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Saturday, August 8, 2026

Concert



to Benefit the
H.O.Pe Foundation



FUNDACIÓN
CAMERATA  STRADIVARI



Teatro
Provincial
Juan Carlos
Saravia



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Dear Friends:

I am writing to you on behalf of Fundación Hope, a nonprofit organization based in Salta, Argentina.

The H.O.Pe Foundation was born in 2004 out of a deeply personal experience: my daughter Selena, then 2 years old, was diagnosed with acute myeloblastic leukemia.

Together with other parents who were caring for our children during treatment at the Santa Clara de Asís Private Hospital in Salta, we decided to join forces to offer complete support, comfort, and companionship to families who receive a diagnosis of childhood cancer.

For 21 years we have sustained this work through programs such as:

- Casita Hope: A temporary shelter for children and teenagers from across the province who must travel to Salta for treatment.*
- Psychosocial Program: Complete support that includes counseling, educational assistance during treatment, a donated clothing bank, transportation, and emotional care.*

Our work is sustained by volunteers, benefit events, and the support of donors.

We are reaching out to you with great joy because one of your students, José Aguilar, is here on a student exchange and is currently a volunteer at the H.O.Pe Foundation. He is organizing a Benefit Chamber Music Concert to support our work.

Events like this one are essential to giving our cause visibility and to raising the funds we need to keep standing beside children and young people with cancer.

It would be an honor for us to have your support and collaboration. Any form of outreach, partnership, or message of solidarity would be immensely valued by our entire community.

We thank you from the heart for your time and consideration. We remain available to share more information.

With gratitude.

Lic. Guadalupe Colque
PRESIDENT, H.O.Pe FOUNDATION



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Organizing this concert for such an important cause has been one of the most rewarding things in my life. It takes the effort of a great many people to bring a project of this scale to life, and I want to thank everyone who made it possible.

I want to begin by thanking the Teatro Provincial de Salta for allowing us to play here today, and the Casa de la Cultura, which so generously opened its doors for us to rehearse over these past few days.

I also want to give very special thanks to Silvia Salinas, Mauricio Ramírez, and Milagros Decurgez for all their support during my time in Salta. I would not be here without you.

Nor would I be here without the support of the Buffett Institute for Global Affairs and its Elliott Scholars program, which also championed this initiative and made my stay in Salta possible.

To everyone who is part of H.O.Pe.: these seven weeks have been very special to me, and today I already consider you part of my family.

I want to give special thanks to all the people I had the chance to share this time with. I hold the deepest admiration for you for always doing everything with heart, just as Guadalupe began doing more than twenty years ago.

Finally, I want to thank the three other musicians who took part tonight. It has been a true honor to play with you, and I will be forever grateful that you joined this project.

I want to give a very special thank-you to Inga, who believed in this idea from the very beginning and was the one who drove it forward to make it real.

And last of all, thank you so much to all of you for being here tonight in support of the children and families of H.O.Pe. I hope you truly enjoy the concert.

José Aguilar



Dear Friends:

I am writing to you on behalf of the Fundación Camerata Stradivari, the institution I founded, dedicated to professional and personal development through the study of music, its history, and the performance of the universal musical repertoire.

We currently operate through informal workshops, and we are seeking the resources we need to establish ourselves as a formal teaching institution.

Our project stands out for its inclusive nature, welcoming people of all ages and social backgrounds.

Our mission is to provide high-quality, well-rounded musical training that promotes both artistic and personal growth.

Our vision is to be the region's leading music education center, known for its academic excellence.

We join this Benefit Concert for the H.O.P.e. Foundation with great joy, because we believe that music can also become a tool for transformation.

Taking part in this initiative is an extraordinarily generous and deeply human decision.

Playing chamber music alongside José Aguilar, a musician and clarinetist whose profile unites his artistic calling with foreign affairs and volunteer work at the H.O.P.e. Foundation supporting children in cancer treatment, raises art to its highest expression of solidarity.

Bringing musical talents together, such as José Aguilar, Milagro Boso Galli, and Romina Santillán, to transform notes into real help shows that artistic sensitivity goes hand in hand with social commitment.

Humanity first.

Volunteer efforts like this concert reaffirm that community empathy is the most powerful force for healing and for standing beside people in such difficult moments, and that music, too, can become a tool for transformation.

We are grateful for the opportunity to be part of this initiative and to contribute our work to such a valuable cause.

With gratitude.

