



Enrique
SORO

Sinfonía romántica

Danza fantástica

Tres aires chilenos

Andante appassionato

Chile Symphony Orchestra

José Luis Domínguez



Enrique Soro (1884-1954)

Orchestral Works

Enrique Soro Barriga was born in Concepción, Chile, on 15th July 1884. His Italian-born father Giuseppe, who had settled in Concepción in 1870, was a musician, composer and piano/singing teacher. His mother Pilar ran a school and taught French. The family home hosted many a musical and literary gathering, inspiring a love of music in the Soro Barriga children.

Initially taught by his father, Soro made rapid progress in his musical education. Giuseppe's death led Pilar to apply to the Chilean government for a grant enabling Enrique to study in Europe. He set sail in 1898, originally with a view to studying at the Paris Conservatoire; he soon changed his mind, however, and was admitted instead to the Milan Conservatory, where his father had been a student forty years earlier.

In 1904 Soro graduated in composition, and was awarded a prize as the best student in his year. Towards the end of that year, he travelled to Paris to showcase some of his works, the eminent Quatuor Geloso performing his *String Quartet in A* at the Salle Pleyel. In 1905, when he was still only 21, he returned to Chile to add his contribution to the nascent classical music scene. By then he already had more than 70 compositions to his name, many of them for solo piano, others for voice and piano, and five major works: *Melodia* for string quintet (1902), *Suite per piccola orchestra* (1902), *String Quartet in A* (1903), *Sonata in D minor* for violin and piano (1903) and the *Variaciones sinfónicas* (1904).

He immediately embarked upon a busy career in music, combining composition, conducting and teaching; he was also put in charge of state school music education and, between 1919 and 1927, was director of the National Conservatory. In 1916 he travelled to Washington, and while in the US established an important relationship with the leading New York-based publisher G. Schirmer. Thereafter his music began to be published and performed around the world.

Shortly after composing his *Suite en estilo antiguo* (1943), which proved to be his final orchestral work, Soro

suffered the tragedy of his wife's premature death in 1944. Four years later he was awarded the Chilean National Arts Prize, but remained grief-stricken, and his final compositions are all tinged with an elegiac melancholy. Enrique Soro died suddenly on the evening of 3rd December 1954.

Roberto Doniez Soro
Enrique Soro Archive

The origins of the *Danza fantástica* lie in the third movement of Soro's *Suite for Strings* (1905), which he then orchestrated in a brilliant and definitive manner. The power of this piece, structured in two contrasting sections, makes it an ideal concert opener. The first section is intense and stormy, with a distinctive pulsating interval of a fifth in the strings and winds, intensified by the kettle drum, which gives it a Bartók- or Stravinsky-like primitivism. The more lyrical second section allows Soro's characteristic gift for melody space to soar. After a recapitulation of the first section, the work returns to the material of the second, this time giving it a majestic full-orchestral treatment.

The *Tres aires chilenos* (1942) occupy a unique place in Soro's catalogue. This is one of the few scores in which he drew inspiration from Chilean folk music, specifically the *tonada* of central Chile. Its date reveals that late on in his career Soro was interested in expanding his idiom to embrace a kind of nationalism. The work was written in the city of Puerto Montt and first performed in 1942 by the Orquesta Sinfónica de Chile conducted by the composer. All three movements are modelled on the structures, harmonies and rhythms of the *tonada*, to the point of appearing to be orchestrations of folk tunes, but in fact the thematic material is all original. With this work, Soro created one of the most universal orchestral works combining Chilean vernacular music with the European classical tradition.

The subtle and attractive *Andante appassionato* (1902) came to Soro in a dream while he was a young man studying in Europe. He later wrote: "I was in Milan, staying with friends while on holiday. This was during my youth, a time of hope and love. One night I dreamt of a certain person I had met there, and in my dream I wrote a piece inspired by love. I woke up. It was three in the morning. I immediately began noting down the music. My host, alarmed by hearing me up and about, came to ask if I was unwell. The next day I sat at the piano and arranged the work. That's how the *Andante appassionato* was born." Soro went on to adapt the original piano piece for various different instruments and ensembles, including string quartet, cello, organ, and the orchestral version recorded here.

