

Chopiniana N°2

for piano
(2009)

Sebastián Errázuriz

Commissioned by Horacio Tardito and
Fondo de Fomento de la Música Nacional 2009

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

Chopiniana N°2

Commentary by the composer

Comentarios del compositor

In early 2009 the Chilean pianist Horacio Tardito invited me to participate in an homage to Chopin. The idea of the project was to commission new works for solo piano inspired by Chopin's Ballads.

Horacio challenged me to compose a music based on the second Ballade. After a few days of listening and analyzing the work, I made the decision to write an etude about the musical pitch parameter, trying to figure out how Chopin would have conceived the harmonic process if he had known the jazz and modal music vocabulary developed during the XX century.

On his works, this composer was always a searcher of new harmonic possibilities but using the tonal system of the time. So, I took exactly the same rhythmic and formal structure to start writing a jazzy-modal sonority but in a very personal way. I never want to use conventional music systems without trying to make them mine.

A principios de 2009 el pianista chileno Horacio Tardito me invitó a participar en un homenaje a Chopin. La idea del proyecto era la comisión de nuevas obras para piano solo con inspiración en las Baladas de Chopin.

Horacio me incitó a componer una obra basada en la Balada N°2. Después de escuchar y analizar la obra unos días, tomé la decisión de escribir un estudio sobre el parámetro musical de la altura, tratando de encontrar la manera en que Chopin hubiese concebido el proceso armónico de conocer los lenguajes del Jazz y la Música Modal desarrollados en el siglo XX.

En sus obras, este compositor fue siempre un buscador de nuevas posibilidades armónicas usando el sistema tonal de la época. Así, tomé exactamente la misma estructura formal y rítmica para empezar a escribir con una sonoridad modal y de jazz pero con un estilo muy personal. Nunca he querido usar los sistemas musicales convencionales sin tratar de hacerlos míos.

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a Juan Orrego-Salas

Chopiniana N°2

Estudio basado en la Balada N°2 de Chopin
(2009)

Sebastián Errázuriz (b.1975)

♩. = 62

p

mp

6

11

16

21

And. *simile*

The image displays a musical score for a piano piece titled 'Chopiniana N°2'. The score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The tempo is marked as quarter note = 62. The dynamics range from piano (*p*) to mezzo-piano (*mp*). The score includes performance instructions such as 'And.' (Andante) and 'simile'. The piece is divided into measures, with measure numbers 6, 11, 16, and 21 indicated at the beginning of their respective systems. The music features a mix of chords and melodic lines, with some measures containing complex harmonic structures. A large watermark is visible across the center of the page, reading 'DO NOT REPRODUCE WITHOUT PERMISSION'.

25

mf

This system contains measures 25 through 29. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and arpeggiated figures. A dynamic marking of *mf* is present in measure 27. A large slur encompasses measures 25-29.

30

p

This system contains measures 30 through 34. The music continues with chords and arpeggiated patterns. A dynamic marking of *p* (piano) is present in measure 32. A large slur encompasses measures 30-34.

35

mf

This system contains measures 35 through 39. The music continues with chords and arpeggiated patterns. A dynamic marking of *mf* is present in measure 37. A large slur encompasses measures 35-39.

40

quedándose poco a poco

This system contains measures 40 through 44. The music continues with chords and arpeggiated patterns. The instruction "quedándose poco a poco" (diminuendo) is written above the staff in measure 40. A large slur encompasses measures 40-44.

45

f

This system contains measures 45 through 49. It features a treble and bass clef with a key signature of one sharp (F#). The music includes chords and arpeggiated figures. A dynamic marking of *f* (forte) is present in measure 47. A large slur encompasses measures 45-49.

♩. = 70

49 *8va* *ff* *8va*

52 *f*

55

58 *p sub.* *f*

61 *ff*

64 *mf* *f*