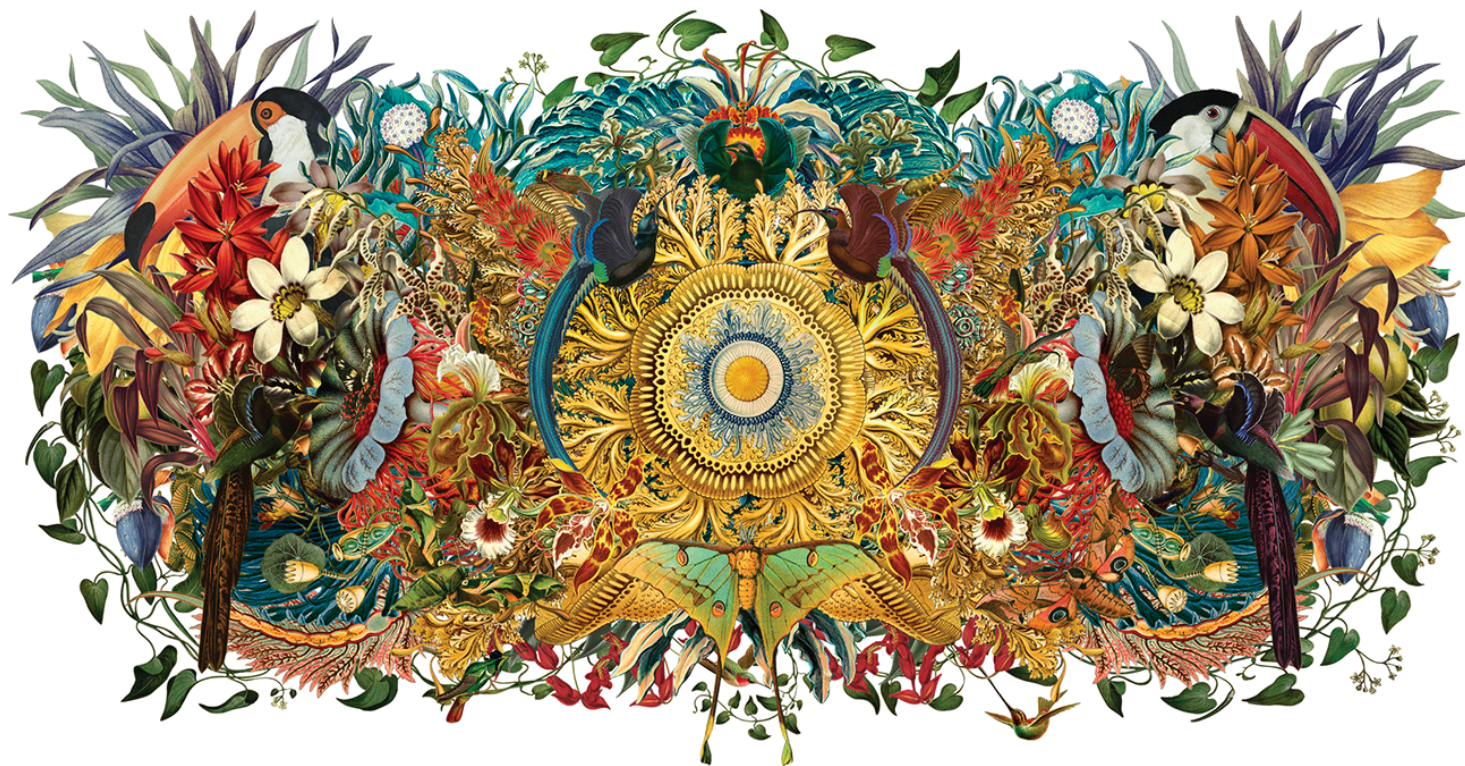




Esteban
BENZECRY

Ciclo de canciones

Violin Concerto • Clarinet Concerto



Ayako Tanaka, Soprano

Xavier Inchausti, Violin • Mariano Rey, Clarinet

Lviv National Philharmonic Symphony Orchestra

Pablo Boggiano

Esteban
BENZECRY
(b. 1970)

Violin Concerto (2006–08)		27:16
① I. Évocation d'un rêve ('Evocation of a Dream')		11:02
② II. Évocation d'un tango ('Evocation of a Tango')		5:48
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Ciclo de canciones ('Song Cycle') (version for voice and orchestra) (2014)		20:21
④ No. 1. Del encuentro al camino ('Together on the Path') (Text: Fernanda Victoria Caputi Monteverde, b. 1979)		4:14
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⑥ No. 3. Quiero ser ('I want to be') (Text: Ana Lía Berçaitz, b. 1947)		3:38
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⑨ I. Ecos del horizonte ('Echoes of the Horizon')		8:10
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Esteban Benzecry (b. 1970)
Violin Concerto • Ciclo de canciones • Clarinet Concerto
Esteban Benzecry's 'imaginary folklore'

Throughout the course of the 20th century, an ever greater number of artistic exchanges took place between Europe and the young nations of Latin America, which were starting to add their achievements to the history of classical music. As European composers were setting off to explore the paths of the avant-garde, their Latin American counterparts were injecting music with a vitality that sprang from folk song and dance. The early heroes of a saga still unfolding today were the Argentinian Alberto Ginastera, Brazilian Heitor Villa-Lobos, and Mexicans Carlos Chávez and Silvestre Revueltas, along with other, lesser-known figures. French-Argentinian composer Esteban Benzecry is now proving himself a worthy successor to these masters, using his breathtaking talent to create vast musical landscapes inspired by his roots, his travels, his imagination and experimentation, and by a passion for and mastery of orchestral writing, as captured on this recording.

