

Ernesto Schmied

Bach & other
labyrinths

Carlos Wernicke



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Johann Sebastian Bach (1685 - 1750) • 8 two voice inventions

Rossini Ferreira (1919 - 2001) • Choro Romantico

Edvard Grieg (1843 - 1907) • Anitra's dance

Edward Elgar (1857 - 1934) • Salut d'amour

Christophe W. Gluck (1714 - 1787) • Ballet del Orpheus

Antonin Dvorak (1841 - 1904) • Humoreske

Edmundo Villani-Côrtés (1930) • 5 Miniaturas brasileiras

Jean-Baptiste Lully (1665 - 1743) • Chaconne des scaramouches

Gabriel Fauré (1845 - 1924) • Après un rêve

Francis Poulenc (1899 - 1963) • Les chemins de l'amour

Francisco de Caro (1898 - 1976) • Flores negras (tango)

Pedro Laurenz (1902 - 1972) • Milonga de mis amores

Erik Satie (1866 - 1925) • Je te veux

Some words about the music

The musicians Carlos Wernicke (guitar) and Ernesto Schmied (historical flutes) present in this recital a beautiful collection of first-rate chamber music.

The duo format is undoubtedly an artistic challenge, in which both virtuosity and intimacy are fully revealed through this carefully selected repertoire.

A selection of J. S. Bach's Two-Part Inventions opens the curtain on this sonic adventure, which will guide the listener through musical labyrinths created by composers from a wide range of geographical and historical backgrounds. Today we will journey through nearly five centuries of musical history by way of these sound labyrinths proposed by the chosen composers: from the Baroque of Bach and Lully, through the Romanticism of Dvorak, the elegance of French nationalists such as Fauré and Poulenc, and the refined melodies of Satie, to arrive finally at the modern and popular resonances of composers such as De Caro or Villani-Côrtés.

Art music and so-called "popular" music merge into a unique and highly uncommon sound world, which the Wernicke–Schmied duo recreates in each of their recitals, delighting audiences wherever they perform.

Carlos Wernicke

Carlos Wernicke began his connection with music at an early age. At the age of ten he started his guitar studies with Máximo Pujol, and at twenty-four he graduated as a Senior Professor of Guitar from the Juan José Castro Conservatory in Buenos Aires. He has taken part in projects encompassing tango, pop, early music, classical, lyrical and contemporary music, performing both as a soloist and with chamber ensembles and orchestras.

He 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, developing his own teaching methodologies.

He was awarded First Prize at the Jorge Martínez Zárate Competition.

As a composer, he has published *Partita Porteña* and *Three Pieces from Buenos Aires* (for two guitars), as well as *Cien noches cerradas*, *Dies illa*, *Invención* and *Milonga* (for solo guitar) with the Canadian publisher Les Productions d'Oz.

He has collaborated with Lotox Tango, Juan Pietranera, Marta Blanco, Ernesto Schmied, Suso Mariátegui, José Julián Frontal, Máximo Pujol, Fernando Fiszbein, David Merlin, Juan Esteban Cuacci, Íñigo Aranzasti, Raúl Chiocchio, Gerónimo Rauch, among others, as well as with orchestras and various chamber music ensembles.

He has toured Argentina, Spain, France, England and Germany, performing in a wide variety of venues, from local concert halls and cultural associations to prestigious theatres such as the Auditorio de Tenerife, the Palau de la Música in Valencia, L'Auditori in Barcelona, the Teatro Real in Madrid and the Juan March Foundation.

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

Since 1995, he has also pursued an intensive career in music pedagogy and guitar teaching. He served as assistant to Professor Jorge Labanca at the Juan José Castro Conservatory in Buenos Aires (1998–2000), and later taught guitar, musical initiation, music theory and chamber music at the Arte Vivo Institute in Buenos Aires (2001–2004) and at the Escuela de Nuevas Músicas in Madrid (2004–2020).

Ernesto Schmied

The exploration of the diverse sonic possibilities of the flute best defines Ernesto Schmied's approach to music.

He is a frequent guest at concert halls throughout Europe, the Middle East, Japan, North Africa, and North and South America, and regularly takes part in major international festivals. He performs with several chamber ensembles whose repertoire ranges from the Medieval period to the Baroque, and he has been invited to appear as a soloist with orchestras on countless occasions. A number of composers have dedicated works to him, notably the premiere of *Plegaria Muda V* by Dr Camilo Méndez, the result of a close collaboration at the Banff Centre (Canada).

Among his numerous recordings, he has been awarded the prestigious *Choc de Le Monde de la Musique*. A series of recordings devoted to the *Cancionero de El Escorial* received five *Diapasons* from the French magazine *Diapason* and four *Étoiles* from *Le Monde de la Musique*.

One of his current projects focuses on the use of live electronics in performance, as well as workshops and lectures on digital sound processing, which he has presented at conservatoires across Europe, North and South America, and the Middle East.

More recently, he was invited to participate as a speaker and performer at the *ContComp* conference at the University of Haifa (Israel), and appeared as a guest artist with the Arab–Jewish Youth Orchestra at the renowned *Teatro Colón* in Buenos Aires.

In 2019, he completed a Master's degree in Music Research at UNIR, earning the highest distinctions for his thesis, *Digital Amplification of Acoustic Signals (DAAS)*.



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+34 629 096 520 / +34 647 530 470

info@openmusic.es