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**Grupo Instrumental Siglo XX / Florian Vlashi**

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**Jakub Polaczyk** (Academy of Music in Cracow)

*Fantasy from stele*

(2007-2009) 6'

contrabajo

**Todd Williamson**

piano

**Vera Pavlova**

**Anthony Green** (Univ. Colorado Boulder)

*Scintillation II*

(2008) ≈7-10'

viola

**Arben Llozi**

violonchelo

**Ruslana Prokopenko**

**Haig Zacharian** (Academy of Arts of Tirana)

*Cadence*

(2009)

violín

**Florian Vlashi**

**Oscar Colomina** (Yehudi Menuhin School)

*The Thinking Machine*

(2008)

Motto Perpetuo

Nocturne III

Dance I

Waltz

Nocturne I

Nocturne II

Dance II

Contrapunctus

violín

**Florian Vlashi**

violín

**Rafael Muñoz**

viola

**Arben Llozi**

viola

**Raymond Arteaga**

violonchelo

**Ruslana Prokopenko**

violonchelo

**Rediana Lukaçi**

**Juraj Kojs** (Yale Univ.)

*And All my Senses Suspended*

(2007) 6'

flauta **Claudia Walker**

violín **Florian Vlashi**

violonchelo **Rediana Lukaçi**

piano **José Núñez**

**Yuko Ohara** (Bruney Univ. West London)

*Chimera*

(2005) 6' 30''

violín **Florian Vlashi**

piano **José Núñez**

# Juan Durán

## *Sete cancións populares galegas*

Obra encargo do CIMC dedicada a Carmen Durán  
(2009)

Alborada

Cantinela (Cancioneiro de Martínez Torner)

Muiñeira (Cancioneiro de Martínez Torner)

Alalá (Cancioneiro de Casto Sampedro)

Foliada (Cancioneiro de Dorothe Schubarth)

Berce (Cancioneiro de Dorothe Schubarth)

Pandeirada (Cancioneiro de Martínez Torner)

soprano

**Carmen Durán**

Florian Vlashi

violín

Rafael Muñoz

violín

Arben Llozi

viola

Ruslana Prokopenko

cello

Todd Williamson

c. bajo

## Fantasy from stele

Jakub Polaczyk

*Fantasy from stele* is my third piece which refers to the topic of ancient culture, after my compositions *Ancient Book* (2006) and *Combinations on Olympus* (2007). In *Fantasy from stele* I am concerned about depicting the ancient Sumerian culture, which appeared long time ago in the land of Mesopotamia, in a territory located around today's Iraq. The main traits of that civilization are still not well known to us. We have known about the existence of Sumer from archeological findings: reliefs, stelae or instruments. *Fantasy from stele* is some sort of dialogue between my imagination and the myth of the Sumerian culture with their words, scales, and instruments, which grow into a complex musical structure. This composition is divided into four dialogues between the ancient time and today. I would like to dedicate this piece to the people who died in the Iraq War.

## Scintillation II

Anthony Green

My recent compositions have focused on relinquishing one element of music to heighten another. I have developed a new notation to communicate my idea of relinquishing rhythmic control as a composer, leaving me to focus solely on pitch, color, timbre, structure, and form. This notation is called “free-ostinato notation”, where the interpreter executes a musical cell (which can contain from 1 note to an endless amount of notes) in a free rhythm of his or her choosing. The cell is repeated freely, maintaining the order of the pitches, until the music yields movement to the next cell or musical idea. I have composed 3 works that feature this idea abundantly, and 1 work that uses this idea completely throughout.

After a brief exploration of the possibilities of “free-ostinato notation” (an exploration that will continue throughout my life), I used this same principle in a work for flute and marimba called *Scintillation*, but varied its execution. My *Scintillation* series are works for two instruments, where one instrument has a controlled ostinato roll below a soloistic gesture performed by the remaining instrument. The roles may or may not interchange throughout the work, and the ostinato may or may not be always present. *Scintillation II*, for viola and cello, relinquishes complete rhythmic control for the soloistic gestures, which occur for both instruments. The ostinati in the work is sometimes specific, and sometimes incorporates “free-ostinato” notation. Ultimately, this work is an exploration in string colors, and a study in transition in an environment that lacks a hyper-control over rhythm.

My sincere gratitude is extended toward the performers of GISXX of Florian Vlashi, and to this year's IC[CM].

# Cadenza

## Haig Zacharian

The word “cadenza” names that part in a concerto for a soloist and orchestra when the orchestra stops playing leaving the soloist play on his own to emotionally and technically exposing himself while giving the best of his art and technique, which is thus contrasted with that of the other performers in the orchestra.