As early as the 1920s, the Provençal composer Darius Milhaud, returning from Brazil full of that country's songs and rhythms (including the song that gave its name to the very Parisian *Le Bœuf sur le toit*), had dreamed of a 'Mediterranean music'. This would not be restricted to works from the Mediterranean basin, but would embrace all music with a 'Latin' essence, linking countries on both sides of the Atlantic in a single dreamlike and colourful ideal. With that same ideal in mind, many South American composers travelled to Paris to complete their training – among others, Villa-Lobos studied with Fauré, and Piazzolla with Nadia Boulanger (who encouraged him to find his own path, drawing inspiration from his Argentinian roots). Similarly, Esteban Benzecry, who was born into a family of musicians in Lisbon (in 1970) but grew up in Buenos Aires – where his introduction to music came via the guitar – left Argentina for France in 1997 to study at the Paris Conservatoire.

The Paris of the late 20th century was very different from that of the *années folles*, when folk music was very

highly regarded. A new avant-garde was setting the tone, a trend focused on radical experimentation and research. Displaying a wonderful independence of spirit, however, Benzecry continued to plough his own furrow while enriching his idiom with the processes, ideas and colours of spectralism and electroacoustic music, and acknowledging the master composers whose works most closely matched his own aspirations: figures such as Messiaen and Dutilleux, and, more generally, the French symphonic music which, in the wake of Debussy and Ravel, had turned the orchestra into a magical instrument.

I first met Benzecry in 1999, when I was head of the Musique Nouvelle en Liberté association (which later commissioned the final version of his *Violin Concerto*), and I still remember the impression his originality made on me. Untroubled by the various aesthetic splits and disputes of the Parisian music scene, still pretty virulent even then, Esteban Benzecry was simply himself, his music as natural as his accent; brick by brick, he built up an instantly recognisable body of work. This is why even those who might have expected to feel no immediate connection with him have been quick to recognise the authenticity of his voice, and why he soon earned the support of, in particular, the Orchestre Pasdeloup, and then of the Radio France ensembles as well. Over the years, he has gone on to win similar endorsement around the world too, in Europe and both North and South America, as can be seen from the list of prestigious orchestras that have programmed his music, including the Royal Concertgebouw Orchestra, the New York Philharmonic and the Simón Bolívar and Gothenburg Symphony Orchestras. Benzecry has also achieved something all composers dream of: the commitment of individual performers who love his music and want to promote it. The eminent Venezuelan conductor Gustavo Dudamel, for example, has become a spokesman for his orchestral work *Rituales Amerindios* (which can induce trance-like states worthy of Stravinsky), but his works have also been performed by such leading soloists as

cellist Gautier Capuçon, violinist Nemanja Radulović and clarinetist Valdemar Rodríguez, as well as the artists who appear on this recording: conductor Pablo Boggiano, violinist Xavier Inchausti, soprano Ayako Tanaka and clarinetist Mariano Rey. They all know that a love for instruments, an understanding of every individual instrument's potential and how it is played, and an innate feel for the orchestra and its colours are the foundations of Benzecry's imagination, as vibrantly abundant as the Baroque Latin American novels that the world discovered in the latter half of the 20th century.

If I had to sum up Esteban Benzecry's aesthetic, I'd call it music of travel, rather than of sentiment – or perhaps 'pictorial' music, which is the term used by the composer himself, who studied art before deciding to focus on a career in music and who sometimes calls himself a 'scenographer of sound'. Breaking away from Romanticism and the exaggerated expression of the self (as Debussy did from *Prélude à l'après-midi d'un faune* onwards), Benzecry invites us to travel with him into magical, sometimes disturbing worlds that we discover through melodic impulses, flashes of colour, tension, fieriness and reverie. Songs emerge within it like the sounds of the forest or Aztec rhythms that constitute his 'imaginary folklore'. Folk dances can acquire an appealing simplicity before giving way to subtle explorations of harmony and timbre. The composer expresses his personality through this soundscape painter's soul; and it's by discovering his worlds that we discover the man himself.

Violin Concerto (2006–08)

The *Violin Concerto* came into the world in several stages. First came *Évocation d'un rêve* ('Evocation of a Dream'), composed at the Casa de Velázquez, in Madrid, where Esteban Benzecry was composer in residence between 2004 and 2006, and premiered in 2006 in Paris by the Orchestre Pasdeloup and soloist Nemanja Radulović. *Évocation d'un monde perdu* ('Evocation of a Lost World'), also began life as a stand-alone work, given its first performance in 2008 by the same artists. Encouraged by the success of these two pieces,

Benzecry decided to incorporate them into a large-scale concerto, adding a central movement: *Évocation d'un tango* ('Evocation of a Tango'). The *Violin Concerto*, in its definitive version, received its premiere on 5 December 2009 at the Salle Pleyel in Paris, with Radulović and the Orchestre Pasdeloup conducted by Wolfgang Doerner. The *Concerto* is dedicated to Nemanja Radulović, Benoît Duteurtre and the Orchestre Pasdeloup.

