

CONTEMPORARY MUSIC FROM CHILE

DUO LAVADO FISCHER



ENSEMBLE TALLER DE MÚSICA CONTEMPORÁNEA

CONDUCTED BY PABLO ARANDA



SIMUC

International Society for Chilean Music (SIMUC)

SEPTEMBER 27, 2017 | 19:00 | CHILEAN EMBASSY | PARIS

The Concert

Today's concert has two parts. First we will have the pleasure of listening to the great duo **Lavado Fischer**. They will present their newly released record, which is dedicated to Latinamerican repertoire. After three pieces for flute, we will listen to the ensemble **Taller de Música Contemporánea** perform the Klangperformance „El desvarío del apuntador“ by Chilean composer Pablo Aranda who is also the conductor of the ensemble.

The International Society for Chilean Music (SIMUC) has joined efforts with the Chilean Embassies in Austria and France as well as other institutions to bring these prestigious musicians from the southernmost country of the world to the old continent. This is the third of four concerts that the ensemble Taller de Música Contemporánea is going to give as part of their SIMUC-Tour in Europe. The first concert took place on September 21 in Vienna, Austria and the second one on October 25 in Bratislava, Slovakia. The last concert will take place tomorrow in Rome, Italy.

In the name of the SIMUC, we hope you enjoy this journey into the contemporary aesthetic of Chilean musical composition.

The SIMUC

The International Society for Chilean Music (SIMUC) is a non-profit organization based in Vienna, Austria. Its purpose is to promote Chilean art music, musicians and musicologists internationally. The SIMUC also aims to establish itself worldwide as an institutional support structure for the collaboration between Chilean and non-Chilean musicians and musicologists. It constitutes a network for supportive cooperation in the international art music scene. www.simuc.org

The SIMUC depends mainly on external support to function. There are different ways to support us. You can contact us at office@simuc.org.

The Program

Duo Lavado Fischer

1. **Gerardo Gandini** (1936-2013 | Argentina)

A cow in a Mondrian painting (1966)
flute | flute

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2. **Jorge Pepi-Alos** (1962 | Chile/Argentina)

Puna (1996)
flute

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3. **Silvio Ferraz** (1959 | Brazil)

Les silences d'un étrange jardin (1994)
flute

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Taller de Música Contemporánea

4. **Pablo Aranda** (1960)

El desvarío del apuntador (v. 2017)
Klangperformance
flute | violin | cello | piano | vibraphone

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1. A cow in a Mondrian painting (1966)

In the 60s and in connection with the premiere of works by Gandini and Tauriello in a Contemporary music festival in Washington, a local critic wrote that it was as difficult to make sense of that music as finding "a cow in a Mondrian painting". Far from being intimidated by such a resounding judgment, young Gandini continued composing quietly. He did know the work of the Dutch painter, who in his landscapes of youth often painted grazing cows. To show that his composition does not want to please anyone, he titled his next work with the same words of that critic. It is that freshness, that sense of humor and his vital presence in the music scene that has made him an emblematic figure of the contemporary Argentine culture.



Gerardo Gandini (1936-2013)

en.wikipedia.org/wiki/Gerardo_Gandini

Born in Buenos Aires in 1936. Composer, pianist and director. He studied composition with Alberto Ginastera and Goffredo Petrassi, and piano with Pía Sebastiani, Roberto Caamaño and Ivonne Loriod. His work includes chamber music, symphonic music, and three operas. He has received numerous composition awards, like the Molière Prize for music for theater (1977); the Golden Lion of the Venice Film Festival (1998); the Prize to the trajectory by the Argentinian Fund of the Arts; Prize Konex and VIII Latinamerican Prize Tomás Luis de Victoria (2008).

2. Puna (2017)

This piece was commissioned by Pierre Yves Artaud, who premiered it. It is based on two original pieces of the Altiplano: a Yaraví, or Sad, a quena solo of melancholic character, as the inhabitants of such desolate places usually are, and a Hayñu, Huaino, a dance originally accompanied by bombo. These two pieces are the result of the sophistication of the original language, using extended techniques, so as to produce an airy sound, that remembers that of the quena.



Jorge Pepi-Alos (1962)

jorgepepialos.com

Born in Córdoba, Argentina, where he studied music until 1980. As a composer he has received awards from numerous institutions, like the Swiss Society of Authors for his chamber opera "Caccia al tesoro", the International Tribune of Composers of Argentina (twice), the Swiss Musical Edition for "Metamorfosis I" for piano, the International Competition of Gerona (ES) for "Estravagario" and the Grand Prix Gilson of French-speaking radios for "Amalgama". He is co-artistic director of the festival and international course "Semaine internationale de piano de Blonay" (CH). Since 2006 he lives in Chile, where he works as a pianist and composer, and has a composition chair in the Department of Music of the University of Chile.

