

ÍÑIGO - CARLOS
ARANZASTI - WERNICKE
VIOLÍN - GUITAR



The ARANZASTI – WERNICKE Dúo

achieves a delicate balance between early music, the classical repertoire, and popular music from around the world. English Renaissance, French Baroque, Romanian songs, original compositions, and tangos and Creole waltzes intertwine to create an exquisite concert experience in which musical traditions from different times and places coexist as if no boundaries existed.

ARANZASTI – WERNICKE DÚO

This outstanding duo offers a journey through the history of music, featuring works by John Dowland, Jean-Baptiste Lully, Johann Sebastian Bach, Béla Bartók, and Astor Piazzolla, as well as original music by Carlos Wernicke and original arrangements of traditional tangos, waltzes, and milongas from Buenos Aires. With exceptional musical rapport, they create the right atmosphere for each piece, reach moments of spectacular virtuosity, and generate the intimate, lyrical, and distinctive climate characteristic of chamber music.

ÍÑIGO ARANZASTI PARDO (Madrid, 1976) He began his studies at the Conservatory of Music of San Lorenzo de El Escorial under the guidance of F. Comesaña and P. Kotliarskaya (violin), and Horacio Icasto and Laura Díaz (piano). He completed his studies in Madrid and moved to Düsseldorf, where he studied at the Robert Schumann Hochschule with Rosa Fain, Jürgen Kussmaul, and Ch. A. Linale (1997–2003). He later relocated to Vienna, where he specialized in Baroque and Classical violin and viola at the Conservatory and the Hochschule with Ulli Engel, Erich Höbarth, and José Vázquez (2003–2009).

He regularly collaborates with ensembles such as Alayre Español, Capella Gabetta, the Irish Baroque Orchestra, Pulcinella Ensemble, KOB, Wiener Akademie, Barucco, Bach Consort Wien, and the Haydn Akademie, performing in venues including the Musikverein Vienna, Konzerthaus Vienna, Berlin Philharmonie, KKL Lucerne, Théâtre des Champs-Élysées (Paris), the Philharmonie Luxembourg, and the Herkulessaal, among others. He has had the pleasure of working with musicians such as Christoph Coin, Elisabeth Wallfisch, Christoph Prégardien, Monica Huggett, Enrico Onofri, and many others.

He has made numerous recordings for EMI, Deutsche Grammophon, SONY, and for radio stations in various countries. He plays an anonymous 18th-century violin.

CARLOS WERNICKE (Buenos Aires, 1976), He began his connection with music in childhood. At the age of ten, he started studying guitar with Máximo Pujol, and at twenty-four he graduated as a Professor of Guitar from the Juan José Castro Conservatory in Buenos Aires. He has participated in projects spanning tango, pop, early music, classical, vocal, and contemporary music, performing as a soloist, in chamber ensembles, and with orchestras.

He has also studied cello, piano, harmony, composition, and counterpoint. His current activities include the transcription of early music, composition, and the creation of arrangements. He is active as a concert guitarist, tango guitarist, accompanist, pedagogue, and music educator, with his own didactic approaches.

As a composer, he has published **Partita Porteña** and **Tres piezas en Buenos Aires** (for two guitars), as well as **Cien noches cerradas**, **Dies illa**, and **Invención y Milonga** (for solo guitar) with the Canadian publishing house **Les Productions d'Oz**.

He has recorded seven albums, available on [Spotify/Carlos Wernicke](#)

He has collaborated with Lotox Tango, Juan Pietranera, Cecilia Lavilla Berganza, Alfredo Casero, Marta Blanco, Suso Mariategui, José Julián Frontal, Máximo Pujol, Fernando Fiszbein, Ariel Tobío, Juan Esteban Cuacci, Raúl Chiochio, Gerónimo Rauch, as well as with orchestras and various chamber music ensembles.

He has performed in venues such as the **Auditorio de Tenerife**, **Palau de la Música in Valencia**, **L'Auditori in Barcelona**, the **National Auditorium of Madrid**, **Teatro Carlos III**, and the **Teatro Real in Madrid**.

He has been praised for his “admirable musical sense and technical virtuosity” (*Scherzo* magazine) and for his “delicacy and creativity” (*El País* newspaper).

TECHNICAL RIDER

- 2 direct input (D.I.) boxes
- 1 microphone for violin
- 2 stage monitors
- 2 vocal microphones
- 2 chairs without armrests

Duration: approx. 60 minutes



links:

[Chaconne des Scaramouches - J.B. Lully](#)

[Canaro en París – Tango](#)

[Un Vals Tres - C. Wernicke](#)

PROGRAM

Five Early Songs

- I. *Lachrimae Antiquae* – John Dowland
- II. *Can She Excuse My Wrongs* – John Dowland
- III. *Chaconne des Scaramouches* – Jean-Baptiste Lully
- IV. *Air* BWV 1068 – Johann Sebastian Bach
- V. *Sinfonia* BWV 29 / 1006 – Johann Sebastian Bach

***Partita Porteña* – Carlos Wernicke**

- I. *Un vals tres*
- II. *Milongata*
- III. *Bien tanguuada*
- IV. *Milongón*
- V. *Final*

Romanian Folk Dances – Béla Bartók

- I. *Bot tánc*
- II. *Brâul*
- III. *Topogó*
- IV. *Bucsumí tánc*
- V. *Román polka*
- VI. *Aprózó*

Five Songs from Buenos Aires

- I. *Tu pálida voz* (waltz) – Charlo
- II. *Canaro en París* (tango) – Caldarella / Scarpino
- III. *Milonga de mis amores* (milonga) – Pedro Laurenz
- IV. *Oblivion* – Astor Piazzolla
- V. *Adiós Nonino* – Astor Piazzolla