The composer himself has qualified this vast score as 'autobiographical' in nature. At times its character becomes elegiac, lyrical, deeply expressive, driven by the violin writing. Benzecry makes full use of the instrument's potential and the language of virtuosity as he presents the three evocations, in which various folk-based sources are discernible. As he notes, in the first movement there are 'brief motifs that evoke Spanish music, *cante jondo* and the music of *tablaos* [flamenco venues], but set in the context of a contemporary orchestration. I'm also evoking my Sephardic ancestry. As a whole, this is a kind of imaginary folklore which mingles with dreamlike forests inhabited by non-existent birds.' As for the second movement, *Évocation d'un tango*: 'Here I'm evoking one aspect of my Argentinian roots, the city of Buenos Aires, where I've spent much of my life. In the hazy atmosphere of the opening, rhythms and melodies intertwine among fragments of tango. In the central section, the violin plays an ardent melody, before revisiting the haziness of the beginning.' Finally, in *Évocation d'un monde perdu*:

'I develop melodies and rhythms rooted in South American folk music – the *baguala*, for example, or the *carnavalito* (a dance from northern Argentina) or *malambo* (a competitive dance for men only, its footwork inspired by the rhythm of galloping horses) – while also incorporating traces of a pre-Colombian world. The opening depicts man's lament over his solitude, or protestations about his fate. Then I play with the lyrical possibilities of the violin, while the woodwind imitate the song of the soloist in the style of *quenas* (indigenous Andean flutes). The enchantment is shattered by the sudden

interruption of a violent episode which then leads to a kind of toccata in which I explore the virtuosity of the violin in a *moto perpetuo*.'

Ciclo de canciones ('Song Cycle') (2014)

Benzecry's *Song Cycle* for coloratura soprano and orchestra similarly emerged in various stages. When he met Japanese soprano Ayako Tanaka, the composer was instantly captivated by her voice. The first song, *Del encuentro al camino* ('Together on the Path'), was written for her in 2014 and sets a text by Benzecry's wife, the artist and poet Fernanda Caputi. Its subject is the meeting of two cultures, with Argentina represented by its national flower – the scarlet flower of the *ceibo*, or cockspur coral tree – and Japan by the *sakura*, or cherry blossom. Having written this first piece, Benzecry was keen to start work on a longer cycle for voice and piano, again:

'inspired by that exquisite, delicate voice, so full of variety and nuance. It led me to create lyrical, virtuosic music that makes the most of the uppermost register, from the subtle vocal writing of *La noche* to the untamed virtuosity of *Altar de la existencia*. Then, in a third and final phase, Ayako Tanaka and conductor Pablo Boggiano commissioned me to create an orchestral version of the cycle. This was premiered at the Centro Cultural Kirchner in Buenos Aires on 24 February 2017 by Argentina's National Symphony Orchestra, conducted by Pablo Boggiano.'

It was recognised by the Argentinian Association of Music Critics, who awarded it their prize for best world premiere of 2017. It is dedicated to Ayako Tanaka and Pablo Boggiano.

As well as the opening poem by Fernanda Caputi, the five-song cycle sets the following texts: *Paz* ('Peace') by the Argentinian poet Alfonsina Storni (1892–1938); *Quiero ser* ('I want to be'), by her compatriot Ana Lia Bercaitz (b. 1947); *La noche* ('Night'), by Chilean poet Gabriela Mistral (1889–1957); and *Altar de la existencia* ('Altar of Existence'), which is a translated excerpt from a Quechua text belonging to the

Coracora community in Peru. Traditionally, men and women would have taken turns to sing its different verses, dealing with love, the origins of existence, and the sacred river to which they take their offerings. These five songs, which can either be sung as a cycle or individually, are linked by 'the presence of nature, questions about existence, and Latin America, as seen from a feminine perspective and represented by a female voice'.

Clarinet Concerto (2010)

The *Clarinet Concerto* is a breathtaking dialogue between solo instrument and orchestra. It was written in 2010, on the initiative of clarinetist Valdemar Rodríguez, the Academia Latinoamericana de Clarinete, and the FESNOJIV (Venezuela's National Network of Youth and Children's Orchestras, also known as El Sistema). The premiere was given on 4 September 2016 at the Centro Cultural Kirchner in Buenos Aires by Valdemar Rodríguez and the Orquesta Sinfónica Juvenil Nacional José de San Martín, conducted by Pablo Boggiano. The score is dedicated to Valdemar Rodríguez and the Academia Latinoamericana de Clarinete.

In the first of the *Concerto's* four movements, *Ecos del horizonte* ('Echoes of the Horizon'), Benzecry creates 'an echo-like reverberation effect between the soloist and the orchestra, presenting us with a vast space of solitude and introspection'. Next comes *Danzas volcánicas* ('Volcanic Dances'), 'a tribute to the many volcanoes of the Americas'. In this dance, which is underpinned by the rhythms of earthquakes and eruptions, we find 'imagined folk themes, pentatonic scales that recall Andean folk music, a *carnavalito* rhythm, multiphonic sounds and a dialogue between the soloist and the percussion, which dance to an irregular rhythm'. The third movement, *Baguala enigmática* ('Enigmatic Baguala'), makes reference to a folk genre of western Argentina, of pre-Hispanic origins, typical of the Salta Province, and performed by a single singer, the *bagualero*. 'In this very lyrical movement,' notes Esteban Benzecry, 'the solo voice sings a made-up *baguala* while pizzicato strings imitate the strumming of the *charango* (a small guitar, traditionally

made from an armadillo shell). By using a variety of multiphonic procedures and different types of attack and breathing, I wanted to recreate the sound of traditional flutes such as the *quena* or panpipes using conventional orchestral instruments.' The work ends with the *Toccata caribeña* ('Caribbean Toccata'), in which the composer's aim was 'to express the joy and the festive and sensual feel of Caribbean rhythms by evoking the style of the region's

folk music rather than quoting directly from it. This movement makes extremely complex rhythmical and virtuosic demands on both soloist and orchestra.'

