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| Orrego-Salas, Juan (1919--) |
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| Juan Orrego-Salas was a Chilean composer and musicologist. Born in Santiago, Chile on January 1919, he began his music education in Santiago, while also pursuing a career in architecture, obtaining a diploma in architecture in 1943. He studied composition with Humberto Allende and Domingo Santa Cruz, while also teaching music courses at the Universidad de Chile and Universidad Católica de Chile. By 1949 he dedicated fully to music composition, abandoning his career as architect. Under a grant from the Rockefeller Foundation and a fellowship from the Guggenheim Foundation, he studied music composition with Aaron Copland in Tanglewood and with Randall Thompson at the University of Virginia and University of Princeton. Orrego-Salas also studied musicology with Paul Henry Lang and Georg Herzog at Columbia University. He returned to Chile in 1947 joining the faculty of the Universidad de Chile as full professor, and as choral conductor at the Universidad Católica de Chile. During 1949 he traveled through Europe, conducting the world premiere of his *Canciones castellanas*, Op. 20, selected for the XXIII Festival of the International Society of Contemporary Music (ISCM) in Palermo and Taormina, Sicily. Upon returning to Chile he assumed the editorship of the *Revista Musical Chilena*. These years were followed by a prolific compositional career, completing commissions for new works for a variety of ensembles including orchestras and chamber groups. |
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In 1961, he left his positions in Chile to establish and direct the Latin American Music Center at Indiana University with a grant from the Rockefeller Foundation, also teaching composition at Indiana University’s School of Music in Bloomington. He retired from IU as ‘Professor Emeritus’ in 1987.  Musically he began his studies during Chile’s nationalist period with Domingo Santa Cruz as one of its proponents, however, his music moved away from the previous generation’s overt nationalism. The second world war prevented him from pursuing further studies in Europe, which led him to form ties with composers and music circles in the US and Latin America. One can categorize Orrego-Salas’s output under two rubrics, instrumental music and vocal music. His instrumental compositions explore varied and unusual combinations of instruments, such as tuba and cello quartet in *De profundis* (1979). He also employs twelve-tone technique after his Symphony No. 4 (1966). His music also reflects contemporary compositional techniques through his use of melody, harmony, timbre, texture and form. Much of his vocal works set poetry by Spanish writers, mainly those from the middle ages, Renaissance and The Golden Age. After moving to the US his vocal music reflects a stronger preference for Chilean texts, setting Pablo Neruda’s poem in his cantata América, no en vano invocamos tu nombre (1966). Later he used the text from the book of Genesis, and the writings of Pablo Neruda and Dylan Thomas for his oratorio The Days of God (1974-76).  Orrego-Salas has received commissions from Koussevitzky, Coolidge, Kindler, Wechsler, Riley, and Steiner foundations, the Louisville Orchestra, the National Symphony of Washington, Cornell University, University of Miami, Trinity University, Santa María University, the National Endowment for the Arts, the Inter-American Music Council, Frei Foundation, the Colegio de Arquitectos in Chile, as well as chamber ensembles, soloists and individuals.  