

Music Critique
Chamber Orchestra of Chile

Ladies Game

Jaime Donoso

Piazzolla and Schoenberg were present on Friday at the Municipal Theatre of Nuñoa. The interpreters were the Chamber Orchestra of Chile, conducted by Alejandra Urrutia and Argentine violinist Lucia Luque.

From Piazzolla the "Four Seasons of Buenos Aires" was heard, with a version for a solo violin and string orchestra. The Four Seasons weren't conceived as a single unit but rather one by one they came to light in different years. The piece is a faithful prototype to Piazzolla's style: energetic rhythms, displaced tones, metric changes, "noise" on the chords (behind the *ponticello*), melodic interludes full of tango melancholy. In this composition, textual tones of "The Seasons" by Vivaldi are obvious. Piazzolla at some point declared "My music is the popular music that comes from tango". This option of the composer to fuse the tango tradition with the "cultured" resources of harmony and contrast (worked with the mystic Nadia Boulanger in Paris), many did not forgive him, especially the old guard, to which the composer retorted: "Tango no longer exists. It existed many years ago, until the year 55, when Buenos Aires was a city where you'd breathe the perfume of tango in the air. But not today. Today you breathe in more rock or punk. "Yes, it's true, I'm an enemy of tango, but of the tango as they understand it. They still believe in the 'compadrito', I don't. If everything has changed, the music of Buenos Aires must also change..."

Lucia Luque, ideal performer of the play, did an exceptional version. Her technique is prodigious and according to the play, she exuberated bravery and lyricism, in some occasions, seconded by the solos of Patricio Barria (cello) and Hernan Muñoz and Isidro Rodriguez (violins). The version left you breathless and the excellent violinist added, off the program, the play "Escualo" by Piazzolla causing delirious joy to the audience.

"Transfigured Night" by Schoenberg is from 1899. Due to the date of its composition, it's electrochromatic language, it's at the edge, chronologically and post-Wagner.

Reference to a poem by Dehmel which talks of guilt, confession and forgiveness turns it into a chamber symphonic poem (forgive the repetition) and the different moods are clearly reflected. For this reason, the play is a continuum of permanent fluctuations of character and tempo, a complex performance that in the hands of Alejandra Urrutia flowed naturally with subliminal moments (the feminine touch?) achieving a very beautiful version. An attractive concert with two leading women.