Benoît Duteurtre
Writer and producer at France Musique

English translation: Susannah Howe

Esteban Benzecry (né en 1970)

Concerto pour violon et orchestre • Ciclo de canciones • Concerto pour clarinette et orchestre

Le Folklore imaginaire d'Esteban Benzecry

Tout au long du XXe siècle, les échanges artistiques se sont multipliés entre l'Europe et les jeunes nations d'Amérique latine rejoignant le mouvement de l'histoire musicale. Tandis que la première ouvrait les voies de la modernité, la seconde allait insuffler à la création une vitalité nouvelle nourrie par les chants et les danses populaires : l'argentin Alberto Ginastera, le brésilien Heitor Villa-Lobos, les mexicains Carlos Chavez ou Silvestre Revueltas, et d'autres moins connus furent les héros de cette épopée qui ne s'est pas interrompue. En témoigne, aujourd'hui, le talent éblouissant du franco-argentin Esteban Benzecry, peintre de vastes paysages musicaux inspirés par ses racines, ses voyages, son imaginaire, ses expérimentations, et sa passion de l'orchestre servie par un admirable métier dont ce disque marque l'épanouissement.

Dès les années 1920, le compositeur provençal Darius Milhaud, revenant du Brésil plein de rythmes et de chansons (dont celle qui donna son nom au très parisien « Bœuf sur le toit »), avait formulé le rêve d'une « musique méditerranéenne » : non pas restreinte au bassin de la Méditerranée, mais une musique d'essence latine, rapprochant les deux rives de l'Atlantique dans un même idéal onirique et coloré. Porté par ce même idéal, beaucoup de musiciens sud américains allaient venir à Paris perfectionner leur métier : de Villa-Lobos étudiant auprès de Fauré, jusqu'à Piazzola recueillant les conseils de Nadia Boulanger (qui l'encouragea à poursuivre sur la voie argentine qui était la sienne). C'est ainsi, tout naturellement, qu'Esteban Benzecry, né à Lisbonne en 1970, avant de passer sa jeunesse à Buenos Aires, allait à son tour débarquer en 1997 dans la capitale française et intégrer le Conservatoire.

Il avait commencé la musique de façon spontanée en jouant sur sa guitare, en écoutant, en lisant des partitions au sein d'une famille de musiciens. Mais le Paris de cette fin de XXe siècle où il venait perfectionner son métier,

n'était plus celui des « années folles » où l'on plaçait très haut la musique populaire. Une autre avant-garde donnait le ton, tournée vers la recherche et les expérimentations radicales. Esteban Benzecry, pourtant, avec une merveilleuse indépendance d'esprit, allait creuser son propre sillon tout en intégrant comme autant d'enrichissements les procédés, les idées, les couleurs issues de la musique spectrale ou de la musique électro-acoustique. Il saurait toutefois reconnaître ces maîtres dont les œuvres répondaient le plus à ses propres aspirations : tels Messiaen, Dutilleul, et plus généralement la musique symphonique française qui, dans le sillage de Debussy et Ravel, avait fait de l'orchestre un instrument enchanté.

Je n'ai pas oublié, quant à moi, la fraîcheur de ce jeune homme rencontré peu avant l'an 2000, alors que je dirigeais l'association Musique Nouvelle en Liberté qui allait commander la version définitive de son *Concerto pour violon*. Loin de se paraître gêné par un contexte musical parisien où les querelles de courants, les clivages esthétiques étaient encore assez virulents, Esteban Benzecry n'était que lui-même, portant sa musique aussi naturellement qu'il portait son accent, et bâtissant, pierre par pierre, une œuvre immédiatement reconnaissable. C'est pourquoi même ceux qui auraient pu se sentir éloignés de lui n'ont pas tardé à reconnaître un authentique musicien et qu'il a reçu, notamment, le soutien de l'orchestre Pasdeloup, puis des formations de Radio France. La même évidence s'est imposée au fil des ans dans le monde entier : en Amérique du sud, mais aussi en Amérique du Nord et dans les grandes capitales européennes. En témoigne la liste prestigieuse des orchestres qui ont joué sa musique, du New York Philharmonic au Concertgebouw d'Amsterdam, et de l'orchestre Simon Bolivar à celui de Götteborg. Mais Benzecry a su trouver aussi ce qui compte le plus pour un compositeur : l'engagement d'interprètes qui aiment sa musique et désirent la faire connaître, à l'instar du grand chef vénézuélien Gustavo Dudamel, porte-parole de ses

Rituales amerindios pour orchestre (dont l'écoute enfiévrée procure des trances digne de Stravinski); mais aussi des solistes instrumentaux comme le violoncelliste Gautier Capuçon, le violoniste Nemanja Radulovic, le clarinetriste Valdemar Rodriguez ; sans oublier les interprètes de ce disque : le chef argentin Pablo Boggianno, le violoniste Xavier Inchausti, la soprano Ayako Tanaka et le clarinetriste Mariano Rey. Tous savent quel amour des instruments, quelle connaissance du jeu et des possibilités de chacun, quel instinct de l'orchestre et de ses couleurs sous-tendent l'imaginaire de Benzecry, foisonnant comme ces romans baroques sud-américains que le monde découvrait dans la seconde moitié du XXe siècle.

Pour caractériser l'esthétique d'Esteban Benzecry, je dirais qu'il s'agit d'une musique de voyage plus que de sentiment – ou encore d'une musique « picturale », comme dit le compositeur qui fut diplômé des Beaux-Arts avant de se tourner définitivement vers la musique, et qui se qualifie parfois de « scénographe sonore ». Rompant les amarres du romantisme et de l'expression exacerbée du moi (comme le fit Debussy dès son *Prélude à l'après midi d'un faune*), Benzecry nous convie dans des mondes enchantés, parfois angoissants, que nous découvrons au gré des élans mélodiques, des jets de couleur, des tensions, des flamboyances et des rêveries. Les chansons humaines y émergent tout comme les sons de la forêt ou les rythmes aztèques qui constituent son « folklore imaginaire ». Les danses populaires y retrouvent parfois une simplicité enlaçante, avant de céder le pas à de subtiles explorations de l'harmonie et du timbre. C'est dans cette âme de paysagiste sonore que s'exprime la personnalité du compositeur ; et c'est en découvrant ses mondes que nous le découvrons lui-même.

