTO

SOPRANO

The roads scatter, urge,
weaving dreams,
auguring hope,
welcoming shadows,
colors, voices, faces
as new as time.
For no one...

CHORUS

no one

SOPRANO

...can stop...

CHORUS

can stop

SOPRANO

...the road
from taking the form of freedom,
to guide...

CHORUS

to guide

SOPRANO

...the warrior,
the mother, the child,

CHORUS

the child

SOPRANO

...the dreamer,

CHORUS

the dreamer

SOPRANO

...the dreamer.

CHORUS

Because nothing can stop
the wind from blowing...

Because nothing can stop
the sea from flowing...

SOPRANO

Nothing...nothing...no one...
No one can stop the dreamer.

CHORUS

Dream. Dream. Dream.

Dream on.