

# FRIDAY NIGHT

with Fanjul&Ward

[fanjunglandward.com](http://fanjunglandward.com)

# COMPOSERS

What does it mean to compose?

English talks about component parts. More scientific? Latin says it is about putting together. Together...yes, very latin. Old French tells us to compose is 'to place'. Something mystical, sacred.

It is an extraordinary calling to be a composer. One is summoned to find the parts of story, an experience, a landscape or a peoples and is compelled to uncover the puzzle of how they fit together. Then she must place the notes in a way that when they come together, the musician can catch the secret from the scratchings on the partitura, borrow them for a moment in time and share them with an audience who must be willing to journey. The composer without the musician is only half lived. And he must develop a detachment to his work and a trust for the musicians, for Life itself if he is to be free. The great composers are magicians who offer us a magic carpet ride where we are ferried away to some other time and place, where we are moved, shaken, made sublime and changed forever.

That is a mighty expectation of one simple, humble human, don't you think?

Friday Night with Fanjul&Ward brings you up close and very personal with these creative genius' and invites you to enter the intimacy of their relationship to Life and the world through the art of musical composition.



A portrait of Arturo Rodriguez, a man with dark, wavy hair and a slight smile, wearing a dark suit jacket over a white button-down shirt. He is seated with his hands clasped in front of him. The background is dark and textured.

**ARTURO RODRIGUEZ**  
Composer

**FRIDAY NIGHT**  
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photo: Martirene Alcantara

# ARTURO RODRIGUEZ

Born in Monterrey, México in 1976, pianist, composer, orchestrator and conductor Arturo Rodríguez is a Mozart Medal winner (1996) and a Sundance Film Institute composer fellow (2010).

Rodríguez has focused in the art of symphonic composition for the past fifteen years, writing works by commission for orchestras and institutions around the world and conducting and orchestrating projects for film, TV and multimedia.

His music has been performed by Philharmonia Orchestra (UK), Dallas Symphony, Virginia Symphony, Chicago's Grand Park Symphony, Chicago Sinfonietta, Fort Worth Symphony, Philharmonic Orchestra of the Americas (USA), Orquesta Filarmónica de Montevideo, (Uruguay), Orquesta Sinfónica de Chile, Orquesta Filarmónica de la UNAM, Orquesta Sinfónica de la UANL, Orquesta Sinfónica Sinaloa de las Artes, Orquesta Sinfónica de San Luis Potosí, (Mexico), Sydney Symphony (Australia) and Gyonggi Philharmonic (Korea) among others.

His versatility has allowed him to collaborate as orchestrator, arranger and conductor in symphonic projects with musical celebrities such as Stewart Copeland (The Police), José Hernández's mariachi bands Sol de México and Reyna de Los Ángeles, and more recently with Lila Downs and the San Francisco Symphony.

As orchestrator and conductor Arturo has worked on many projects for film, TV and video games, including the soundtracks for Assassin's Creed IV/BlackFlag-Freedom Cry, Zipper, Twixt by Francis Ford Coppola and Furious7.

His music for film and the concert hall has been recorded by Philharmonia Orchestra, Orquesta Sinfónica de San Luis Potosí and The National Symphony Orchestra of Slovakia and is distributed by Kronos Records and MovieScoreMedia.



# FILM MUSIC

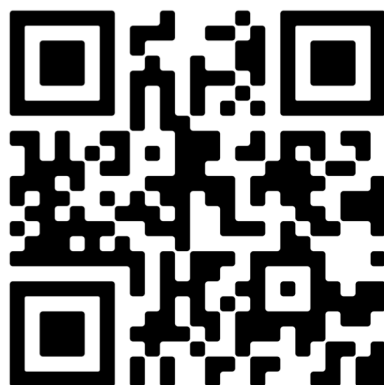
## Friday, July 24th at 8pm

Arturo Rodriguez will start this series of conversations with composers who will share their different worlds when creating a piece.

Arturo has composed classical music for traditional orchestras and has also taken his music to the movies, TV and video games. It's a pretty fascinating world that we probably know less about, but nowadays movie soundtracks have a more important place. This probably has to do because music is a tremendous resource to express emotions and thus make a bigger impact on what we are watching... even if we think about Ennio Morricone or John Williams, they have become more important than the movies themselves and they have touched our lives through their music.