Concerto pour violon et orchestre (2006–2008)

Le *Concerto pour violon* et orchestre a vu le jour en plusieurs étapes, initialement sous la forme d'une pièce d'un seul tenant : *Évocation d'un rêve*. Ce mouvement fut composé à la Casa de Velázquez, à Madrid, ou Esteban Benzecry a séjourné de 2004 à 2006 comme compositeur

en résidence, et créé en 2006 à Paris par l'orchestre Padeloup et le violoniste Nemanja Radulovic. Le troisième mouvement, *Évocation d'un monde perdu*, est né lui aussi comme une pièce indépendante, jouée pour la première fois en 2008 par les mêmes interprètes. Porté par le succès de ces deux morceaux, Esteban Benzecry a décidé de les intégrer dans un vaste concerto, en ajoutant un mouvement central : *Évocation d'un tango*. Le *Concerto pour violon et orchestre* fut ainsi présenté dans sa version complète le 5 décembre 2009 à Paris, salle Pleyel, par le violoniste Nemanja Radulovic et l'Orchestre Padeloup sous la direction de Wolfgang Doerner. L'œuvre est dédiée à Nemanja Radulovic, Benoît Duteurtre et l'Orchestre Padeloup.

Cette vaste partition de caractère « autobiographique », selon le terme du compositeur, revêt par moments un aspect élégiaque, lyrique, voire intensément expressif, suscité par l'écriture pour violon. Le compositeur s'empare des pouvoirs de l'instrument, ainsi que des codes de la virtuosité, pour nous nous convier dans trois « évocations » successives où affleurent les sources populaires. Dans le premier mouvement, précise Benzecry :

« vous trouverez des petits motifs évoquant la musique espagnole, notamment le cante jondo et la musique des tablaos, mais dans le contexte d'une orchestration contemporaine. J'évoque aussi mes racines séfarades, L'ensemble constitue une sorte de folklore imaginaire, qui se mêle à des forêts oniriques où habitent des oiseaux qui n'existent pas. » Dans *Évocation d'un tango*, le second mouvement : *« j'évoque une partie de mes origines argentines, de ma ville Buenos Aires, où j'ai vécu la plus grande part de ma vie. Au début, dans une atmosphère brumeuse, les rythmes et les mélodies s'entrelacent dans des fragments de tangos. Dans la section centrale, le violon joue une mélodie très passionnée, avant de renouer avec l'atmosphère embrumée du début »* Enfin, dans *Évocation d'un monde perdu*, le troisième mouvement *« je développe des mélodies et*

rythmes de racines folkloriques sud-américaines, comme la Baguala, le Carnavalito (danse folklorique du nord d'Argentine), le Malambo (danse de compétition masculine, imitant le galop du cheval), mais aussi des traces d'un monde précolombien. Au début, l'homme hurle sa solitude ou proteste contre son destin. Puis je joue avec les possibilités lyriques du violon, tandis que les bois imitent le chant du soliste à la façon des « quenas » (flûtes indigènes du nord argentin qui résonnent dans les montagnes des Andes). Cette féerie magique est brisée par l'irruption abrupte d'une section violente, conduisant à une sorte de toccata où j'explore les possibilités virtuoses du violon dans un mouvement perpétuel. »

Ciclo de canciones (‘Cycle de chansons’) (2014)

Le *Cycle de chansons* pour soprano colorature et orchestre s'est construit, comme le précédent, en plusieurs étapes. D'abord après la rencontre d'une interprète, la soprano japonaise Ayako Tanaka dont la voix a immédiatement captivé le compositeur. La première chanson a été composée pour elle, en 2014, sur un texte de l'épouse d'Esteban Benzecry, la peintre et poétesse Fernanda Caputi. Cette mélodie intitulée *Del encuentro al camino* (« De la rencontre au chemin ») évoque la rencontre de deux cultures, l'Argentine représentée par sa fleur nationale, le Ceibo, et la Sakura japonaise. Après cette première mélodie, Esteban Benzecry a désiré entreprendre un cycle plus vaste pour chant et piano, toujours

« porté par cette voix exquise et délicate, pleine de variétés, de nuances. Elle m'a inspiré pour exploiter le lyrisme, la virtuosité, les aigus extrêmes, et passer du chant délicat de La Nuit à la virtuosité sauvage d'Autel de l'existence. Enfin, dans un troisième temps, Ayako Tanaka et le chef d'orchestre Pablo Boggianno m'ont commandé la version orchestrale du cycle, qui

fut créée à Buenos Aires, à l'Auditorium National du Centre Cultural Kirchner le 24 février 2017 par l'Orchestre National d'Argentine sous la direction de Pablo Boggianno. »

Cette œuvre a été récompensé par l'association des critiques musicaux d'Argentine, obtenant le prix de la meilleure création mondiale de la saison 2017. Elle est dédiée à Ayako Tanaka et Pablo Boggianno.

