

Cuarteto de cuerdas N° 1

(2000)

Sebastián Errázuriz

FOR REFERENCE ONLY
NOT FOR PUBLIC
PERFORMANCE USE
DO NOT DUPLICATE
OR REPRODUCE
WITHOUT PERMISSION

Table of Contents

Índice

Sebastián Errázuriz: Biographical Note – Reseña Biográfica.....	iii
Cuarteto de cuerdas N°1: About the work – Notas sobre la obra	iv
Cuarteto de cuerdas N°1 (2000)	1
I. Pesante	1
II. Andante	7
III. Prestísimo.....	12
IV. Final	18

Sebastián Errázuriz

Biographical Note

Born in Santiago, Chile in 1975. His musical initiation developed from a young age, participating in choruses and studying guitar and harmony in the Academy Projazz and with private tutors. He did professional studies in composition in the Professional Institute, Modern School of Music and subsequently obtained the degree of Master of Arts in the University of Chile. His principal teachers have been: Juan Orrego-Salas, Guillermo Rifo, Jorge Martínez, Luis José Recart, Aliocha Solovera, and Toly Ramírez.

Since 1999 his works have been programmed in Chile's major orchestras, such as the Santiago Philharmonic Orchestra, Chilean Symphony Orchestra, National Youth Symphony Orchestra, Modern Orchestra, Chilean Chamber Orchestra, University of Concepción Symphony Orchestra, Camerata Los Andes, and Orquesta Mayor, among others.

He has been commissioned by renowned soloists to write chamber music in various formats for concerts throughout Chile and abroad. His catalogue includes more than 35 diverse works.

Among his awards are: **First Place, Jorge Peña Hen Composition Competition** for his symphonic work "*La Caravana*", 2003; *El Sábado Magazine Young Leaders Prize*, 2004; **Medal of the 150th Anniversary Season of the Municipal Theater of Santiago**, 2007; *Diario Financiero prize for Successful Youth*, 2008; **Prize of the Circle of Art Critics**, 2008; **Altazor Prize**, 2009.

He has participated in the country's main contemporary music festivals, as well as participating in the 150th Anniversary Season of the Municipal Theater of Santiago with his symphonic work "*Historia del Tempo*." His work has also been selected on two occasions during Season of Discovery of the Chilean Symphony Orchestra.

His work as composer and producer provides more than 10 recordings, among which are: *Música Descubierta* (FONDART 2003); *Música y Poesía* (Sello EM); *Viola Chilena del siglo XXI* (FONDART 2001); *Cuarteto Iniesta* (FONDART 2003), *Siete proposiciones y un epílogo* (MusicActual 2008), *Viento Blanco* (Oveja Negra 2009), as well as music for film and theater.

He studies conducting with Maestro Eduardo Browne. He is director and founder of the collective "Los Musicantes de Projazz." He also serves as the Director of Composition Careers in the Projazz Professional Institute.

In March 2008 he premiered his opera "*Viento Blanco*" in the Teatro Municipal in Santiago with high praise from critics and the public.

He is a member of the board of the National Association of Composers of Chile.

For more information on Sebastian Errázuriz please visit: www.sebastianerrazuriz.cl

Reseña Biográfica

Nace en Santiago de Chile en 1975. Su iniciación musical la desarrolla desde niño participando en coros y estudiando guitarra y armonía en la Academia Projazz y con profesores particulares. Sus estudios profesionales de composición los realiza en el Instituto Profesional Escuela Moderna de Música y posteriormente obtiene el grado de Magister en Artes en la Universidad de Chile. Sus principales maestros han sido: Juan Orrego-Salas, Guillermo Rifo, Jorge Martínez, Luis José Recart, Aliocha Solovera y Toly Ramírez.

Desde 1999 sus obras son programadas por las principales orquestas del país, tales como: Orquesta Filarmónica de Santiago, Orquesta Sinfónica de Chile, Orquesta Sinfónica Nacional Juvenil, Orquesta Moderna, Orquesta de Cámara de Chile, Orquesta Sinfónica de la Universidad de Concepción, Camerata Los Andes, Orquesta Mayor, entre otras.

Ha escrito música de cámara en variados formatos por encargo de connotados solistas chilenos para conciertos a lo largo de Chile y en el extranjero. Su catálogo contempla más de 35 obras para los más diversos formatos.