My composition *Cadenza* although conceived as a solo piece, and not as an orchestral work, combines both the features of the original cadenza-form, and the traits of a solo virtuoso work, in which the musical material and the instrumental demands on the performer are unique.

I didn't even think before about writing any series of instrumental solos. My solo compositions “Solo for viola (1998), or “Cadenza”, for solo violin (2000) and later “Solo flute piece” came about commissioned by ISCM Albanian Section. When I recently reviewed *Cadenza* in 2009, I was able to discover new solo techniques for the violin, for which I have to thank the important suggestions of the virtuoso violinist Florian Vlashi. Writing for solo instruments, however, is as much a delicate matter as it is satisfactory.

I believe that what should be felt and maybe understood, in fact, the sole aspect that gives unity to the whole work, is the image of the performer's figure just starting at the moment when he picks the violin up both, violin and performer become one being creating the magic instant of a performance. I believe that a work conceived in such way combined with the use of contemporary violin techniques would encourage any violinist to contribute with his or her own thoughts while playing the same texture.

All the structures in *Cadenza* are developed from the basic pattern we can hear at the beginning of the piece, which is based on G D A E (the four open strings of the violin), which is combined with  $F\geq$ ,  $C\geq$ ,  $G\geq$ ,  $D\geq$  and  $A^-$ ,  $E^-$ ,  $B^-$ , F.

*Cadenza* does not use any of the traditional musical forms to structure the piece. It is divided in two main blocks (at *Molto sostenuto*...). The subdivisions usually match with changes in the violin technique and can thus be easily distinguished.

The work however begins in calmness with pizzicatos on string G and proceeds with a relative growing emotional curve followed by the fall and return to the beginning calm on the G, playing normal, “pp” without vibrato. I think, this conventional trait isn't unnecessary, on the contrary helps conceiving the work as included in a “frame”.

## The Thinking Machine

### Òscar Colomina I Bosch

The present work was conceived and written as a concert piece with multiple possible readings ( $8! = 8 \times 7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 40,320$ ). Heavily influenced by the writings of J.L. Borges and by Ramón Llull's artefact *The Thinking Machine* (13th century) this piece could/should

be played in any ordering apart from the printed one, thus breaking the syntactical ordering of the musical discourse and generating a different meaning for each possible reading.

*The Thinking Machine* is, thus, a syntactic exercise in meta-linear narrative that tries to push Henri Dutilleux's structural findings and conception of time one step further into Post-Modernity by combining the Medieval thinkers' love for combinatory and mechanic artefacts and the contemporary digital culture of Mp3 readers, PC music libraries and shuffle modes; all as a way of breaking away from the Modern linear conception of time and moving towards a digital, fluid one.

Those different readings of the work are so not because the musical syntagms themselves, the sextet's movements, are changed in any way, but because the different ordering of those same musical syntagms creates a new meaning purely through the combinations of those same syntagms, very much as spoken and written language does.

Effectively, before defining the musical material I had generated a very sophisticated syntagmatic and semantic modular structure. The only thing left to do was to fill the structure with musical content –to compose the materials that were going to be developed, presented, modified, when and how that modular structure dictated, forcing me to take very unusual decisions in the process. One cannot but quote Italo Calvino when he writes 'And so the author vanishes – that spoiled child of ignorance – to give place to a more thoughtful person, a person who will know that the author is a machine, and will know how this machine works'.

Following on these considerations, I decided that 'The Thinking Machine' should be mono-thematic, having a unified thematic and harmonic material to tie all the complexities together. I also undertook to use *pivot chords* in the style of Dutilleux to anchor certain points in the narrative and draw the listeners directly back to precise emotional areas, while exploring discontinuities in the treatment of the material within the movements by using various transformations in what the semioticians call the syntagmatic (discursive) and the paradigmatic (semantic) axis: above/below, front/behind, close/distant, left/right, inside/outside, up/down, foreground/background and addition, deletion, substitution, transposition, metonymy (substituting whole through a connection) and synecdoche (substituting whole by part).

The use of memory in the structure is two-fold. Memory is built in by inter-movement quotations, variations and developments that when these movements are syntactically reordered change meaning : what was a premonition of a main event in one reading could become a memory of it in a different sequence; thus generating multiple narratives by the reordering of the same original group of musical syntagms.

Furthermore, I am interested in the exploration of cultural memory and cultural *Topoi*. Hence the choice of titles and forms for each of the movements of the sextet were done keeping this in mind and with a clear intention of binding the audiences through the shared into the more unusual, specially as I believe that the compositional exploration of certain Borgesian techniques (creation as translation, memory, cultural *Topoi*), which emphasise the shared as much as the individual, could be a very powerful tool of communication with audiences and could definitely help re-build the divide between Contemporary Composition and Society, and indeed reinforce the continuity of Europe as a Social, Artistic, and Historical Collective.