Awards: winner of the Festivales de Música Chilena (1948, 1950, 1952, 1998), Olga Cohen Prize (1956, 1958), Doctor ‘Honoris Causa’ by the Universidad Católica (1971), Corresponding Member of the Chilean Academy of Fine Arts and Distinguish Professor by the Pontificia Universidad Católica of Valparaiso, Chile (1999), Premio Nacional from the Chilean government (1992), Premio Interamericano de Cultura Gabriela Mistral from the OAS (1988). List of Works: Dos piezas Op. 1, for violin and piano (1936)  Pequeño poema Op. 5, for flute and piano (1938)  Sonata Op. 9, for violin and piano (1945)  Romances pastorales Op. 10, for SATB (1945)  Variaciones y fuga sobre el tema de un pregón Op. 18, piano (1946)  Escenas de cortes y pastores,  Suite Op. 19, orchestra (1946)  Juventud Op. 24, ballet-triptych based on Handel's Solomon (1948)  Obertura festiva Op. 21, orchestra (1948)  Canciones castellanas Op. 20, for soprano and eight instrumentalists (flute, English horn, clarinet, horn, viola, cello, harp, and percussion) (1948)  Symphony No. 1, Op. 21, orchestra (1949)  Concerto No. 1, Op. 28, for piano and orchestra (1950)  El alba del Alhelí Op. 29, song cycle for soprano and piano (1950)  Umbral de sueño, Op. 30, ballet (1951)  El retablo del rey pobre (The dawn of the poor king) Op. 27, Christmas mystery for singers, dancers, and orchestra (1950-52)  Suite para bandoneón Op. 36 (1952)  La veta del diablo Op. 37, film (1952)  Symphony No. 2, Op. 39, orchestra (1954)  Serenata concertante Op. 40, orchestra (1954)  String Quartet No. 1, Op. 46 (1957)  Alabanzas a la Virgen Op. 49, for soprano and piano (1959)  Symphony No. 3, Op. 50 (1961)  Psalms Op. 51, for wind symphony orchestra (1962)  Alboradas Op. 56, for SSA, harp, piano, and percussions) (1965)  América, no en vano invocamos tu nombre Op. 57, cantata for TTBB, soprano, baritone soloist, and orchestra (1966)  Trio No. 1, Op. 58, for violin, violoncello, and piano (1966)  Symphony No. 4 ‘De la respuesta lejana’ Op. 59, orchestra (1966)  Rústica Op. 35, piano (1952); Sonata Op. 60, piano (1967)  Missa ‘in tempore discordae,’ Op. 64, for tenor soloist, SATB, and orchestra (1968-69)  Palabras de Don Quijote Op. 66, for baritone and chamber ensemble (1970-71)  Variaciones serenas Op. 69, for string orchestra (1971)  Volte Op. 67, for piano and chamber orchestra (1971)  Mobili Op. 63, for viola and piano (1971)  Serenata Op. 70, for flute and violoncello (1972)  Presencias Op. 72, for septet (flute, oboe, bassoon, harpsichord, violin, viola, and cello) (1972)  The Days of God Op. 73, oratorio for quartet of soloists, chorus (SATB), and orchestra (1974-76)  De profundis Op. 76, for tuba and cello quartet (1979)  Tangos Op. 82, for eleven instruments (1982)  Biografía mínima de Salvador Allende Op. 85, for voice, guitar, distant trumpet, and percussions (1983)  Concerto for Violin and Orchestra Op. 86, orchestra (1983)  Rondo-fantasía Op. 90, piano (1984)  Glosas Op. 91, for violin and guitar (1984)  Viudas (Widows) Op. 101, opera in three acts (1987-90)  Fanfare Op. 97, orchestra (1986-87)  Ash Wednesday Op. 88, for contralto and string orchestra (1988)  Concerto for Cello and Orchestra Op. 104 (1991-92)  Diferencias del retablo Op. 102, for two pianos (1991)  Canción de cuna para Llorença Gasull Op. 103, on a poem by the composer for voice and guitar (1991)  La Ciudad Celeste Op. 105, cantata for baritone soloist, SATB, and orchestra (1992)  Three Fanfares Op. 107, for brass quintet (1994)  String Quartet No. 2, Op. 110 (1995)  Tres cánticos sagrados (Three sacred songs) Op. 108, for SATB and chamber ensemble (1995)  Ave Maria, Op. 111 b, for soprano solo and SATB a cappella (1996)  Canto a la cordillera Op. 113, for SATB and orchestra (1997)  Symphony No. 5, Op. 109, orchestra (1995)  Symphony No. 6 ‘Semper reditus’ Op. 112, orchestra (1997)  Cantango Op. 116, for two pianos (1998)  Fantasias Op. 119, for violoncello and small orchestra (2000)  Concerto Grosso, Op. 122, for oboe, violin, and string orchestra (2001-02)  Turns and Returns Op. 121, for violin and piano (2002)  String Quartet No. 3, Op. 124 (2003)  String Quartet No. 4, Op. 125 (2004) |
| Further reading:  (Dʹiaz)  (List and Orrego-Salas)  (Merino)  (Orrego-Salas)  (Orrego-Salas, Continuidad y cambio: Reflexiones de un compositor)  (Orrego-Salas, Traditions, Experiment, and Change in Contemporary Latin America) |