So how is film music made? Do you study the script? Does the director tell you what he or she wants to express? Where does the composer's work come in? We will talk about all that and much more and discover it with Arturo Rodriguez.

If you want to know more about the composer and his music, scan this QR code (you can download the app from your mobile).



A close-up portrait of Elena Kats-Chernin, a woman with dark, curly hair, smiling. She is wearing a black shawl over a black and white patterned top and a necklace with large red oval beads. The background is a soft, out-of-focus warm tone.

ELENA KATS-CHERNIN  
Composer

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# ELENA KATS-CHERNIN

Elena Kats-Chernin was born in Tashkent, Uzbekistan, studied music in Yaroslavl and Moscow music schools, then continued at the Sydney Conservatorium of Music and later studied composition with Helmut Lachenmann with the support of DAAD Scholarship, in Hannover and Stuttgart.

Her vibrant and distinctive music featured at the opening ceremonies of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup as well as it has been performed by all major orchestras in Australia, as well as City of London Sinfonia, BBC Orchestra, Deutsches Kammerorchester Berlin, Swedish Chamber Orchestra, etc. and also in many festivals, including Musica Nova in Helsinki, Soundstream in Toronto, Cabrillo in Santa Cruz, Other Minds in San Francisco.

“Eliza Aria” from her ballet suite Wild Swans, based on Hans Christian Andersen’s story, is possibly her most well known piece, recently included by Lang Lang in his double CD “Piano Book”. Russian Rag is her second popular piece, both of these serving for many years as a theme for an Australian much loved Radio Show “Late Night Live”.

ABC Classics has recently released at 10-cd Box Set which included many of her works of past 25 years, among those several large scale orchestra works, i.e. The Witching Hour, Displaced Dances and Prelude and Cube.

In July 2019 the score for her first full length opera Whiteley about iconic Australian painter Brett Whiteley was premiered by Opera Australia at the Sydney Opera House. It has been nominated for the International Opera Awards 2020.

In November 2019 her children’s opera “Jim Knopf” was premiered at the Komische Oper Berlin and in January 2020 her chamber opera fairy tale “Valemon” premiered at Luxembourg Philharmonie.

Elena’s music is published by Boosey & Hawkes, part of Concord Music Group.

# COMPOSING FROM THE INTIMACY

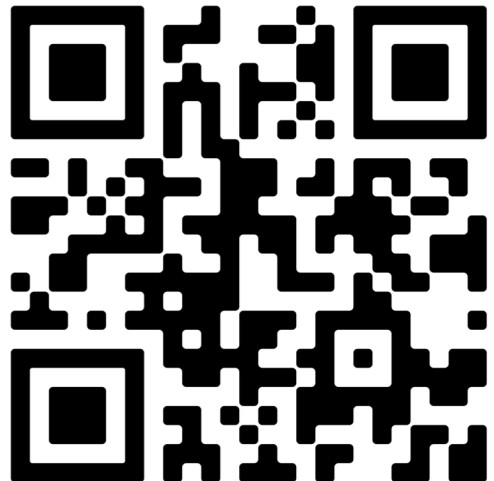
Friday, July 31st at 8:00 p.m.

With Elena Kats-Chernin something very unique happens, it's as if she could define intimacy in music, however she and the music are like the same expression of that intimacy.

It is to bring the voice of the feminine, of what welcomes a platform that is music and surprises us with colors and with enjoyment. It is as if Elena, without any pretension, cooks with a series of elements that she chooses carefully, silently, softly and prepares something that when eaten is "magical" because it nourishes, enjoys, refreshes...

Is it a feminine way of composing? does gender make a difference? how can you compose with such intimacy a work that becomes so public? is intimacy public? The inquiry in this conversation will be much greater, deeper... because intimacy in English is: "into my see" so it is possible that Elena looks at what surrounds her, according to how she looks inside herself and that is what we will hear in her music and that is what this conversation will be about.

If you want to listen more about the composer and her music, scan this QR code (you can download the app from your mobile).





A close-up portrait of Claudia Montero, a woman with dark hair and bangs, wearing a bright blue hooded garment. She is looking directly at the camera with a slight smile. The background is dark, and the blue of her hood is prominent.