In 1922 Soro returned to Europe for a series of concerts – a trip that saw one of the greatest landmarks in his career when, in the December of that year, he conducted the Berlin Philharmonic in a concert of his own works. One of the pieces on the programme was his *Sinfonia romántica*, composed a year earlier and dedicated to Adriana Cardemil, whom he had married nine days after the symphony's première at the Teatro Municipal in Santiago. That first performance on 6th May 1921 had historic significance, because the work was the first symphony composed in Chile and remains the most important example of the genre ever written by a Chilean composer.

As listeners will hear, the *Sinfonia romántica* is the equal of any symphony produced in Europe at the same time, and in the period immediately before this. The composer's acute sense of form is evident, as is his capacity to absorb the conventions of the kind of orchestral development typical of such masters as Tchaikovsky or Dvořák. The unrestrained and almost pastoral first movement underlines Soro's gift for both melody and orchestration. Solos for oboe and flute form the heart of the moving *Adagio*, in which the string section also gets its chance to shine. The *Scherzo* has the character of a dance, its trio providing a marked contrast by beginning with a calm passage which then gains in intensity before returning to the opening dance. The finale has a triumphant air, as if the jubilation of the rest of the work were multiplied here, justifying the symphony's "Romantic" appellation.

Álvaro Gallegos

English translation by Susannah Howe

The producer wishes to thank Roberto Doniez Soro, the composer's grandson and executor of Soro's estate, for his support and input on this project.

Enrique Soro (1884-1954)

Obras Orquestales

Enrique Soro Barriga nació en Concepción, Chile, el 15 de julio de 1884. Su padre Giuseppe, nacido en Alessandria y vecindado en la ciudad desde 1870 era músico, compositor y profesor de piano y canto. Su madre Pilar tenía a su cargo la dirección de un colegio y ejercía como profesora de francés. Eran constantes las reuniones músico-literarias que animaban el hogar de los Soro Barriga, y despertaron en sus hijos el amor por la música.

Con los aprestos musicales entregados por su padre, Soro avanzó rápidamente en el aprendizaje de la música. La muerte de su padre llevó a su madre a buscar que el gobierno de Chile le otorgara una beca para estudiar en Europa, hacia adonde zarpó en 1898. Originalmente su destino era el Conservatorio de París, pero pronto decidió cambiarlo por Milán, donde había estudiado su padre cuarenta años antes.

En 1904 egresó como maestro en Alta Composición, consiguiendo el Gran Premio al alumno más distinguido de su generación. A fines de 1904 hace un viaje a París para mostrar algunas de sus obras. En la Salle Pleyel el famoso Cuarteto Geloso interpreta su *Cuarteto en La Mayor, para cuerdas* (1903). En 1905 y con solo 21 años, vuelve a Chile a entregar su aporte al incipiente ambiente musical local. En ese momento ya lleva más de 70 composiciones, muchas ellas para piano sólo, otras para canto y piano, y cinco obras mayores: *Melodía per Quintetto d'Archi* (1902), *Suite per Piccola Orchestra* (1902), *Cuarteto de cuerdas en La Mayor* (1903), *Sonata en Re menor* para violín y piano (1903) y *Variaciones Sinfónicas* (1904).

A partir de ese momento inicia en Chile una intensa labor musical que combina la composición, la dirección orquestal, la docencia, la gestión pública y la dirección del Conservatorio Nacional de Música entre 1919 y 1927. En 1916 viajó a Washington, y en Estados Unidos creó lazos con la importante editora G. Schirmer & Co. N. Y. Es entonces que su música comenzó a ser publicada e interpretada en todo el mundo.

Después de componer *Suite en estilo antiguo* (1943), su última obra orquestal, sobreviene una tragedia: la prematura muerte de su esposa en 1944, que lo hundió en la tristeza y el desaliento. Ni el Premio Nacional de Arte que recibe por unanimidad en 1948 logra que se recupere. Su última producción está teñida por la melancolía de las elegías. Soro muere sorpresivamente durante la tarde del 3 de diciembre de 1954.