# And All My Senses Suspended

Juraj Kojs

*And All My Senses Suspended* for flute, violin, cello and piano belongs to a series of pieces inspired by poetry of St. John of Cross. The composition explores instrumental sonorities that lie on the border of hearing. All instruments predominantly produce colored noise. The concealed pitch becomes heard as the color of timbre.

## Chimera

Yuko Ohara

In Greek mythology, a *Chimera* was a grotesque beast, a fire-breathing female monster with a lion's head, a goat's body and a serpent's tail. The word was later adopted by biologists who used *Chimera* to signify an organism containing a mixture of genetically different tissues, formed by processes including fusion of early embryos.

*Chimera* consists of two main sections, based on the pitches A (bars 1-69) and on E (bars 95-141) plus a third, shorter rhythmic section (bars 70-94) in between. Firstly, harmony and the progression of notes were considered. Then came the idea of having the pitch A as a reference point, often meeting and fusing with notes from the other sections and, at those points, forming a musical chimera, or fusion of notes. That was the genesis of the piece.

I used two strings as the basis for the violin part. From the second bar of the piece, I included two types of articulating A on the D-string, both long and pizzicato. The A-notes are written in quintuplet for the opening bars of the violin part, the distinct timbres like twins, genetically different but obviously a pair. This is one of the themes of the piece.

The piano part is derived from the violin part. It too sounds on A and follows the same patterns with the same notes and a quintuplet structure, but pitched four octaves lower. The sound is of the plucking of the A-string inside the piano. Subsequently, the violin part in D-string has microtone deviation as it maintains an A-note together with the open A-string. The violin part becomes increasingly technical while the piano part introduces a major second around the pitch A in an echo of the moments preceding the division of a cell.

There then follows a more rhythmic section, created from different values of tuplet for each instrument, quintuplets for the piano and septuplets for the violin. They tend to feel like they are going against the metre and the tuplet values increase more and more during twelve bars. They are *antimetric* figures, going against the rhythm, and the sound leaves a 'gap' for our ears. The irrational rhythms increase in value becoming difficult to count until the piano solo begins using only semidemi-quavers. The piano solo suddenly has very soft dynamics.

The last section begins on E in both the violin and piano parts. The piano plays whole tone scales whilst the violin plays with other microtonal scales. It is similar to the first section, but is more complex. The violin part incorporates double-stops going from major second to major seventh. It is much freer than in the first section and many glissandi appear in major sevenths and are protracted. In this section, the progression of notes adopted in the first

section is completely obliterated. This section is constructed from the semidemi-quaver material for the piano from the previous rhythmical section.

Thereafter, the piano part insistently plays C-sharp, B, E flat, and A notes, which spell out the word 'Chimera'. Finally the C-sharp falls to C-natural in the violin part to indicate the end.

The piece was written in 2005 and premiered by violinist Eiichi Chijiwa and pianist Junko Yamamoto at the Takefu Composition Prize 2006 at the Takefu International Music Festival (music director, Toshio Hosokawa) in Japan.

Yuko Ohara

## **Sete cancións populares galegas**

### **Juan Durán**

Hace casi treinta años que escribí para mi hermana Carmen mis primeras canciones sobre textos de Fernando Pessoa que ella, en 1985, estrenaría en la Stathalle de Heidelberg (Alemania) con gran éxito. Desde entonces, ella ha dado a conocer mucha música mía. Sin embargo, yo no había vuelto a dedicarle específicamente una obra a ella. Este ciclo de canciones que ahora se presenta también va dedicado a Carmen Durán, pues es ella siempre la voz que canta en mi conciencia la música que luego yo escribo en el papel.

Esta vez el estímulo para escribir una nueva pieza vocal vino de la mano de Helena Palma, quien me invitó a presentar una obra original en este congreso. Se trataba de contribuir a un encuentro en el que se iba a tratar sobre música y lenguaje. Me pareció útil trabajar sobre piezas populares que estuvieran contrastadas en los más importantes cancioneros gallegos y sobre ellas, mejor dicho, a partir de ellas, construir un entramado sonoro con la base de un grupo de cuerda. El resultado se verá, pero la propuesta no es nueva y el soberbio ciclo de Falla parece gravitar sobre esta propuesta mía. Es necesario que se diga aquí cuáles son los cancioneros consultados: El de Martínez Torner para el nº 2 Cantinela, el nº 3 Muiñeira y el nº 7 Pandeirada; el de Casto Sampedro para el nº 4 Alalá y el de Dorothe Schubarth para el nº 5 Foliada y el nº 6 Berce. Sólo el nº 1, la Alborada con que se inicia el ciclo no corresponde a un cancionero determinado, simplemente está en la esencia de todo "arranque" de Alborada que impregna gran parte del acervo musical gallego.

