



LYRIC OPERA OF CHICAGO

## Critical Acclaim for Composer Jimmy López

THE NEW YORK TIMES (James R. Oestreich)

"Although Mr. Harth-Bedoya, in introductory remarks from the stage, called 'Fiesta!' a 'miniature symphony,' it actually represents a genre with an even older tradition, a virtuosic suite of dances giving refined expression to popular idioms. **Mr. López proves himself expert in orchestration...**" - September 22, 2008 (**Chicago Symphony Orchestra at Carnegie Hall**)

CHICAGO SUN-TIMES (Andrew Patner)

"Ginastera and Revueltas are beloved pioneers, and **López, 32, is one of the most interesting young composers anywhere today.**" - July 9, 2010 (**Grant Park Symphony**)

CHICAGO TRIBUNE (John von Rhein)

"...Jimmy López's "Fiesta!" ...packed explosive brass licks and wild fusillades of drums."  
- October 25, 2008 (**Chicago Symphony Orchestra**)

THE ATLANTA JOURNAL-CONSTITUTION (Pierre Ruhe)

"Composer Jimmy López, born in 1978 and another Peruvian, also took a bow Thursday. He aims for fun in his "Fiesta!" and succeeds splendidly, making festive use of the orchestra: energized by Latin dance rhythms and an unvarnished directness that is so typical of New World art but rare back in the old country." (**Atlanta Symphony**)

BALTIMORE SUN (Tim Smith)

"Jimmy López's Fiesta! had a kinetic kick, with great brass licks and percussion flourishes."  
- June 3, 2008 (**Baltimore Symphony**)

DALLAS MORNING NEWS (Olin Chism)

"True to its name, Fiesta! is a high-energy piece – its fourth movement is called 'Techno' – with lots of percussion and catchy rhythms. Its sense of good cheer is hard to resist. Mr. López was present to take bows." (**Dallas Symphony**)

SEATTLE TIMES (Michael Upchurch)

"Peruvian composer Jimmy López's 'Fiesta!' — which closes the concert — is an entirely different animal, as is hinted in its movement titles: 'Trance I,' 'Trance II,' 'Countertime,' 'Techno.' It's a rambunctious, percussion- energized piece..." **(Seattle Symphony)**

BOSTON MUSICAL-INTELLIGENCER (Eli Newberger)

"The López work offered some real density and juice ... *Four Pop Dances for Orchestra* by Jimmy López gave many moments of redemption. Composed in 2007 by a 32-year-old Peruvian, this was a muscular work that mixed ethnic references to Latin America with overlaid African rhythms, juiced up with delicious bits of old-time rumba and cha-cha, contemporary techno-pop, and jazz. There were riffs in the strings, rhythmic exchanges between the woodwinds and the brass, and a general sense of delighted experimentation. Suddenly, a conga-line formed over a powerful pedal C, the deep fundamental of Mike Roylance's splendidly sonorous tuba pouring like molten brass, and the orchestra danced, faster and faster, to the edge of chaos. At last, some music you could sink your teeth into! The piece drew to a surprising close, after a burst of Spanish rhythms, on a sustained, unadorned perfect fifth, just barely suggesting a diamond-clear C chord." - August 18, 2010 **(Boston Symphony at Tanglewood)**

THE REST IS NOISE - New Music Links (Alex Ross)

**"A few notable younger composers:**

*Timothy Andres, Lera Auerbach, Mason Bates, Lisa Bielawa, Betsey Biggs, Anna Clyne, Corey Dargel, Jonathan Dawe, Alexandra Gardner, Stephen Gorbos, Judd Greenstein, David T. Little, Jimmy López, Matt McBane, Paula Matthusen, Missy Mazzoli, Nico Muhly, Andrew Norman, Sean Shepherd, Gregory Spears, Andrew Staniland, Dmitri Tymoczko, Dan Visconti."*

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