**CLAUDIA MONTERO**  
Composer

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# CLAUDIA MONTERO

Winner of four Latin Grammy Awards in 2014, for her Concerto for Violin and String Orchestra, Best Contemporary Classical Work, in 2016 for her Quartet for Buenos Aires in the same category, and in 2018 Best Contemporary Classical Work for Lights and Shadows and Best Classical Music Album for Magic and Mystery.

Born in Buenos Aires, she has lived in Valencia since 2002, where she taught in the Composition area of the Conservatorio Superior de Música "Salvador Seguí" in Castellón. From 1993 to date she has premiered all of her works.

She began his musical training at the "Alberto Ginastera" Conservatory in Buenos Aires in Piano, Musical Pedagogy and Composition. She completed a Master's Degree in Aesthetics and Musical Creativity at the University of Valencia.

She has received numerous commissions from great soloists, orchestras and chamber groups.

Her works are published by Piles Editorial, Ut Orpheus (Italy), Brotons & Mercadal Editions, and now with Furore Verlag (Germany) and Eurindia (Switzerland).

She is a member of the IAWM (International Alliance Women in Music), the Latin Recording Academy, and the Recording Academy.

Her works have been programmed during 2019 in more than 75 opportunities around the world.

She was currently chosen as composer-in-residence by the Orquesta de Valencia.



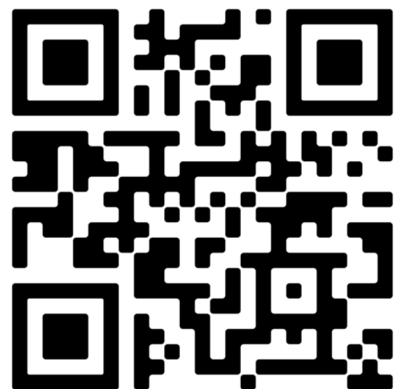
# MAGICAL AND MYSTERIOUS

Friday, August 7th at 8pm

It was the concert for harp and strings that nominated her as the best classical music album for the Latin Grammy 2018 and it is possible that this title is also a way of defining this Argentinean who lives in Valencia, "magical and mysterious".

In the words of the composer herself, "It's a difficult question to answer when it comes to my own music, I can talk about the elements that are constant and through them reach a conclusion, first of all I pursue a formal rigor, I am quite obsessed with the form, as a structure that contains the idea, the rhythmic contrast, the melodic deformations, the simple harmonies, the lyricism and the strength, I consider that my music does not offer technical difficulties when it comes to approaching it. The biggest difficulty is in understanding the message and working on the rhythmic contrasts. Sometimes it is a matter of saying a lot with little, with all that I include a sound universe where my roots, my city, with its melancholy and its strength, are always present, I could say then that I am neo-romantic, neo-classical, with very urban gestures.

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**DANIEL ROUMAIN**  
Composer



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# DANIEL BERNARD ROUMAIN

Daniel Bernard Roumain (DBR) is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. “About as omnivorous as a contemporary artist gets” (New York Times). DBR has worked with artists from Philip Glass to Bill T. Jones to Lady Gaga; appeared on NPR, American Idol, and ESPN; and has collaborated with the Sydney Opera House and the City of Burlington, Vermont. Acclaimed as a violinist and activist, DBR’s career spans more than two decades, earning commissions by venerable artists and institutions worldwide.

Known for his signature violin sounds infused with myriad electronic, urban, and African-American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral, and operatic works; has won an Emmy for Outstanding Musical Composition for his collaborations with ESPN; featured as keynote performer at technology conferences; and created large scale, site-specific musical events for public spaces.

DBR earned his doctorate in Music Composition from the University of Michigan and is currently Institute Professor and Professor of Practice At Arizona State University.

An avid arts industry leader, DBR serves on the board of directors of the League of American Orchestras, Association of Performing Arts Presenters and Creative Capital, the advisory committee of the Sphinx Organization, and was co-chair of 2015 and 2016 APAP Conferences.

