

hedendaagse altviool

Chileense muziek



Pablo Salinas

altviool

SIMMUC

International Society for Chilean Music (SIMUC)

17 sep 2019 - 19:00 - Vreedehuis - The Hague

Pablo Salinas

He began his career as a violist in 1994 at the Faculty of Arts of the Universidad de Chile. He has participated in ensembles such as the Baroque Chamber Orchestra, the Conjunto Música Antigua, the Philharmonic Orchestra of Santiago and the National Youth Symphony in which he held the position of first viola. During that period, he participated in master classes with professors such as Roman Spitzer (soloist of the Philharmonic Orchestra of Israel) and Rolando Prusak (assistant professor of Nicolás Chumachenco). He has integrated the Chamber Orchestra of the renown Teatro Municipal de Santiago and has performed in numerous festivals of chamber and contemporary music. He has been part of many String Quartets, with one of which he obtained the 2nd place in the National Chamber Music Competition 2001. He was invited from February 16 to March 5 to give a seminar and Master Classes by the Foundation Arnoldo Schwimer in the city of Cochabamba, Bolivia. He has premiered a large number of Chilean works by composers such as Fernando García and Roberto Falabella, as well as new composers. He has played as a soloist with orchestras on two occasions, highlighting his performance with the Antofagasta Symphony Orchestra, with which he performed the concert "Der Schwanendreher" by Paul Hindemith, obtaining great praise from the critics. He obtained the degree of bachelor of arts with a mention in music performance and in 2004 the Title of viola performer, both given with maximum distinction. From 2006 to 2009, he held the position of soloist assistant at the National Symphony Orchestra of Chile. From 2009 to 2011 he was in charge of the Chair of Viola in the Faculty of Arts of the Universidad de Chile. Currently he is viola tutti of the National Symphony Orchestra of Chile and a member of the Creole Quartet. This last group is dedicated to the rescue of European and Latin American works for string quartet using copies of historical instruments. He has recorded numerous albums as a member of the National Symphony Orchestra of Chile as well as a chamber music performer in ensembles on national and international labels such as NAXOS.

Het programma

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De componisten en hun stukken

1. Mario Feito (1971)

Premiere

Composer and pianist, formed in academic music at the Universidad de Chile. He was a composition student of Cirilo Vila and a piano student of Fernando Cortés. His work goes from classical to popular music, with pieces for solo instruments, chamber ensembles, choir and orchestra. He has dedicated a great part of his creativity to jazz music as well. At the moment he works as a teacher, performer and composer in Santiago de Chile.

soundcloud.com/mario-feito

Salinas Sal y Mar (2019) The piece, commissioned by Pablo Salinas, has three parts. First: Salinas, in relation to his family name, which means salt flats. From there the second part is born: Sal (salt), and consequently the third one: Mar (sea). In a short format, the piece is based on reiterative elements, such as chromatisms, augmented arpeggios, scales with a hidden influence of Jazz and rhythms with an evident load of Chilean folklore.

2. Jean Daniel Barahona (1986)

Premiere

Composer and violist under the guiding hand of Carola Fredes at the Universidad de Chile. He has been part of the Classical Orchestra of the Maule Regional Theater and of the Symphonic Orchestra of Antofagasta. He has performed in different chamber music ensembles such as the Cuarteto Antofagasta and the Cuarteto Latinoamericano. He also works as a copist and orchestrator.

facebook.com/jeandaniel.barahonazamora

Capricho No. 1 para Viola Sola (2019) The composer says, *“as a viola player, I saw there was almost no Chilean repertoire for viola solo, so for a long time I wanted to compose something for my instrument. When I learnt that the International Society for Chilean Music (SIMUC) had opened this call for works, I knew the moment had come and I ventured into it”*.

3. Roberto Aravena (1993)

Premiere

Composer and composition student at the Universidad Católica de Chile.

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Polimerización (2018) Inspired by the interaction of molecules in the process of polymerization, the piece is based on two musical ideas. One is rough and somewhat aggressive and the other one is soft and calm. At the beginning they interrupt each other, as they were fighting for the musical space but then they start to develop and incorporate elements of the other. They continue to develop into one complex musical idea.

4. Javier Party (1980)

Premiere

Composer and president of the International Society for Chilean Music (SIMUC). His music is stylistically diverse and has been awarded with different prizes. Based since 2009 in Vienna, Austria, he has received numerous commissions from musicians around the world and has worked with ensembles internationally.

javierparty.com

Sinapsis (2019) Language is the basis of thought. Musical thought, abstract and, by definition, not terminological, is then based on musical language. Proportions, relationships, references, memory, imagination... In the future we will surely be able to know in what special way music activates the behavior of our neurons, their axons and dendrites. Today we can, of course, get carried away by the aesthetic experience of a musical synapse.

5. Cristián Mezzano (1978)

Premiere

Composer, flutist and trombonist with studies at the Universidad de Chile and the Universidad Católica de Chile. He has been deeply influenced by Chilean composers Aliocha Solovera and Fernando García. His composition explores each corner of contemporary music, developing freely and boldly, from the critical and complex perspective of postmodernity. His work includes chamber, digital and symphonic music. Political theory, anthropology and music archaeology have always been an inspiration for his artistic development.

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Visiones para viola sola (2019) Commissioned by Pablo Salinas, the piece is written in the universal tradition. The goal was to highlight the musical writing in its elementary form. The first movement is a prelude, by which the viola develops its prominence: its own sonority. The second movement is a passionate melody that describes an approach to the Pythagorean monochord, using only the fourth string with scordatura in B flat.

De 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.

The SIMUC lives for and thanks to its members. We have two types of membership. Active members such as composers, performers, music scholars and journalists, and 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 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.

The SIMUC depends mainly on external support to function. There are different ways to support us. Visit us at www.simuc.org and contact us anytime at office@simuc.org.



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