Outre le poème initial de Fernanda Caputi, Ce cycle de cinq chansons est complété par les textes *Paix* de la poétesse argentine Alfonsina Storni (1892-1938), *Quiero ser* (« Je veux être ») de la poétesse argentine Ana Lia Berçaitz (1947), *La noche* (« La nuit ») de la chilienne Gabriela Mistral (1889-1957), et *Altar de la existencia* (« Autel de l'existence ») – cette dernière poésie étant extraite d'un texte en langue quechua de la communauté de Coracora au Pérou. Des hommes et des femmes y chantent leurs strophes sur l'amour, l'origine de l'existence, et la rivière sacrée à laquelle ils apportent leurs offrandes. Ces cinq mélodies, qui peuvent être jouées successivement, ou séparément, ont pour fil conducteur *« la présence de la nature, les questions sur l'existence et l'Amérique latine se présentant à travers une vision et une voix féminine. »*

Concerto pour clarinette et orchestre (2010)

Le *Concerto pour clarinette et orchestre* est un époustoufflant dialogue entre cet instrument et l'orchestre. Il a vu le jour à l'automne 2010 à l'initiative du clarinetriste Valdemar Rodriguez, de l'Académie latino-américaine de clarinette, et de la Fondation d'État pour le Système national des orchestres de jeunes et d'enfants du Venezuela. La création s'est déroulée le 4 septembre 2016 à l'Auditorium national du Centre Culturel Kirchner à Buenos Aires, avec Valdemar Rodriguez et l'Orquesta Sinfonica Juvenil Nacional Jose de San Martin, sous la direction de Pablo Boggianno. La partition est dédiée au clarinetriste Valdemar Rodriguez et à l'Académie latino-américaine de clarinette.

Ce concerto comporte quatre mouvements. Dans le premier, intitulé *Échos de l'horizon*, Esteban Benzecry développe « *un effet de réverbération entre le soliste et l'orchestre qui nous rappelle un écho, nous offrant un vaste espace de solitude et d'introspection.* » Le second mouvement, *Danses volcaniques*, est « *un hommage aux volcans qui abondent à travers les Amériques* ». Dans cette danse rythmée par les tremblements et les éruptions, on retrouve « *des thèmes folkloriques imaginaires, gammes pentatoniques rappelant le folklore des pays andins, rythme de carnavalito, utilisation de sons multiphoniques et dialogue important entre le soliste et les percussions qui dansent dans un thème rythmique irrégulier* » Le troisième mouvement, *Baguala énigmatique*, se réfère à un genre musical folklorique du nord-ouest de l'Argentine, typique de la province de Salta, d'origine pré-hispanique et interprété par un chanteur seul, le bagualero. « *Dans ce mouvement très lyrique* »,

précise Esteban Benzecry, « *la voix solo chante un baguala imaginaire, tandis que les cordes en pizzicato imitent le son du grattement du charango (petite guitare, faite d'un caparaçon d'animal). En utilisant différents procédés, multiphoniques et différents types d'attaque et de souffle, j'essaie, avec les instruments traditionnels de l'orchestre, de recréer les sons de flûtes autochtones indigènes telles que la quena et le sikus.* » L'œuvre s'achève par une *Toccata des caraïbes*, dans laquelle le compositeur a voulu « *exprimer la joie et l'atmosphère festive et sensuelle des rythmes caribéens, à travers des évocations stylistiques de ce folklore, mais sans citation textuelle. Ce mouvement est d'une grande complexité, rythmique et virtuose, tant pour le soliste que pour l'orchestre.* »

Benoît Duteurtre

Écrivain, producteur à France Musique

Ciclo de canciones

④ Del encuentro al camino

(*Texto: Fernanda Victoria Caputi Monteverde, n. 1979*)

Ceibo en octubre
sangre en tus ramas
fuerza en el alma.

Sakura en abril
imperial delicadeza
sublime florecer.

Renacimiento.
Se anuncia de a poco
la primavera.

Nosotros, del encuentro al camino.

⑤ Paz

(*Texto: Alfonsina Storni, 1892–1938*)

Vamos hacia los árboles... el sueño
se hará en nosotros por virtud celeste.
Vamos hacia los árboles; la noche
nos será blanda, la tristeza leve.

Vamos hacia los árboles, el alma
Adormecida de perfume agreste.
Pero calla, no hables, sé piadoso;
no despiertes los pájaros que duermen.

⑥ Quiero ser

(*Texto: Ana Lía Berçaitz, n. 1947*)

Quiero ser como el agua de la lluvia
que penetra en la tierra y la germina,
como viento que esparce la semilla
y en la tarde de estío es suave brisa.

Song Cycle

④ Together on the Path

(*Text: Fernanda Victoria Caputi Monteverde, b. 1979*)

Coral tree in October
blood on your boughs
strength in your soul.

Cherry blossom in April
imperial delicacy
sublime flowering.

Rebirth.
Spring's imminent return
is announced.

You and I, together on the path.

⑤ Peace

(*Text: Alfonsina Storni, 1892–1938*)

Let us go towards the trees... divine
virtue will bring us sleep.
Let us go towards the trees; night will be
gentle with us, sadness will not weigh us down.

Let us go towards the trees, our souls
lulled to sleep by their earthy fragrance.
But hush, do not speak, be good;
do not wake the birds from their slumber.

⑥ I want to be

(*Text: Ana Lía Berçaitz, b. 1947*)

I want to be like the falling rain
that soaks into the earth and germinates it,
like the wind that scatters the seed
and on summer evenings becomes a gentle breeze.

La noche

(Texto: Gabriela Mistral, 1889–1957)

Por qué duermas, hijo mío,
el ocaso no arde más:
no hay más brillo que el rocío,
más blancura que mi faz.

Por qué duermas, hijo mío,
el camino enmudeció:
nadie gime sino el río;
nada existe sino yo.

Se anegó de niebla el llano.
Se encogió el suspiro azul.
Se ha posado como mano
sobre el mundo la quietud.

Yo no sólo fui meciendo
a mi niño en mi cantar:
a la Tierra iba durmiendo
el vaivén del acunar.