Roberto Doniez Soro

Archivo Enrique Soro

La *Danza Fantástica* tiene su origen en el tercer movimiento de la *Suite para cuerdas* (1905), que luego Soro orquesta en forma brillante y definitiva. La fuerza de esta pieza la hace ideal para abrir cualquier concierto sinfónico. Se estructura en dos secciones contrastantes. La primera, que se muestra intensa y salvaje, destaca por un marcado y pulsativo intervalo de quinta en cuerdas y vientos, intensificado por el timbal, acercándose así a una estética "primitivista" anterior a Bartók y Stravinsky. La segunda sección es más lírica y da espacio al vuelo melódico que caracterizó la escritura de Soro. Luego de una reexposición de la primera sección, la pieza vuelve a ofrecer el material de la segunda, pero esta vez a cargo de toda la orquesta y en un tono majestuoso.

Los *Tres Aires Chilenos* (1942) ocupan un lugar único en el catálogo de Soro. Es una de las pocas partituras del compositor que se inspiran en la música tradicional chilena de origen folklórico, más específicamente de la *tonada* del Chile central. Su fecha de creación nos demuestra que tardíamente en su carrera Soro se interesó en expandir su lenguaje a una suerte de nacionalismo. Fue escrita en la ciudad de Puerto Montt y estrenada en 1942 por la Orquesta Sinfónica de Chile bajo la dirección del propio compositor. Cada movimiento se adhiere a los modelos estructurales, armónicos y rítmicos de la *tonada*, al punto que

parecieran orquestaciones de piezas populares, pero el material temático es original de Soro, quien con esta obra dio vida a una de las más universales piezas sinfónicas que unen la música vernácula chilena con la tradición clásica europea.

El delicado y bello *Andante Appassionato* (1902) se remonta a un sueño que Soro tuvo en su adolescencia, cuando estudiaba en Europa. Escribió el compositor: "Estaba en Milán, cuando fui invitado a unas vacaciones. Era mi época de juventud, de ilusión, y del amor. Una noche soñé con cierta persona que conocí allá y en mis sueños compuse una obra apasionada. Desperté. Eran las tres de la mañana. Inmediatamente me puse a escribir la música. El dueño de casa, alarmado al oír mis pasos, fue a preguntar si me sentía mal. Al día siguiente me senté al piano y arreglé la obra. Así nació el *Andante Appassionato*". Luego de la versión original para piano, Soro adaptó la pieza para distintas conformaciones instrumentales, incluyendo cuarteto de cuerdas, cello, órgano y la presente versión sinfónica.

En 1922 Soro volvió a Europa para una serie de conciertos, y es allí donde se produce uno de los hitos de su carrera. En diciembre de aquel año dirige a la Filarmónica de Berlín en un concierto con obras propias. En el programa figuraba su *Sinfonía Romántica* compuesta el año anterior, y dedicada a Adriana Cardemil, con quien se casó nueve días después del estreno en Santiago de Chile. Esa primera interpretación, el 6 de mayo en el Teatro Municipal de Santiago, se convirtió en un hecho histórico, ya que se trata de la primera sinfonía compuesta en Chile, y hasta hoy en día es la más importante creación en ese género de este país.

Una audición de esta obra deja en evidencia que se encuentra a la par de las sinfonías europeas de esos mismos años, o de la época inmediatamente anterior. Se aprecia el agudo sentido de la forma del compositor y su capacidad para absorber las convenciones del desarrollo orquestal propio de maestros como Tchaikovsky o Dvorák. El extrovertido y casi pastoral primer movimiento es una afirmación de Soro como maestro de la melodía al mismo tiempo que de la orquestación. Solos confiados al oboe y la flauta son el alma del emocional Adagio, donde también brilla la sección de cuerdas. El Scherzo posee el carácter de una danza, y su *trío* genera un fuerte contraste comenzando con un calmo pasaje que luego gana en intensidad para volver a la danza inicial. El Finale se presenta triunfante, como si el júbilo del resto de la obra aquí se multiplicara, justificando el apelativo de "Romántica" de esta sinfonía.

Álvaro Gallegos

El productor desea agradecer a Roberto Doniez Soro, nieto del compositor y encargado del patrimonio de Soro, por su apoyo y contribución a este proyecto.