Como siempre, el autor busca el contraste y la variedad; hay, pues, en este ciclo tanta diversidad de ritmos como de emociones dentro de un conjunto propio, muy personal, que está en línea con mis últimas obras para cuerdas, tal es el caso del Divertimento, que en estos días previos a este congreso ha repuesto la OSG.

Juan Durán, A Coruña, 12 de abril de 2010

## Jakub Polaczyk

Jakub Polaczyk is a young Polish composer, born in 1983 in Cracow, where he graduated with honors from the piano performance studio of I. Rolanowska at the W. Żeleński Level II Music School (2005) and musicology at the Jagiellonian University under supervision of Małgorzata Woźna-Stankiewicz (2009). He is currently studying composition with Marcel Chyrzński, orchestration with Krzysztof Penderecki and computer music with Marek Chołoniewski at the Academy of Music in Cracow. In 2008/2009 semester he studied on a scholarship from Socrates-Erasmus program in the Royal Conservatory of Music in Brussels, where he honed his compositional techniques in the class of Jan van Landeghem. He has won prizes in many composers' competitions including: 1st prize for *Combinations on Olympus* for Solo Trombone in the 5th PWM T. Ochlewski Composition Competition in 2007 in Cracow, 1st prize for *Oratio Fatima* for mixed choir in the John Paul II Days Composition Competition in 2008 in Cracow and Special Award for piece *Jam.exe* for string orchestra in the International Composition Competition in Jeju in South Korea.

## Anthony Green

Anthony Green (b. 1984) holds a B.Mus from Boston University, and a M.Mus from New England Conservatory. As a pianist, he has performed at Jordan Hall and Symphony Hall in Boston, MA, performed solo, chamber, and orchestral pieces of colleagues, and personally worked with composers David Liptak, Theodore Antoniou, George Crumb, and Steve Reich for performances of their works. As a composer, he had commissions from, and performances and readings by ALEA III (Gunther Schuller, conductor), the Providence String Quartet, the Zukovsky String Quartet, the Playground Ensemble, Ossia New Music Ensemble (as the winner of their 2nd International Composition Prize), and Alarm Will Sound, among others. His electronic works have been performed in Boston, Palo Alto, and Barcelona. Radio Broadcasts include Radio 1190 Boulder/Denver, KGNU Boulder/Denver, Bowed Radio Online, and Radio Papesse in Florence. Currently, his work for solo clarinet is touring Europe and America by Guido Arbonelli, of the Namaste Ensemble, and his piano reduction of a work for solo snare drum and orchestra is touring Europe and the Middle East by Dame Evelyn Glennie and Philip Smith. Upcoming performances include the premiere of *The Gettysburg Address* by the Playground Ensemble in Denver and Boulder, Colorado, and the premiere of *3 Vignettes of Job*, an evening-length multimedia work. He is currently pursuing doctoral work at the University of Colorado at Boulder, where he is the recipient of their first Atlas Fellowship.

## Haig Zacharian

Haig Zacharian was born in Durrës, Albania on 8 May, 1952 in a family of Armenian descent. He began learning the piano, theory of music and harmony at the elementary music school of his native city at the age of six. From 1969-73 he attended the Superior Institute of Arts in Tirana (today's Academy of Arts), studying composition with Prof. Tonin Harapi.

After graduation Zacharian worked as artistic director of various amateur ensembles in Fierza, Northern Albania (1973-77). He returned to Durres in 1977, where he worked with amateur ensembles and choirs at the City's Youth Centre. After this period, from 1980-86 he was appointed teacher of History of Music, Orchestration, Harmony and Analysis at the High School of Music "Jan Kukuzeli" in Durres. Between 1986 and 1992 Zacharian was a freelance composer. In 1993 he was appointed Head of the Department of Theory and Composition at the Academy of Arts in Tirana, where he is now As.Professor of Composition and Harmony. Since 1998-2009, H. Zacharian has also been President of the Albanian Society of Composers and Authors, ALBAUTOR

Haig Zacharian has composed numerous works in most genres of music (His works have been performed in all the important events in Albanian musical life as well as abroad (Macedonia, Switzerland, Italy, Austria) and some among them were commissioned by ISCM Albanian Section. Also composed songs for children, choirs, film music and has arranged many pieces of classical and romantic music for various ensembles. He has received numerous prizes for his musical activities.

