

Monday, October 9, 2017

## Chamber Orchestra of Chile: In loving memory of the *Maestro*

**"A concert *Maestro Rosas* would have been proud of..."**



Comente



**Jaime Donoso**

On Friday, at the Teatro Municipal de Ñuñoa, the Chamber Orchestra of Chile, conducted by Alejandra Urrutia, performed a concert to commemorate the 10th anniversary of Fernando Rosas' passing away; a *Maestro*, whose memorable contribution was a landmark in the musical life of the country. Words by the conductor and by Natalia Cantillano and Isidro Rodríguez—violinists--, not devoid of subtle humour, brought back the *Maestro* whose actions touched our community deeply and whose influence is still felt.

The program started with a moving rendition of the *Andante* for strings by Alfonso Leng, with its late Romantic touch, now a classic of the national repertoire. It was performed with much feeling and this created an appropriate prologue for the concert. It was followed by the world opening of *In Memoriam (Fernando Rosas)*, by León Schidlowsky, the national composer now living in Israel. The work is characteristic of the author's way of composing and, though it's hard to write a review after only listening to it once, it undoubtedly provoked a direct impact, bringing about a discourse with a touch of the telluric and the exuberant.

Next in the program was Concert N° 1 Opus 30 by Italian composer Mauro Giuliani (1781-1829), for guitar and orchestra, featuring the always welcome national guitar player José Antonio Escobar, with a well-known national and international trajectory. Escobar is one of the most outstanding representatives of a generation of Chilean guitar players that contributed much success to the country and helped consolidate the quality of training in Chile. His performance was outstanding and his rendering of Giuliani's ideas, kind and virtuous, classical and Rossinian in touch, revealed him as an exceptional interpreter, which was further acknowledged by his participation in the opening of *Jondo* for guitar and

orchestra, by Chilean composer and guitar player Javier Farías. Farías' work, well concentrated and wisely composed for strings and timbals, clearly reflects its name and includes Andalusian reminiscences in homage to Carlos Ledermann, great national admirer of flamenco and Farías' teacher.

Last in the program were the *Six Romanian Folk Dances* by Béla Bartók, a result of the indefatigable research of the composer who, in the field of "alternative" peasant and popular music, radically renovated the more academic language. These pieces, originally composed for piano in 1915 and orchestrated in 1917, preserve their original spirit, combined with exotic orientalism and overwhelming dance movements. This rendition, under the expert baton of Alejandra Urrutia, conveyed the required flexibility, determination and brilliance.

A concert *Maestro* Rosas would have been proud of.