



ARTURO DIEMECKE IN CONCERT WITH THE NATIONAL SYMPHONY

The **National Symphony Orchestra (OSN)** will present the program *Tradition and Modernity* this coming Friday, May 31, and Sunday, June 2, at 8:00 p.m. and 12:15 p.m., respectively.

The **INBAL** ensemble will begin the concert with the overture *Ruy Blas, Op. 95* by Felix Mendelssohn (1809-1847), to then give way to the first of the two works to be premiered in this program. The first will be *Tetrachromats*, a concert for flutes and orchestra by Enrico Chapela Barba (1974), who comments on his work:

The chromatic theory based on three primary colors has been developed from human anatomy. We have three variants of cone cells in our eyes that perceive red, green, and blue. The colorful world we see is the mental image resulting from the contrast between the colors produced by this trichromatic vision. However, color-blind people have genetic mutations that alter one of the variants, restricting the range of colors they perceive.

By having only two types of functional cones, color-blind people are dichromats. The information responsible for these mutations is encoded mainly in the X chromosome, which makes men more prone to being color-blind than women: they have another copy, men do not.

But these mutations not only impair perception; in some cases, they open portals to higher dimensions. Cones can mutate to perceive other wavelengths, beyond the normally visible spectrum. There are women with mutations on both copies of their X chromosome, who produce a fourth type of cone capable of perceiving ultraviolet light. These extraordinary women are called tetrachromats.

Tetrachromats is a concert for amplified flutes and orchestra in which the flutist will use four flutes of different sizes at various moments, representing the colors captured by the four types of cones.

For this premiere, **Maestra Evangelina Reyes**, principal flutist of the National Symphony Orchestra, will be in charge of bringing it to life with her performance.

Subsequently, the audience will be able to appreciate another premiere: *Dr. Clown*, by **Maestro Alejandro Hernández Cadengo**, an active member of the double bass section of the OSN. He considers that the work honors all people who do altruistic work, providing

quality time and life to thousands of hospitalized children and adults through the companionship and listening of a clown doctor.

The work describes a story in the life of a clown doctor. The joy in contrast with the difficult causes he or she has to face. The pain, the illness, and even the death of their peers. In this very complicated work, a clown doctor must rely on their own means and creativity to seek a smile, or at least a time of well-being and assimilation in the transitions from illness to recovery and from life to death. Through a dance, a story, the use of a common and simple object, the magic must happen. Events that embrace life and actions that go beyond everything, using only imagination.

In the music, a march-like theme describes the grace of a clown doctor, a waltz that describes the contrast of pain and the anger of helplessness in the face of death. A samba represents the creativity of a clown dancing to make the one who needs it most smile, and a beautiful moment for strings and winds represents hope, as well as the use of a whistle, an umbrella, a tambourine, maracas, or a floppy baton as simple objects—tools used in the work of a generator of joy, or even the very names that define clown doctors.

To conclude, the 160th anniversary of Richard Strauss's birth will be commemorated with *Till Eulenspiegel's Merry Pranks, Op. 28*.

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