

The OFCM brings together European tradition and contemporary Mexico

A contrast that united European tradition and contemporary Mexico was experienced with the recent program of the Mexico City Philharmonic Orchestra (OFCM), led by Uruguayan conductor Diego Nasar, at the Silvestre Revueltas Hall of the Ollin Yoliztli Cultural Center last Saturday. The music of Austrian Wolfgang Amadeus Mozart, German Ludwig van Beethoven, and Mexicans Georgina Derbez and Enrico Chapela, starred in this encounter of sonorities representative of distant centuries. Energetic, with vigorous assistance from string instruments and abundant in percussion, Enrico Chapela Barba's Rotor was performed in a new version that, for the first time, reaches concert halls in Mexico.

Music critic Juan Arturo Brennan noted in the program that the title "Rotor" has an undeniable association with movement, evoking helicopter propellers or the slam that stirs up crowds at rock concerts. This is because the work plays with the riffs of electric guitars from metal music, a genre that Chapela explored in his youth.

The composer's reunion with this evolution of rock, which incorporates orchestral music, was marked by the use of symmetrical structures and experimentation with ways to divide the octave. This time, the hair wasn't shaken, but the bows of violins, violas, cellos, and double basses were. The intensity had its moments of ascents and descents, allowing wind instruments to shine.

Guest conductor Diego Nasar, with effortless physicality and affability on his face, brought to life the array of emotions that impacted the audience in the concert hall. At the end of the piece that opened the concert, as is customary at premieres, Chapela Barba rushed down from the upper tier of seats to join the stage and receive the ovation from the audience.

Although the original work premiered in 2017 by the Minería Symphony Orchestra, this is the first time the latest version, recorded by the Portland Symphony Orchestra under the direction of Eckart Preu, has been performed live in our country. Violinist Fernando Viscayno, with technical precision, performed Mozart's Violin Concerto No. 1, reviving the spirit of European aristocratic salons that first heard these notes written by the Austrian genius in 1775, when he was just 19 years old. After the interlude, it was time to listen to "From Darkness to Light" by Georgina Derbez, a work that begins with the low register of the orchestra and gradually ascends to the high register, as explained in the program notes. This piece premiered in 2002, with Rodrigo Macías conducting the Mexico State Symphony Orchestra, which commissioned the work from the composer as part of its 50th-anniversary celebrations.

Finally, it was the genius from Bonn, Germany, who closed the concert evening with Symphony No. 2, returning listeners to the old continent, to the small town of Heiligenstadt, on the outskirts of Vienna, where Beethoven wrote his second symphony. However, the place is also famous because it was there that

he wrote a heartbreaking letter about his suffering from deafness. Beethoven knew how to hide his anguish and desperation behind a brilliant, playful, and extroverted symphony, which had nothing to do with the internal struggle of his soul, relates Brennan about the turbulent state of mind that the German musician was experiencing.

Alondra Flores Soto 17/06/2024

https://www.jornada.com.mx/2024/06/17/cultura/a04n1cul?fbclid=IwZXh0bgNhZW0CMTEAAR3EffU5e_oWMTzHQl3pvBZWrwzPt1XEPns--iBhaXtej58LkmjLbtuy1O_I_aem_H2Avg1HYcKlpobEz4K9Pkw