Inga Iordanishvili

Founder

Fundación Camerata Stradivari



Concert Program

Darius Milhaud (1892–1974)

Suite for Violin, Clarinet and Piano, Op. 157b

Approximate duration: 12 minutes

In 1936, Jean Anouilh commissioned Milhaud to write the incidental music for his play *Le Voyageur sans bagages*, premiered in Paris the following year and built around an amnesiac World War I veteran claimed by a family who believe they recognize him as their lost son.

From that theatrical score, Milhaud drew this suite of four short, contrasting movements: the Overture, syncopated and South American in flavor—an echo of the two years the composer spent in Brazil—; the Divertissement, more intimate and imitative between violin and clarinet; *Jeu*, a nimble scherzo that briefly sets the piano aside; and the Introduction et Final, which closes the work brilliantly.

As a member of Les Six—the celebrated French collective that sought to move away from both Impressionism and German Romanticism—Milhaud displays his characteristic polytonality here, layering different keys with an ease that often goes unnoticed even by an attentive ear.

Miguel del Águila (1957–)

Tango Trio, Op. 71 (Arranged for violin, clarinet and piano)

Approximate duration: 6 minutes

Born in Montevideo, Uruguay, and based in the United States since 1978, Miguel del Águila—a three-time Latin Grammy nominee—is known for fusing the rigor of classical music with the rhythms and colors of his Latin American roots.

Written in New York in 2002 and premiered that summer at the Chautauqua Music Festival, *Tango Trio* does not quote traditional melodies literally, nor does it follow the form of classic Buenos Aires tango or Piazzolla's "new tango": it is instead an abstraction of the genre, taking in elements of other Latin American dances such as Brazilian samba and the Uruguayan milonga and candombe.

The piano usually marks the dance's characteristic rhythmic pulse, though at times it blurs that pulse with turbulent, virtuosic arpeggios, while the tango's rhythmic pattern is constantly reshaped into syncopated, asymmetrical measures. The result is an intense, direct, and dramatic language, with moments that verge on the melodramatic and others of frank humor.

Ralph Vaughan Williams (1872–1958)

Three Vocalises

For soprano and clarinet

Approximate duration: 6 minutes

Composed in 1958, the last year of Vaughan Williams's life, this work —written shortly after his *Ten Blake Songs* for voice and oboe— is his final composition. Made up of three brief movements —Prelude, Scherzo and Quasi menuetto— the soprano sings entirely on vowels, with no text at all, in a delicate dialogue with the clarinet.

The Prelude is almost ethereal in character, with flowing phrases and chromatic lines; the Scherzo offers contrast with its playful lightness; and the Quasi menuetto closes the cycle with elegance. By doing without words, the work shifts all of its expressive weight onto the pure melodic line and the timbral color shared by the two performers, serenely summing up the composer's late style.

Franz Schubert (1797–1828)

Der Hirt auf dem Felsen (The Shepherd on the Rock), Op. 129, D. 965

For soprano, clarinet and piano

Approximate duration: 12 minutes

This work grew out of a request the soprano Anna Milder-Hauptmann made to Schubert years earlier: she wanted a vocal scene that would let her move through different moods within a single piece. Schubert fulfilled the commission just weeks before his death, in October 1828, assembling the text from two poems by Wilhelm Müller —*Der Berghirt* and *Liebesgedanken*— and one by Karl August Varnhagen von Ense, *Nächtlicher Schall*. The result is a true operatic scene in lied form: a solitary shepherd, high on a rock, sends his song out over the valley and listens to the echo the ravines send back. After a pastoral, rocking introduction, the work passes through the shepherd's deep melancholy and yearning lament before arriving at a final section —in the manner of an operatic cabaletta— of hope and virtuosity at the arrival of spring. The clarinet acts as the echo and the interlocutor of the voice, in a dialogue of extraordinary beauty sustained by the piano.

Aram Khachaturian (1903–1978)

Trio for Violin, Clarinet and Piano (1932)

Approximate duration: 17 minutes

Composed in 1932, while Khachaturian was still a student at the Moscow Conservatory under the guidance of Nikolai Myaskovsky, this trio became one of the first works to give him international standing: it premiered in Paris at the Société Triton, as part of a cultural exchange between the Soviet Union and France promoted in part by Sergei Prokofiev. Despite its academic origins, the work already shows the composer's distinctive style: melodies with an Armenian and Caucasian folk flavor, vibrant rhythms, and richly colored instrumental writing. The first movement, *Andante con dolore*, is a lyrical, rhapsodic improvisation built on a slow, plaintive melody that passes in turn through clarinet, violin, and piano, decorated with ornaments and virtuosic cadenzas. The second movement opens as a stormy scherzo before giving way to a carefree folk tune in the clarinet, while the third closes the work with the energy and virtuosity that anticipate the language which, years later, would give life to scores as famous as the ballets *Gayane* and *Spartacus*.