With his vast experience in the domain of film music, the scores of Zacharian have some very fine colors, whilst possessing a direct sense of communication. In the period after 1990, his expression was enriched by an advanced research into contemporary techniques, concentrating on small melodic patterns whilst preserving the charm of the composer's first period.

Prof.S.Shupo

## Òscar Colomina I Bosch

Oscar studied composition with Malcolm Singer at the Guildhall School of Music and Drama, where he graduated with first class honours and gained a Master in Composition with distinction, and is about to complete his doctorate at the Royal Academy of Music under the supervision of Simon Bainbridge.

He has been finalist of the *Barclays-St. Paul's Cathedral Competition Prize*, and winner of the competition celebrating the 50<sup>th</sup> anniversary of the Royal Festival Hall's organ, as well as the *Musicians Company Dr. Alfred Prindl Memorial Prize*, the *Guildhall School/Orchestra of the Swan Composition Prize*, the *Best Music Award* in *Tenerife Short Film Festival* and more recently Valencia's *Music of Today 2008*.

Òscar has been commissioned among others by the Aldeburgh Festival, the Philharmonia Orchestra for its *Music of Our Time* series, the Schubert Ensemble, Orchestra of the Swan, Valencian Music Institute, Trio Rebec, Antares Ensemble and percussion group Kontakte.

His music has been premiered at the Wigmore Hall, Royal Festival Hall, Queen Elizabeth Hall, Sir Adrian Boult Hall, Yale University's Sprague Hall, Palau de la Música de Valencia, and the Auditorio de Galicia with the Real Filharmonia de Galicia Orchestra; it has been radio broadcasted in Spain, Mexico and the USA; and has also featured in festivals such as the City of London Festival, Manchester QuartetFest, the European Congress of Conservatoires, ENSEMS-València or the Encuentro Internacional de Compositores 2006 in Mallorca. His orchestral piece *Le Vitrail Englouti* was premiered by the Royal Academy

Symphony Orchestra in a project mentored by Yan-Pascal Tortelier. He was selected by the Yale University composition faculty to take part in a Cross-Atlantic Partnership project, involving a guest visit and concert at Yale University, USA. He has been resident composer of the Joven Orquesta Internacional Ciudad de Oviedo (2006), in Cove Park (2008), and was one of the two commissioned composers (alongside Tomás Marco) in the Burgos Summer Festival 2009. Future engagements include the Southbank premiere of *Five Words, Three Phrases*, and the Spanish premiere of *The Thinking Machine* in the International Conference on Contemporary Music 2010 in A Coruña (other participant composers include Tristan Murail, Antón García Abril, Tomás Marco and José Luis Turina).

Oscar teaches harmony, analysis, Music History and aural at the Yehudi Menuhin School and is invited regularly to teach at the junior departments of the Royal College of Music and the Royal Academy of Music. He has been supported in his studies by a number of scholarships awarded by the Valencian Music Institute, the Spanish Ministry of Culture and the Arts and Humanities Research Council.

## Juraj Kojs-Bio

Juraj Kojs is a performer, composer, producer, and educator. He is the Director of Music and Multimedia Programs at Harold Golen Gallery in Wynwood, Miami where he organizes a monthly series 12 Nights of Electronic Music and Art. Juraj Kojs is also the Postdoctoral Associate in Music Technology and Multimedia Art at Yale's Department of Music.

Kojs' compositions were recently featured at festivals and conferences in Europe, Asia, and the Americas. Kojs' works received awards at Eastman Electroacoustic Composition and Performance Competition and the Digital Art Award. His articles appeared in journals such as *Organized Sound*, *Digital Creativity*, *Leonardo Music Journal*, and *Journal of New Music Research*.

## Yuko Ohara

Yuko Ohara was born in Yokohama, Japan. Yuko is currently studying for a PhD in Performing Arts Research at Brunel University, West London, under supervisor Christopher Fox.

She studied musicology, piano and composition at Ferris University in Japan, where she completed a Masters Degree and was awarded a distinction in composition and musicology. In 2003, she received a grant to study abroad at the Royal College of Music, London. She completed a Postgraduate Diploma in Advanced Composition with Distinction, and won the United Music Publishers Prize for Composition in 2006.

Yuko was one of finalist for the Takefu Composition Prize by Toshio Hosokawa at the Takefu International Music Festival (Japan), the Young Composers Workshop at the Huddersfield Contemporary Music Festival in 2006 and the University of Aberdeen Music Prize 2009 with the piece, *Shade* ←→ *Light*, for clarinet quintet at the Sound Festival. The piece was premiered by member of BBC Scottish Symphony Orchestra.