Altar de la existencia

(Esta poesía es un extracto del texto quechua Qachwa de wayllacha traducido al español.)

Cuál es el origen de nuestra existencia
¡oh río hermoso y sagrado!
en el altar de nuestra existencia.
Árbol de amor dulce que planté para mí
regado y cuidado con mis lágrimas de juventud.

Ofrendemos al tiempo florido
¡oh río hermoso y sagrado!
en el altar de la alegría.

Guíame y jalame hacia ti...

All texts reprinted with permission.

Night

(Text: Gabriela Mistral, 1889–1957)

To allow you to sleep, my child,
the sunset has ceased to glow:
only the dew now shimmers,
only my face gleams white.

To allow you to sleep, my child,
the road has fallen silent:
only the river is murmuring;
only I now exist.

Mist has flooded the plain.
The morning glory flowers are shut tight.
Stillness has closed around
the world like a hand.

As I sang I was doing more
than soothing my child:
the lilting tune of my lullaby
was sending the Earth itself to sleep.

Altar of Existence

(The sung text is a Spanish translation of an extract from the Qachwa de wayllacha, a Quechua ceremonial song and round dance.)

What is the origin of our existence,
o beautiful and holy river,
on the altar of our existence.
Tree of sweet love that I planted for myself,
watered and nurtured with the tears of my youth.

Let us make an offering to the season of fruitfulness,
o beautiful and holy river,
on the altar of happiness.

Guide me and draw me towards you...

English translations: Susannah Howe

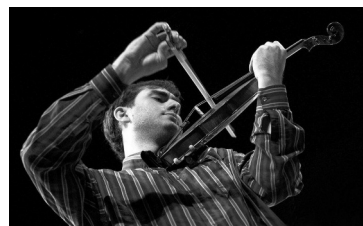
Ayako Tanaka



Coloratura soprano Ayako Tanaka was born in Kyoto, Japan. At the age of 18 she moved to Vienna, where she studied vocal music with Milkana Nikolova, Maria Loidl, Sylvia Geszty, Edda Moser and Ernst Haefliger. She made her debut in *Le nozze di Figaro* at the Stadttheater Bern at the age of 22 – the youngest soloist to appear at the theatre. She subsequently appeared at the Volksoper Wien and the State Opera Burgas, and from 2012 to 2015 performed the role of Queen of the Night in *Die Zauberflöte* in a tour across Austria. Tanaka is active as a concert singer, performing at venues such as the Wiener Konzerthaus Großer Saal and appearing with orchestras including the Royal Philharmonic Orchestra, Sofia Philharmonic and Kammerensemble Kehl-Strasbourg. In November 2014, she made her debut in Japan with her highly successful first album, *Virtuosa Coloratura*, and a concert tour. She released her second album, *Wiener Coloratura*, in 2017, and in the same year gave the world premiere of Esteban Benzecry's award-winning *Ciclo de canciones* with the Argentine National Symphony Orchestra in Buenos Aires, a work inspired by Tanaka's voice. The following year she gave a recital at the Carrousel du Louvre, Paris as part of Japonismes 2018, and in 2019 was selected as one of '100 Japanese People the World Respects' by *Newsweek* Japan.

www.ayakotanakaofficial.com

Xavier Inchausti



Violinist Xavier Inchausti studied at the Reina Sofía School of Music in Madrid. He has appeared as a soloist with orchestras such as the Bulgarian National Radio Symphony Orchestra, Queen Sofía Chamber Orchestra, Berliner Symphoniker and the Moscow Symphony Orchestra with conductors such as Antoni Wit, Enrique Diemecke, Pablo Boggiano and Alejo Pérez. Inchausti has performed the complete *Sonatas and Partitas for Solo Violin* by J.S. Bach, Ysaÿe's *Six Sonatas for Solo Violin, Op. 27* and Paganini's *24 Caprices for Solo Violin, Op. 1*, and has appeared as a soloist with Shlomo Mintz and Camerata Bariloche. He has been awarded numerous prestigious international prizes, including from the Argentine Music Critics Association and the 2019 Konex

Foundation. Inchausti has served as concertmaster of the Argentine National Symphony Orchestra and currently is principal concertmaster of the Orquesta Filarmónica de Buenos Aires del Teatro Colón.

Mariano Rey



Mariano Rey (b. 1972) began his musical education at the age of seven with his father, Carlos Rey, and went on to study the clarinet with Mariano Frogioni, Martin Tow, Gui Deplus, Michael Arrignon and Stanley Drucker, and chamber music with Alberto Lysy. He began performing with the Mar del Plata Symphony Orchestra at the age of 11, joining the Argentine National Symphony Orchestra at the age of 19 and the Buenos Aires Philharmonic Orchestra at the Teatro Colón in 1993. Rey has appeared as a soloist and with orchestras and chamber ensembles across Europe and America, including the St Petersburg and Israel Philharmonic Orchestras. For 31 years Rey has taught clarinet, saxophone, chamber music and orchestral repertoire in Argentina and abroad. Having recorded 59 albums, he has been honoured with 14 awards, and in 2019 received the Platinum Konex Award for Best Wind Instrumentalist of the last decade. He currently holds the positions of principal clarinet of the Buenos Aires Philharmonic Orchestra and professor at the Instituto Superior de Arte, both at the Teatro Colón. He is also a Buffet Group and Vandoren artist and presenter of *Los sonidos del viento* at Radio Nacional Clásica.