3. Les silences d'un étrange jardin (1994)

After a series of compositions using bird song as material, this was the first one where Ferraz realized that intervals can best be transcribed using large rather than small registers: long and repetitive jumps over a regular rhythmic structure. He also tried to transcribe human speech of lamentation, using a set of very close notes in descending disposition and very repetitive. Together with these two elements, the piece includes some sounds of the wind instruments: from fast passages of continuous and infinite melodies played in the Bulgarian kaval, to long and stable notes played by the Japanese bamboo flutes, both using circular breathing.



Silvio Ferraz (1959)

sferraz.mus.br

Born in São Paulo, he studied composition at the university of the same city with Gilberto Mendes and Willy Corrêa de

Oliveira, at the Royaumont Foundation, France, with Brian Ferneyhough and James Dillon and at the Académie d'été of IRCAM, with Gerard Grisey and Jonathan Harvey. His works have been performed by international ensembles like the Arditti String Quartet (UK), the Iktus Ensemble (Belgium), Ensemble Contrechamps (Switzerland) and many others.

4. El desvarío del apuntador (v. 2017)

El desvarío del apuntador (Le Souffleur) is part of a series of scenic pieces that are still in process. It is based on excerpts of texts by novelist Herta Müller and Barbara Suckfüll, who suffers from schizophrenia. These excerpts shape the drama and the character of the *Apuntador*. The gesture of the enclosure, metaphor of the unfortunate reality of Sückfull, articulates sound layers in depth. The piece is structured in fragments written for soloists, duos, tutti and spaces of randomness where the performer works on a suggested sound material.



Pablo Aranda (1960)

compositorpabloaranda.blogspot.com

He has a degree in composition from the University of Chile and a master's degree from the Musikhochschule in Cologne, Germany. Aranda recognizes the influence of his teachers, Cirilo Vila, Andrés Alcalde, Johannes Fritsch and Franco Donatoni. He has received scholarships by the DAAD, the Fundación Andes and the Chilean CNCA, among others. In 2011, Aranda won the Altazor Prize. He is currently professor for composition at the Music Institute of the Catholic University of Chile and at University of Chile, as well as artistic director of the Taller de Música Contemporánea.

The Performers

The duo **Lavado Fischer** was formed by Guillermo Lavado and Karina Fischer in 1997 and they have always worked closely together with the composers. The duo has premiered numerous pieces by Chilean composers such as Guarello, Aranda, Morales, Mayor, Becerra and Brncic. They have also done the first performance in Chile of pieces by Boulez, Jolivet, Maderna, Donatoni, Schönberg and Takemitsu among many others. Lavado and Fischer have performed around the world and recorded for German Radios DWR and DLF. Some of their productions are Villa Schönberg (2004), New Music for Two Flutes (2005) and New Music for Flute (2017). Both musicians are professors in the Music Institute of the Catholic University of Chile.

The ensemble **Taller de Música Contemporánea** is formed by musicians with great instrumental versatility. Since 2000 they have promoted musical creation and premiered works of established composers and young creators in different countries. It is the official ensemble of the "International Composers Meeting" biennale in Chile. Its conductor and artistic director is the composer and academic Pablo Aranda.

www.encuentrocompositores.cl/?page_id=90
encuentrocompositores@gmail.com



Miguel Ángel Muñoz

Violin - Chile

Graduated as a master performer of the violin from the Modern School of Music in Santiago, Chile. He plays in the National Symphony Orchestra of Chile, with the ensemble Taller de Música Contemporánea and in the Camerata of the University Andrés Bello in Chile.



Karina Fischer

Flute - Chile/Argentina

She studied with Lars Nilsson and Beatriz Plana at the National University of Cuyo and with Mario Ancillotti at the music school of Lugano. Fischer has a master's degree in performing 20th century Latin American repertoire and has performed internationally as a soloist and with different chamber ensembles. She is a member of the Contemporary Ensemble UC and the ensemble Taller de Música Contemporánea, and teaches flute, new music and chamber music at the Music Institute of the Catholic University of Chile.



Fernanda Ortega

Piano - Chile

Pianist formed at the Catholic University of Chile and the École Normale de Musique de Paris. Master in Musicology and founding member of the ensemble Taller de Música Contemporánea, with which she has participated in numerous concerts, festivals, recordings, as well as tours nationally and internationally. She co-organizes the biennial International Composers Meeting in Chile since 2004. She is an academic at the Metropolitan University of Education.