She was one of the short listed composers for SPNM (Sound and Music) in 2007 and received a commission by SPNM for a project during 2007/08 season as part of the

Soundwaves Festival 2008. Her piece, *Psychederic Mirage* for oboe and electronics, was premiered by Christopher Redgate and Paul Archbold.

Yuko has been collaborating with several ensemble groups and orchestras including Ferris University Chamber Orchestra, Tokyo Universal Philharmonic Orchestra and London Contemporary Orchestra. She has studied composition with Haruna Miyake, David Sawyer and Richard Barrett and attended composition master classes including ones by Hilda Paredes, Toshio Hosokawa and Brian Ferneyhough.

## Juan Durán

Juan Durán nace en Vigo (Pontevedra) en 1960. Cursó estudios en los conservatorios superiores de A Coruña y Vigo, donde se tituló como profesor superior. De entre sus maestros destaca la presencia de Rogelio Groba en las materias de Contrapunto, Análisis, etc. Asistió a cursos de formación con distintos ponentes, congresos, etc. Desarrolló una cierta actividad como instrumentista de piano, en el campo del acompañamiento y la música de cámara. En esta etapa destaca su colaboración, entre los años 1983 y 1988, con el violoncellista Lito Iglesias (actualmente profesor del Conservatorio de Música de Barcelona), con el que realizó numerosos conciertos.

Fue profesor numerario del Conservatorio Superior de Música de A Coruña de 1987 a 1997, institución en la que también ejerció los cargos de Jefe de Estudios y Director.

En 1987 funda, junto a compositores como Paulino Pereiro, Xavier de Paz o Juan Vara, la “Asociación Galega de Compositores”, al objeto de contribuir a la divulgación de la música sinfónica gallega. El compromiso con la música gallega ha sido un aspecto crucial omnipresente en la trayectoria del compositor Juan Durán, el cual se ha manifestado fundamentalmente en la constante denuncia por la falta de normalización que ésta acusa en la sociedad en la que vive. Su nombramiento como Presidente de la Asociación Galega de Compositores en el año 2000 viene a potenciar esa actitud, intentando contribuir durante su mandato a la mejora por el reconocimiento institucional de la música gallega y su mejor difusión. En esa línea, son de destacar sus trabajos de recuperación del patrimonio histórico, como orquestaciones de obras de Juan Montes (a petición del prestigioso musicólogo José López Calo), Juan José Castro “Chané” (sus canciones sobre textos de Curros Enríquez son frecuentemente interpretadas, siendo la más reciente este año en el “Festival Internacional del Libro”, organizado por el Ministerio de Cultura en Cuba) o Marcial del Adalid, de quien reconstruyó, junto a su especialista más destacada Margarita Viso, su ópera Inés e Bianca, por encargo del Instituto Galego de las Artes Escénicas y Musicales (Consellería de Cultura y Comunicación Social de la Xunta de Galicia).

En su producción compositiva destaca la presencia de la música de cámara y el lied. En relación a la música camerística está orientada a todo tipo de combinatorias instrumentales: dúos para distintos instrumentos con piano, tríos, cuartetos, quintetos, etc.

Por lo que se refiere al lied, su obra presenta una gran variedad de poetas y estilos, con canciones en castellano, gallego, portugués, italiano y francés. Asimismo, ha dedicado una especial atención tanto a la transcripción de piezas de distinta autoría (particularmente para Quinteto de Metales) como a la forma de Variación, habiendo escrito obras sobre temas de Pablo Sorozábal, Andrés Gaos, etc.

Atiende también la producción de carácter didáctico, con distintos trabajos orientados tanto a la materia de Lenguaje Musical como a obras instrumentales. Entre estas últimas cabe destacar: Álbum de Orquesta, El Jardín de Margarita, Juguetes, O Señor Biscuit, etc.

Recibió encargos de la Consellería de Cultura de la Xunta de Galicia (Longa noite de pedra), Ayuntamiento de Ferrol (Juegos tímbricos), Orquesta Sinfónica de Galicia (Cantiga Finisterrae para múltiples voces de luz), Real Filharmonía de Galicia (Divertimento), Festival Mozart (felizcumpleañsmozart.com) o el Festival Via Stellae (Cuarteto de cuerda).

En 2001, su Cantiga Finisterrae para múltiples voces de luz, cantata para soprano, barítono, coro y orquesta, significa un punto de inflexión en su trayectoria profesional por el éxito alcanzado de público y crítica. Prueba de ello es la reposición en 2008 de la misma como cierre de temporada junto a la IX Sinfonía de Beethoven, con la Orquesta Sinfónica de Galicia, los coros de ésta y el del Palau de la Música Catalana, la soprano Lola Casariego, el barítono José Antonio López y la dirección nuevamente de Víctor Pablo.