Entre los reconocimientos que ha obtenido destacan: **Primer Lugar** en el **Concurso de Composición Jorge Peña Hen** con la obra sinfónica "*La Caravana*", 2003; **Jóvenes Líderes** Revista *El Sábado*, 2004; **Medalla Temporada 150 años del Teatro Municipal de Santiago**, 2007; **Jóvenes con éxito**, *Diario Financiero*, 2008; **Premio del Círculo de Críticos de Arte**, 2008; **Premio Altazor**, 2009.

Ha participado en los principales Festivales de Música Contemporánea del país, además de la Temporada de celebración de los 150 años del Teatro Municipal de Santiago con su obra sinfónica "*Historia del Tempo*". También ha sido seleccionado en dos oportunidades en la Temporada del Descubrimiento de la Orquesta Sinfónica de Chile.

Su labor como compositor y productor contempla más de 10 fonogramas entre los cuales se destacan: *Música Descubierta* (FONDART 2003); *Música y Poesía* (Sello EM); *Viola Chilena del siglo XXI* (FONDART 2001); *Cuarteto Iniesta* (FONDART 2003), *Siete proposiciones y un epílogo* (MusicActual 2008), *Viento Blanco* (Oveja Negra 2009), además de música para cine y teatro.

Estudia Dirección de Orquesta con el maestro Eduardo Browne. Es director titular y fundador del Colectivo "Los Musicantes de Projazz". Su labor docente la desempeña como Director de la Carrera de Composición en el Instituto Profesional Projazz.

En marzo de 2008 estrenó su ópera "*Viento Blanco*" en el Teatro Municipal de Santiago con gran éxito de la crítica y del público.

Es miembro de la directiva de la Asociación Nacional de Compositores de Chile.

Para más información sobre Sebastián Errázuriz visite: www.sebastianerrazuriz.cl

Cuarteto de cuerdas N°1

About the work

"*String Quartet No.1*" (2000) by Chilean composer Sebastián Errázuriz depicts a particular stage in his work. Written when Errázuriz was studying viola, and having been preceded and motivated by his "*Three Movements for String Quartet*" (1999), this quartet is marked by his exploration of the possibilities of these instruments, both in their melodic and rhythmic power.

The work takes us through diverse atmospheres, contrasting yet consistent at the same time, moving from a motivic exposition to an introspective movement, then a careful play of pizzicatos, finishing with a sort of synthesis of the work.

The search for various techniques to further the instrumental generation of gesture as a musical motif is a prominent feature of this composer's music. This can be clearly seen in the first movement from this quartet, in which the use of "gallops", a typical figure of some music of northern Chile that inspired the author, is evident in the generation of a rhythmic pattern, generally on a pair of instruments, opposed to inverted motivic cells in continuous imitation and transformation, presented by the other pair using the same rhythm.

In the second movement, a block of sound, a usual idea in Errázuriz's works, contrasts with his emphasis on the melodic use of the solo instrument, highlighted by the occasional use of unisons. This contrast delivers an introverted, somewhat evocative atmosphere to the movement.

The third movement, *Prestísimo*, is performed only using pizzicato, which gives a sense of stopping of linear motion, to make way for harmonic pointillism. The presence of jazz harmonies is a sign of the composer's wish to fuse elements of popular music with traditional instrumental formats.

The fourth movement returns to an extroverted environment in which insistent rhythmic patterns receive irregular accents as a consequence of continuous metric changes. This texture contrasts with an episode of strict counterpoint in the four voices, adding variety to this movement. The strings, in this movement as in those before, are used rhythmically, in a way similar to the strumming of a guitar, with an almost folkloric energy. Those are usual images in the creative process of this composer.

Guadalupe Becker
Musicologist

Notas sobre la obra

"*El Cuarteto de cuerdas N°1*" (2000) del compositor chileno Sebastián Errázuriz retrata un momento particular de su producción musical. Escrito cuando Errázuriz estudiaba viola, y habiendo sido precedido y motivado por sus "*Tres movimientos para cuarteto de cuerdas*" (1999), este cuarteto está marcado por su indagación de las posibilidades de estos instrumentos, tanto en su potencia melódica como rítmica.

La obra nos transporta por diversas atmósferas contrastantes y consecuentes a la vez, pasando desde una exposición motivica a un movimiento introspectivo, luego a un juego detenido de pizzicatos, para finalizar con una suerte de síntesis de la obra.