Héctor Méndez

Violoncello - Chile

He studied at the Catholic University of Chile, University Mayor and at the School of Music of the Liceu of Barcelona, Spain. Méndez plays in the National Symphonic Orchestra of Chile, with the Egmont Quartet, the ensemble Taller de Música Contemporánea, among others. He has performed internationally.



Gerardo Salazar

Percussion - Chile

He is the timpani soloist of the National Symphonic Orchestra of Chile, professor at the Music Institute of the Catholic University of Chile, percussion teacher of the FOJI and artistic director of the International Percussion Meeting in Santiago de Chile. Salazar is a renowned percussionist in the area of classical music and many pieces have been dedicated to him. He has premiered the greatest number of concerts for percussion and orchestra in Chile.



Pablo Aranda

Conductor - Chile

He has been the artistic director of the ensemble Taller de Música Contemporánea since 2000, with which he has performed many concerts internationally. Aranda studied conducting at the Music Institute of the Catholic University of Chile with Hungarian visiting professor Zsolt Nagy. Together with the ensemble, he has premiered more than 30 pieces by young and established Chilean composers, as well as works by foreign composers. Aranda is founder and director of "Spaces that sound", a sound installation that is realized every two years in Chile. He has also directed several projects linked to the theater, like "Die Dreigroschenoper" and the experimental theater project "23 BrechtFragments" to commemorate the 60th anniversary of Brecht's death.



Guillermo Lavado

Flute - Chile/Argentina

He studied with Patricia Da Dalt, Lars Nilsson and Peter-Lukas Graf at the National University of Cuyo and with a scholarship at the Musikakademie of Basel. He won the 1st prize for flute solo at the V European Musical Contest Città di Moncalieri (1991). He was the soloist flute of the Serenata Basel Orchestra (1986/91) and is currently 1st soloist flute of the National Symphonic Orchestra of Chile, as well as an active Member of the Zero Ensemble. Since 1997 he teaches flute, orchestral repertoire and chamber music at the Music Institute of the Catholic University of Chile.

The Projects of the SIMUC in 2017

1. **Chilean electronic music in Lüneburg, Germany**

On the first of October, the SIMUC will offer a concert as part of the 43 New Music Festival of the city of Lüneburg. In this concert, we will present six acousmatic pieces from Chilean composers.

2. **Europe-Tour of renowned Chilean oboist José Luis Urquieta**

The SIMUC brings to European capitals one of the most active and engaged contemporary performers of the Chilean musical scene. Urquieta has dedicated great part of his energy to Chilean repertoire, working closely with the composers. He is going to give several concerts in Europe, two of which are SIMUC-Concerts: On October 9 in Prague, Czechia and on October 10 in Vienna, Austria. If you would like to be invited, send us an email at office@simuc.org.

3. **SIMUC-Database**

We are working to build the largest database of Chilean musicians ever made. In the summer of 2016, with our list of Chilean Musicians Abroad the first part of this large-scale project was published (www.simuc.org). This year we are going to open a big segment: an extensive catalog of compositions by Chilean composers, which will be available on our website.

4. **International Musicology Conference in Vienna, Austria**

On November 24-25 our first international musicology conference will take place in Vienna, Austria. We will be discussing „Composition in Chile: Tendencies, Conflicts and Perspectives”. Three Chilean musicologists and a composer are coming from different parts of the world to share their knowledge. There are local researchers invited too. This unique gathering will be open freely to the public, so if you would like to get an invitation, please let us know at office@simuc.org

You can find out more about this and other SIMUC-Projects on our website:
www.simuc.org

The Membership of the SIMUC

The SIMUC lives for and thanks to its members. We have two types of membership. On the one hand, the active members such as composers, performers, music scholars and journalists, and on the other hand, the sponsoring members who support us with a small membership fee. The membership fee is only €30, but it makes up an important part of the budget that we have to carry out our projects. We would be honored to welcome you as an active or sponsoring member. If you are interested, please write to us at office@simuc.org.

If the initiative of the SIMUC is appealing to you, you can also support our work with a donation. This can be targeted at an area of the SIMUC that is of particular interest to you. For example, commissioning pieces to Chilean composers, organizing concerts, scholarships for talented young musicians, musicological projects and research, professional recordings and CD productions, projects concerning musical education, etc.. If you prefer, you can also finance or co-finance a specific project. Please contact us to discuss the different possibilities and amounts.

The Supporters

This SIMUC-Concert has been possible thanks to a close collaboration with the Chilean Embassy in Austria and the friendly support of the Chilean Embassy in France. We are greatly thankful for the financial aid of the DIRAC, the CNCA and the VRI of the PUC.