En 2008 tiene lugar en el Festival de Ópera de A Coruña, el estreno de su ópera O arame, sobre texto de Manuel Lourenzo, bajo la dirección musical de Maximino Zumalave.

Juan Durán ha ganado numerosos premios, entre los que se encuentran el “Premio de Composición” otorgado por la Universidad Carlos III de Madrid para su obra Álbum para Orquesta (2000), el primer premio del concurso de composición organizado por la “Federación Galega de Bandas Populares” con su obra sinfónica O sonho de Breogán en 2008, “Premio de la Crítica” de 2009 por su trayectoria musical culminada con el estreno de su ópera O arame.

Su obra de cámara y vocal es regularmente interpretada, especialmente en los auditorios gallegos, lo que no excluye importantes eventos en salas como la Fundación Juan March, el Instituto Cervantes de Nueva York, el Ciclo de Música de Cámara y Polifonía de la Orquesta de Radiotelevisión Española, la Fundación Calouste Gulbenkian, el Auditorio Nacional de Madrid, el Palau de la Música Valenciana, etc.

Algunos de los solistas que interpretan su música son Antonio Arias, Albert Nieto, Alejandro Zabala, Laura Alonso, Joaquín Pixán, Diego Fernández Magdaleno, Emmanuel Ferrer, Carlos Casado, etc. y directores tales como Víctor Pablo, Juanjo Mena, Antoni Ros Marbá, Edmon Colomer o Maximino Zumalave.

Mantiene una relación fluida con el “Grupo Instrumental Siglo XX” (integrado por primeros atriles de la Orquesta Sinfónica de Galicia), destinatario de la primera audición de algunas de sus más importantes obras camerísticas. Su director, el violinista albanes Florian Vlashi, se ha mostrado como un músico sensible hacia la defensa y divulgación del patrimonio musical gallego, siendo muy frecuentes sus colaboraciones con la Asociación Galega de Compositores.

La casi totalidad de su producción está editada en “VISO Editorial”, “Dinsic” “Real Musical”, “Arte Tripharia”, etc. Hay registros de su música en RNE, Radio galega y en varios Cds y DVDs.

## Carmen Durán

Carmen Durán, nacida en Vigo, pertenece a una familia dedicada a la música, empezando por su padre, barítono de éxito en numerosas producciones de zarzuela, además de su hermano Juan Durán, compositor reconocido y premiado numerosas veces a lo largo de su carrera.

Empieza su formación como cantante a temprana edad, primero en A Coruña con doña Honoria Goicoa y después en la Escuela Superior de Canto de Madrid, en la que tiene como maestra a Lola Rodríguez de Aragón. Allí inicia su actividad operística debutando con el papel de Dorabella en el “Così fan tutte” de Mozart, junto a una intensa actividad concertística como solista del Coro Nacional.

Prosigue sus estudios en Milán, en el Centro di Perfezionamento per artisti lirici del Teatro alla Scala, en donde estudia con Giulietta Simionato y participa en numerosas producciones junto a personalidades importantes del mundo artístico como Abbado, Strehler, Kuhn, Taddei, Hoffmann, Cernov, Arena, etc.

En Treviso gana el primer premio del Concurso Internacional de Canto “Toti dal Monte” y continúa su actividad concertística y operística en Alemania, país en el que reside actualmente y en donde empieza como titular del teatro de ópera de Heidelberg, en la que se la contrata para interpretar el papel de Zerlina en el “Don Giovanni” de Mozart.

Participa asimismo en producciones operísticas como intérprete de Strauss en distintos teatros alemanes e inicia una importante actividad concertística como intérprete de Oratorio y Lieder, especializándose en composiciones basadas en textos del romanticismo alemán, sobre todo Mahler, cuyas interpretaciones han cosechado siempre un enorme éxito de la crítica alemana.

Dedica muchos conciertos a la difusión de la música iberoamericana, en especial la gallega, admirada siempre y acogida con enorme interés por un público internacional. Precisamente con una ópera gallega, “O Arame”, del compositor Juan Durán, se ha presentado al público coruñés, que el pasado mes de febrero ha vuelto a escucharla en un concierto organizado por la Sociedad Filarmónica en el Teatro Rosalía Castro, acompañada al piano por el maestro Maximino Zumalave.

En marzo ha interpretado junto a la Orquesta de la Escuela de Altos Estudios Musicales, dirigida por Maximino Zumalave, los “Kindertotenlieder” de G. Mahler.