La exploración de diversas técnicas para profundizar en la generación instrumental del gesto como motivo musical es característica de la música de este compositor. Esto puede verse claramente en el primer movimiento de este cuarteto, en el cual la galopa, figura típica de algunas músicas del norte de Chile que inspiran a este autor, se emplea en la generación de un patrón rítmico, generalmente presentado por un par de instrumentos, en contraste con células motivicas en continua imitación y transformación, presentadas por el otro par utilizando la misma figura rítmica.

En el segundo movimiento, la idea del bloque sonoro, usual en la obra de Errázuriz, contrasta con su énfasis en el uso melódico del instrumento solista, remarcado por el uso ocasional de unísonos. Este contraste entrega al segundo movimiento, más detenido, una atmósfera introvertida y, de alguna manera, evocadora.

El tercer movimiento, *Prestísimo*, está realizado únicamente en base al pizzicato, lo cual da una sensación de detención del movimiento lineal para dar paso a un puntillismo armónico. La presencia de las armonías del Jazz es muestra del interés de este compositor en fusionar elementos de la música popular con formatos instrumentales tradicionales.

El cuarto movimiento vuelve a un ambiente extrovertido en el cual se encuentran patrones rítmicos insistentes con acentuaciones irregulares producidas por los continuos cambios de métrica. Esta textura contrasta con un episodio de contrapunto estricto en las cuatro voces, que da variedad a este movimiento. Las cuerdas, tanto en este movimiento como en los precedentes, son utilizadas rítmicamente, de una manera similar a los rasgueos de una guitarra, con una energía casi folclórica; imágenes usuales en el proceso creativo de este compositor.

Guadalupe Becker
Musicóloga

Cuarteto de cuerdas N°1

(2000)

Sebastián Errázuriz (b. 1975)

I. Pesante

♩ = 80

The musical score is for a string quartet, consisting of Violín I, Violín II, Viola, and Violonchelo. The piece is in 3/4 time and begins with a tempo marking of ♩ = 80. The score is divided into three systems of four staves each. The first system (measures 1-4) features a dynamic marking of *sfz* (sforzando) with a hairpin crescendo leading to a *f* (forte) dynamic. The second system (measures 5-8) continues with *f* dynamics and includes a change in time signature to 2/4 at measure 7. The third system (measures 9-10) shows a dynamic shift to *p* (piano) and *mf* (mezzo-forte) in the upper staves, while the lower staves remain at *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

16

Musical score for measures 16-21. The score is in 2/4 time and features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p*, *mf*, and *f*. Measure 16 starts with *p* in all parts, followed by *mf* in measures 17-18 and *f* in measures 19-21. The Cello/Double Bass part has a *mp* dynamic in measure 16.

22

Musical score for measures 22-26. The score continues with four staves. Dynamics include *ff*, *mf*, and *f*. Measures 22-23 feature *ff* in the Violin I and II parts. Measures 24-26 feature *mf* in the Violin I and II parts, and *f* in the Cello/Double Bass part. A crescendo from *p* to *f* is marked in the Viola and Cello/Double Bass parts in measure 26.

27

Musical score for measures 27-31. The score continues with four staves. Dynamics include *mf*, *p*, and *mf*. Measures 27-28 feature *mf* in the Violin I and II parts, and *p* in the Viola and Cello/Double Bass parts. Measures 29-31 feature *p* in the Violin I and II parts, and *mf* in the Viola and Cello/Double Bass parts.

33

Musical score for measures 33-38. The score is in 3/4 time and consists of four staves. The first staff (Violin I) starts with a dynamic of *f* and changes to *pp* at measure 35. The second staff (Violin II) starts with *f* and changes to *pp* at measure 35. The third staff (Viola) starts with *f* and changes to *p* at measure 35. The fourth staff (Cello) starts with *f* and changes to *p* at measure 35. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

39

Musical score for measures 39-44. The score is in 3/4 time and consists of four staves. The first staff (Violin I) starts with a dynamic of *mf* and changes to *f* at measure 41. The second staff (Violin II) starts with *mf* and changes to *f* at measure 41. The third staff (Viola) starts with *mf* and changes to *f* at measure 41. The fourth staff (Cello) starts with *mf* and changes to *f* at measure 41. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

45

Musical score for measures 45-50. The score is in 2/4 time and consists of four staves. The first staff (Violin I) starts with a dynamic of *mf* and changes to *p* at measure 47. The second staff (Violin II) starts with *p* and changes to *mf* at measure 47. The third staff (Viola) starts with *p* and changes to *mf* at measure 47. The fourth staff (Cello) starts with *p* and changes to *mf* at measure 47. The music features a mix of eighth and sixteenth notes, with some rests and slurs.