

The International Society for Chilean Music (SIMUC) is a non-profit organization based in Vienna, Austria. We promote Chilean art music, musicians, and musicologists internationally. The SIMUC works worldwide as an institutional support structure for the collaboration between Chilean and non-Chilean musicians, as well as musicologists.

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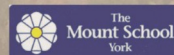
Spirited Flutes in York



SIMUC UK Tour
Concert IV



Monday, 4 December 2023, 7pm



Mount School
Music Department
Recital Room

Dalton Terrace
York YO24 4DD
United Kingdom

Tickets £10/7.5
→ simuc.org/tickets



I

II

Georg Philipp Telemann

Germany, 1681-1767

- **Sonata in B flat major (1728)**

Affettuoso – Allegro – Andante – Presto

Yair Gómez Szmulewicz

Chile, 1996

- **Vanitas I (2023)**

Winner of SIMUC's Call for Scores

Matthias Maute

Canada, 1963

- **Lamento (1986)**

Georg Philipp Telemann

Germany, 1681-1767

- **Sonata in G minor (1727)**

Largo – Allegro – Affettuoso – Vivace



Jennifer Cohen

- flute -

In this piece, I wanted to delve into the question about error, whether on stage or in the course of personal life; what cannot be done differently, and all that remains is to assume it as part of history. We share this temporal element of anguish universally, and it is a work on vanity to be able to integrate it into our perception of the world. The performers are faced with written material and another to be written, exact notation and other more ad libitum (such as whistle tones). Where are we most afraid of error? How to make a mistake when it comes to freedom? Who performs what is written?

Yair Gómez Szmulewicz

Jorge Luis Pacheco Estefan

Chile, 1982

- **Ronda del Canelo en Flor (2023)**

Winner of SIMUC's Call for Scores

Desmond Clarke

United Kingdom, 1989

- **Bird Organ (2023)**

For treble and Paetzold basset recorders, oboe and flute

Carlos Zamora

Chile, 1968

- **Four Little Pieces fo Two Tenor Recorders (2015)**

In the patio of my childhood home, there was a Canelo tree, a sacred tree for the Mapuche people. A thrush always sang there. From my room, I could hear it singing for hours, chatting with other birds in the distance. Their singing had a characteristic motif, a strange descending major third that, in my childhood imagination, was like a question. Juxtaposing contrasting motifs, the bird seemed to happily improvise a round: The Round of the Canelo Tree in Bloom. This work is a small tribute to that thrush, to the incomprehensible but profound evolution of its song.

Jorge Luis Pacheco Estefan



Carmen Troncoso

- recorders -

Spirited Flutes