# Grupo Instrumental Siglo XX

## Florian Vlashi (director artístico)

El Grupo Instrumental Siglo XX (GISXX) nace en 1996 por iniciativa del violinista Florian Vlashi como homenaje al “Gran Siglo”. La finalidad del grupo es interpretar las mejores obras de música de cámara escritas desde comienzos del siglo XX hasta nuestros días.

Sus miembros son brillantes solistas de la Orquesta Sinfónica de Galicia. Proviene de más de 10 países diferentes y han recibido una formación especializada de excelencia en centros de gran prestigio internacional. Todos los solistas son expertos profesionales de altísimo nivel en su campo y poseen una dilatada experiencia en la práctica instrumental orquestal y como solistas. La composición del grupo es flexible y el número de los intérpretes varía dependiendo de las obras del programa que se interprete.

GISXX considera esencial la estrecha colaboración del grupo con el compositor. Los solistas del GISXX investigan sobre la creación de nuevas técnicas para su instrumento y colaboran activamente con los compositores con los cuales trabajan en la aplicación de estas técnicas a sus obras.

GISXX ha estrenado más de 84 obras y tiene en su extenso repertorio con más de 160 obras de autores desde Stravinski, Falla, R. Strauss, hasta Messiaen, Xenakis, Ligeti o Crumb.

Ha participado en diversos certámenes nacionales e internacionales como los festivales de música de A Coruña (Festival Mozart), Santiago, Salamanca, Bilbao (Festival de Música del Siglo XX), Madrid (CDMC), Bienal NMK de Durres (Albania), Verona (Italia), Remusica (Kosovo) etc. en los que ha obtenido las mejores críticas y fervorosos aplausos del público. Sus conciertos han sido grabados por Radio Clásica, Radio Nacional de España y han sido transmitidos por la TVE 2 y por el Canal Internacional.

# Florian Vlashi

Florian Vlashi nació en Durres (Albania) el 8 de Noviembre de 1963. Empezó los estudios de violín a la edad de 6 años. Su padre, Gjergj Vlashi, prestigioso escritor y director de teatro, tuvo un papel decisivo en su futuro. Ha estudiado con V. Papa, R. Stefi, I. Madhi y obtuvo por la Academia de Bellas Artes de Tirana el primer puesto por unanimidad. En 1989 gana el Primer Premio en el Concurso de Solistas y de Orquestas Sinfónicas de Albania. Este mismo año fue director y solista de la Orquesta de Cuerda “Jan Kukuzeli” con la que realizó muchos conciertos y grabaciones para la RTVA, y su primera gira de conciertos por Italia.

Desde 1992 es profesor de la Orquesta Sinfónica de Galicia. Ha perfeccionado su técnica con G. Egger (Bachakademie Stuttgart) y L. Muller (Concertino de la Orquesta de Camera de Viena). Su actividad profesional se extiende también al campo de la pedagogía y de la difusión de las técnicas y estética interpretativa del violín, sobre lo cual ha publicado diversos trabajos y dictado conferencias en prestigiosos centros de investigación (Conservatorio Superior de Música da Coruña, Universidade da Coruña, Universidade de Santiago de Compostela, Universidad de La Rioja, etc. )

Ha sido invitado a tocar en la inauguración de la temporada de conciertos del Centro de Arte Moderno Reina Sofía, Fundación Juan March, Auditorio Nacional de Música de Madrid, CAIM –Salamanca, CAI- Zaragoza, en la Academia de España en Roma, Instituto Cervantes en Nápoles, Estate Musicale Maffeiiana en Verona, Prístina, Suiza, Sao Paulo, Montevideo, “Two Days and Two Nights of New Music” (16h International Festival of Modern Art), etc. y en muchos festivales de música de A Coruña (Festival Mozart), Santiago de Compostela, Vigo, Bilbao, y ha colaborado como solista con el Plural Ensemble de Madrid. Compositores como E. Buharaja, C. López García, J. Vara, X. De Paz, P. Pereiro, D. Malumbres, J. Durán, F. Buide del Real, A. Koci, H. Palma, W. Rosinskij le han dedicado obras suyas.

En 1996 crea el Grupo Instrumental Siglo XX, integrado por solistas de la Orquesta Sinfónica de Galicia, el cual dirige en la actualidad. GISXX ha estrenando más de 80 obras de autores, en gran parte españoles, algunas de las cuales han sido encargadas por el propio grupo.

Sus conciertos han sido transmitidos por Radio Clásica de Radio Nacional de España, por la TVE 2 y por el Canal Internacional de España.

Florian Vlashi toca un violín francés del siglo XVIII de J. Bocquay.