Orquesta Sinfónica de Chile (Chile Symphony Orchestra)



For 75 years, the Chile Symphony Orchestra has been the symphonic ensemble with the longest career in Chilean musical history and the first ensemble created as a public, permanent and lasting organisation. It was created in 1941 with Armando Carvajal as its first music director. The orchestra is considered a national heritage in its own country and its aims include promoting the music of national composers to the widest possible audience. It currently numbers ninety one musicians and presents more than seventy different programmes in Santiago, as well as other towns. Its repertoire ranges from the baroque to the contemporary, and includes standard classics. It has given premières of practically every Chilean symphonic and choral work since the biennial festivals of Chilean music began in 1948, continuing until 1969. During its existence the orchestra has been conducted by Herbert von Karajan, Igor Stravinsky, Leonard Bernstein, Igor Markevitch, Aaron Copland, Sergiu Celibidache, Eugene Ormandy, Fritz Busch, Erich Kleiber, Antal Doráti, Malcolm Sargent and Heitor Villa-Lobos. Its music directors have included Victor Tevah, Irwin Hoffman, Juan Pablo Izquierdo, David del Pino and Michal Nesterowicz. The current music director is Leonid Grin.

José Luis Domínguez



Photograph courtesy
of Teatro Municipal
de Santiago

José Luis Domínguez is one of the most prominent Chilean orchestral conductors. He was Resident Director of the Santiago Philharmonic Orchestra in Chile (Orquesta Filarmónica de Santiago), one of the leading orchestras in Latin America. He conducted this orchestra in international opera productions, as well as ballet and symphonic programmes. As Principal Conductor of the National Youth Symphony Orchestra of Chile, a post he held until early 2016, he led a number of symphony concerts each year. In recent years he has performed with them in Berlin, Cologne, Bremen, Vienna, Prague and Bratislava, among other places. Other important performances include a concert with Renée Fleming in Chile, several concerts with the Orquesta Sinfónica del Principado de Asturias and regular appearances as a guest conductor with the Orquesta Sinfónica Nacional de Colombia. He has also conducted the Buenos Aires Philharmonic as well as undertaking ballet and opera engagements in the Teatro Colón in Buenos Aires. In 2009 he made his début as a composer, with the full scale ballet *The Legend of Joaquín Murieta* (Naxos 8.573515-16). In 2014, his *Requiem for Fernando Rosas*, in memory of the creator and founder of the Foundation for Youth Orchestras of Chile, was given its première with the National Youth Orchestra of Chile. Domínguez currently resides in Philadelphia, USA.

Enrique Soro rose to great esteem not only as Chile's leading composer but as a distinguished pianist, conductor and teacher. The *Sinfonía romántica* was the first symphony to be composed in Chile and remains the most important example of the genre in the country's musical history. Soro's melodic distinction, mastery of orchestration and his sense of form are equally distinguished. The *Tres aires chilenos* espouse a kind of nationalism, fusing Chilean folk music, specifically the *tonada*, with the European classical tradition. The rousing *Danza fantástica* is a perfect concert opener.



Enrique
SORO
(1884-1954)



Orchestral Works

1 Danza fantástica (1916)	4:29	Sinfonía romántica	
Tres aires chilenos (1942)	10:18	(1921)*	36:59
2 No. 1. Allegro ma non troppo	3:24	6 I. Allegro moderato	11:04
3 No. 2. Moderato	3:48	7 II. Adagio	7:08
4 No. 3. Allegro moderato	3:06	8 III. Scherzo	5:58
5 Andante appassionato		9 IV. Finale: Allegro con brio	12:49
(version for orchestra)			
(1916)*	4:32		

***WORLD PREMIÈRE RECORDING**

Orquesta Sinfónica de Chile
(Chile Symphony Orchestra)

José Luis Domínguez

Recorded at the Teatro CEAC Universidad de Chile, Santiago de Chile,
from 22nd to 25th September, 2015

Producer: Álvaro Gallegos • Engineer and editor: Rodrigo Pérez

Publishers: Manuscript (tracks 1, 6-9); Instituto de Extensión Musical (IEM) (tracks 2-5)

Booklet notes: Roberto Doniez Soro and Álvaro Gallegos • Cover: Enrique Soro in 1924