

SYMPHONY COMMISSION: COMPOSED AND PERFORMED BY NANO STERN

“...Hará brotar el momento” is a new symphonic work by Chilean musician Nano Stern. Inspired by Victor Jara’s last words, the composer creates a work in which the ancient roots of Chilean folk music are reimagined in a contemporary context, fusing archaic melodies with modern harmonic treatments and syncopated Latin-American rhythms with immersive contrapuntal passages.

The piece consists of four movements: an instrumental prelude and three vocal movements:

1. The prelude, “Frágil como un volantín”, is an introspective adagio in which Victor Jara’s tender melodies are set to a modern modal context. The following movements reimagine the last moments of Jara’s life through a diverse palette of musical journeys.
2. “Lo que veo nunca vi” is brutalist and raw and deals with the horror of torment, torture, and murder. The intense 12/8 foundations of the music draw from the African influences present in South America.
3. “Lo que he sentido y que siento” reflects on the legacy of Violeta Parra, the godmother of Chilean song, and the music draws from the ancient melodies of traditional Chilean song that date back to the renaissance, when Jesuits brought their music to South America at the beginning of the conquest.
4. “Hará brotar el momento” closes the piece with a festive mood, drawing from the carnival music of the Andes region. Here, the heavily syncopated rhythms of traditional Andean music provide the backdrop for a playful set of counter punctual sections in which the orchestra becomes one big Andean Carnival Band.

About the text:

Before being murdered, Victor Jara managed to write down his last poem on a notebook that managed to see the light. The last three verses are “Lo que veo nunca vi / lo que he sentido y que siento / hará brotar el momento.” (“What I see now I have never see /that which I feel and have felt / will make the moment sprout”.)

Stern takes these three verses and through a poetic procedure known as “glosa”, expands them, first to 4 quartets, and then to 12 “décimas”, a poetic structure that emerged in the Spanish baroque and since became the essence of popular poetry in Latin America.

Symphony Orchestra instrumentation:

Strings (Violin 1, Violin 2, Viola, Cello, Doublebass)

Woodwinds (2 oboe, 2 bassoons, 2 flutes (+ 1 piccolo), 2 clarinets, 3 horns)

Brass (2 trumpets, 2 tenor trombone, 1 bass trombone, 1 tuba)

3 percussionists

1 harp