



notes of the piece). In this way, this traditional melody has been embedded into the core of the piece, now constituting one of its building blocks.

The following section "Ingá" steps up the tempo considerably and lets the string section take center stage. The melodic gestures are directly derived from this song, but the melodies are adjusted to fit into the model set forth by the initial motive.

"Le dije a papá", the fourth section, is agile and virtuoso and it reaches its climax right before "Pregón II", marking an important structural divide. The percussion section rises and its propulsive energy brings us to a climatic moment where the orchestra, now in full force, reaches a sudden stop.

"Pregón II" is based on the first section of similar name, but the main motive is now transformed into a monumental musical phrase performed by brass and percussion in fortissimo. When the strings come in, a long-breathed melody, based on "Toro Mata", takes over, creating a sustained build up that leads us to the final section.

"Son de los Diablos", the fastest and final section, brings the piece to a close in a frenzy of Afro-Peruvian rhythms. The main four notes are brought back toward the very end concluding in unison on E, which is the very first and now the very last note of the piece. As it can be inferred from the above description, the general tendency of this piece is to increase in tempo and activity, and although the progression is not linear, it can be felt as an overriding arch moving the piece forward.

"Peru Negro" is an homage to our Afro-Peruvian heritage but it also stems from a personal desire to assimilate Peruvian folk music to the point of blending it seamlessly with my own language. I leave it to the listener to judge whether this attempt has been successful.

The premiere of "Perú Negro" will take place on May 17, 2013 in Fort Worth, Texas by the Fort Worth Symphony conducted by Miguel Harth-Bedoya.

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