# COMPOSE FOR EQUALITY

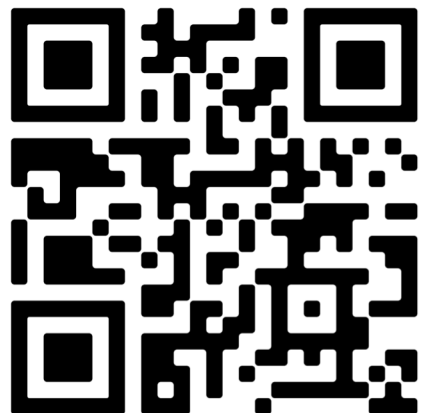
**Friday, August 14th at 8:00 p.m.**

Daniel Roumain has a musical background as a classical musician and his spirit has no limits, he is an activist who has managed to make a crossover between different types of music and is known for mixing funk, rock, hip hop and classical music. Probably because of his unstoppable search for spaces of equality, equity and justice, music is his way of carrying out his proposal of society.

So what does he compose about? What do you want to say when you compose what you compose? Do your Afro-American roots make you compose in a certain way? When you think about music, does it have a certain voice or does it depend on the moment?

We can't say that this is the only thing the conversation will be about, what we can say is that the conversation will have no limits, no parameters, no classification... this is the invitation.

**If you want to know more about the composer and his music, scan this QR code (you can download the app from your mobile).**





A portrait of Marco Pérez-Ramírez, a man with dark hair, wearing a dark suit, white shirt, and a dark tie with small white dots. He is standing in front of a dense, bright green hedge. The lighting is bright, suggesting daylight. The text "MARCO PÉREZ-RAMÍREZ" and "Composer" is in the top left, and "FRIDAY NIGHT" and "with Fanjul&Ward" is in the bottom right.

**MARCO PÉREZ-RAMÍREZ**  
Composer

**FRIDAY NIGHT**  
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# MARCO PÉREZ-RAMIREZ

French-Chilean composer, he was born in Santiago de Chile.

After studying classical guitar with Alberto Ponce, he went on to study composition, as well as mathematics at university level. He was first exposed to 20th century music, before exploring romantic, classical and baroque music, so there is no sense of chronological progression in his studies: "His experience differs from that of many of his colleagues. His unorthodox path gives his music a clearly personal strength (Tristan Murail)".

After receiving awards from the Aram Khatchaturian Foundation, the Boucourechliev Foundation and UNESCO, he was selected to join the Ircam Composition and Computer Music Course in 1996.

After these experiences, his meeting with Luca Francesconi was essential for his creative development. "From the first glance at his scores I noticed the impulse and fire of a real composer. His musical material is full of life and ideas, burning with great intensity. His peculiar taste for sound is like looking for poetry in matter: in a certain way he listens to what I would call the expressiveness of matter (Luca Francesconi) ".

His music has been widely performed in places like the Venice Biennale, the Paris Philharmonic, Salle Pleyel, La Fenice Theatre, the Cité de la Musique, the Enescu Festival in Bucharest... by ensembles and orchestras such as the Radio France Philharmonic Orchestra, the National Orchestra of France, the Théâtre de la Fenice Orchestra, the Bucharest Symphony Orchestra, the Ensemble Intercontemporain, the Ile de France National Orchestra, the Strasbourg Philharmonic Orchestra, the Strasbourg Percussions.

# COMPOSER AWAY FROM HOME

**Friday, August 21st at 8:00 p.m.**

Marco was born in Chile and his parents dedicated to science left for France in 1974 when Marco was 8 years old. He attended primary and secondary school in Montpellier and today he considers himself a French-Chilean.

He has composed for major orchestras and ensembles in Europe and has never been performed in his home country, which he visits annually.

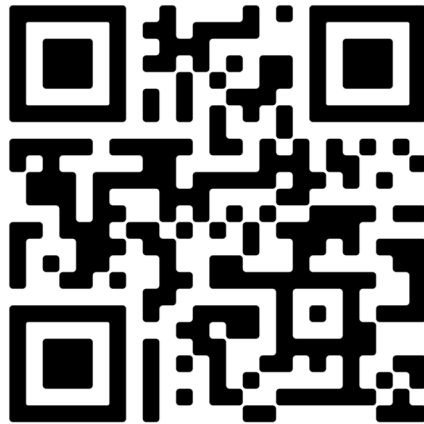
So what do the roots mean? How do you inhabit them? What is the house or the land from which you compose? What are your sources of inspiration?

**If you want to know more about the composer and his music, scan this QR code (you can download the app from your mobile).**



# REGISTRATIONS

To register, we suggest you scan this QR code:



Or directly in our  
webpage:[www.fanjulandward.com](http://www.fanjulandward.com)