Lviv National Philharmonic Symphony Orchestra



The Lviv National Philharmonic Symphony Orchestra has existed for over two centuries. The orchestra's first official concert season, in its first incarnation, was held in the Skarbowski Theatre (now the Maria Zankovetska Theatre) in 1902–03, and during this time the ensemble was led by eminent artists such as Gustav Mahler, Richard Strauss and Ruggero Leoncavallo. In 1933 Adam Soltys founded the Lviv Philharmonic Orchestra, and in 1939 the then Philharmonic and Symphony Orchestra received the status of State Philharmonic and Symphony Orchestra, beginning official concert activities under this guise in 1944. Today, the orchestra is one of the largest in the Ukraine, and is well known far beyond its borders, having undertaken numerous successful tours across

Europe and appearing at international festivals. From 2016 Ukrainian-born American Taras Krysa has served as chief conductor and artistic director, with Oleksandr Bozhyk and Marko Komonko engaged as soloists and concertmaster.

www.philharmonia.lviv.ua/en

Pablo Boggiano



Pablo Boggiano studied conducting at the National Conservatory of Music 'Carlos López Buchardo' with Mario Benzecry, with Thomas Doss at the Vienna Conservatory, and with Erwin Accel and Jorma Panula in Helsinki. At the age of 18 he made his debut as a conductor. A winner of numerous international competitions, he was given the opportunity to conduct the Orchestre Boréal in Paris by Jean-Sébastien Béreau, a former student of Olivier Messiaen. He regularly works with the Orquesta Sinfónica Nacional and Orquesta Filarmónica de Buenos Aires del Teatro Colón in Argentina among others. In Europe he has appeared with the Tonkünstler Orchestra at the Vienna Musikverein, Budapest, Slovak, and Sofia Philharmonic Orchestras, Wiener Concert-Verein and the Royal Philharmonic Orchestra in London. In 2017 he was invited by Teatro Colón to work on an international production of Richard Strauss's *Der Rosenkavalier*. He made his German debut with the Jaener Philharmonic Orchestra in 2019, and was invited to work with the Göttinger Symphony Orchestra in 2020. He has been a member of the jury at the Summa Cum Laude International Youth Music Festival orchestral competition since 2019, and has been invited by Gustavo Dudamel to work with the Orquesta Sinfónica Simón Bolívar.

www.pabloboggiano.com

Esteban Benzecry

Photo: Alita Baldi



Esteban Benzecry is one of the most performed and commissioned Argentinian composers of his generation. He came to international attention in 2010 when his triptic representing the pre-Columbian cultures of the Aztecs, Mayans and Incas, *Rituales Amerindios* (commissioned by the Gothenburg Symphony) was premiered by Gustavo Dudamel, and then performed by the Simón Bolívar Symphony Orchestra at Carnegie Hall, New York, Royal Festival Hall, London, and the Concertgebouw, Amsterdam. His most recent works attempt to fuse Latin American-inspired rhythms with the diverse aesthetics of European contemporary music to create a personal language and an imaginary folklore. His works have been performed by the New York, Los Angeles and Helsinki Philharmonics, The Philadelphia Orchestra, Royal Concertgebouw Orchestra, Deutsche Radio Philharmonie, Sydney Symphony Orchestra, Orchestre National de France, Orchestre Philharmonique de Radio France, Orquestra Gulbenkian, Orquesta Nacional de España and Orquesta Sinfónica de RTVE, as well as prestigious orchestras throughout Latin American. Benzecry's most performed orchestral work is *Colores de la Cruz del Sur* (2002), which has been performed more than 60 times around the world and was recorded by the Fort Worth Symphony Orchestra under the baton of Miguel Harth-Bedoya. Recent orchestral works include the *Cello Concerto* premiered by Gautier Capuçon, and *MADRE TIERRA*, both commissioned by Radio France, the *Piano Concerto* premiered by Sergio Tiempo and commissioned by the Los Angeles Philharmonic, and *De otros cielos, otros mares...* for choir and orchestra commissioned by the Orquesta y Coro de la Comunidad de Madrid. Born in Lisbon, Portugal in 1970 to Argentine parents, Benzecry grew up in Argentina where he studied composition with Sergio Hualpa and Haydée Gerardi. He moved to Paris in 1997, where he studied with Jacques Charpentier and Paul Méfano at the Conservatoire de Paris. He became a French citizen in 2011. Benzecry has received numerous awards from the Académie des Beaux-Arts de l'Institut de France, the Argentine Music Critics Association, the Guggenheim Foundation, New York, and the Platinum Konex Award as the most important Argentinian composer of the decade 2010–2019, among others.

French-Argentinian composer Esteban Benzecry has built up a distinctive body of work, from symphonies to works for solo piano. He stands as a worthy successor to such masters as Ginastera, Villa-Lobos and Chávez, with music that is suffused with ‘imaginary folklore’, flashes of colour, fieriness and reverie. The autobiographical *Violin Concerto* draws on South American folk motifs and rhythms, whereas in *Ciclo de canciones* he explores the meeting of two cultures, Argentinian and Japanese. The breathtaking dialogues between soloist and orchestra in the *Clarinet Concerto* recall Andean and pre-Hispanic times.

Esteban
BENZECRY
(b. 1970)

- | | | |
|-------------|--|--------------|
| 1–3 | Violin Concerto (2006–08) | 27:16 |
| 4–8 | Ciclo de canciones (‘Song Cycle’)
(version for voice and orchestra) (2014) | 20:21 |
| 9–12 | Clarinet Concerto (2010) | 25:04 |

WORLD PREMIERE RECORDINGS

Ayako Tanaka, Soprano **4–8**

Xavier Inchausti, Violin **1–3** • **Mariano Rey, Clarinet** **9–12**

Lviv National Philharmonic Symphony Orchestra

Pablo Boggiano

A detailed track list can be found inside the booklet. The Spanish sung texts and English translations are included in the booklet and may also be accessed at www.naxos.com/libretti/574128.htm

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