José Aguilar

He is a clarinetist and is currently pursuing a double major in **Clarinet** and **Political Science** at **Northwestern University** (United States). He studies at the distinguished **Bienen School of Music** under the guidance of the principal clarinetists of the **Chicago Symphony Orchestra** and the **Milwaukee Symphony Orchestra**. As a student, he takes an active part in a range of university ensembles, among them his wind quintet, chamber music groups, and the **Northwestern University Symphony Orchestra**, with which he has appeared in productions such as the opera *Carmen* under the direction of **Patrick Furrer**.

His academic training combines musical excellence with a deep interest in international affairs and community development. He was selected as an **Elliott Scholar** of the **Buffett Institute for Global Affairs** at Northwestern University, an interdisciplinary program devoted to the study of international development challenges. As part of this initiative, he is currently on a residency in Salta, Argentina, working with local organizations through the **Global Engagement Studies Institute** (GESI), where he takes part in community-driven development projects.

He began his musical training at the **A.W. Dreyfoos School of the Arts** in Florida and has built on it through some of the most prestigious training programs for young musicians in the United States. He was a scholarship student for two years in the **Juilliard Summer Winds** Program, as well as the **Tanglewood Young Artists Orchestra**, where he played in orchestral and chamber ensembles and worked with leading artists, among them the members of **Imani Winds**. He also took part for several years in the **Side-by-Side** program of the **New World Symphony**, performing with the orchestra under renowned conductors, including **Michael Tilson Thomas**.

He has received a number of honors over the course of his career. He was the winner of the **Palm Beach Concerto Competition**, appearing as a soloist with the **Boca Sinfonia** under the direction of Grammy-nominated conductor **Alistair Willis**. He also received the **Lisa Bruna** Award from the **Palm Beach Symphony**, a recognition through which the orchestra presents a new professional instrument each year to an outstanding young musician to help advance their artistic career. He was also a finalist in the **Boca Festival of the Arts Competition**.

Today, José seeks to bring together his artistic training and his interest in international affairs and community development, convinced that music is a powerful tool for creating dialogue, strengthening communities, and promoting social change.



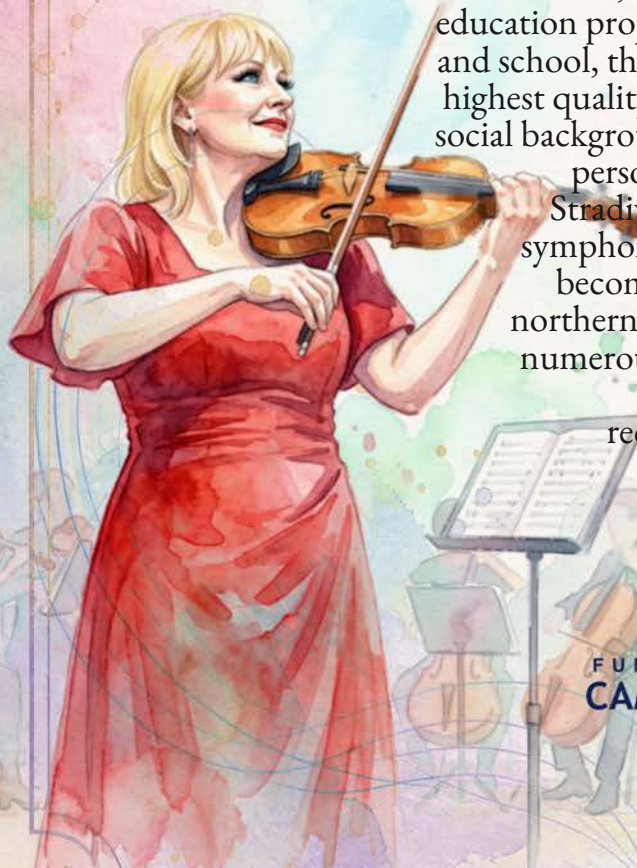
Inga Iordanishvili

She was born in Tbilisi, Republic of Georgia, where she began her musical training at an early age. She studied at the Georgian National Conservatory under the guidance of the renowned violinist **Nana Jashvili**, winner of the Jacques Thibaud Competition and a student of the legendary **Leonid Kogan**, earning bachelor's and master's degrees in Violin Teaching and Orchestral Solo Violin.

On completing her studies, she joined the Georgian National Symphony Orchestra and the Tbilisi Chamber Orchestra, with which she toured internationally, including a notable appearance in Sweden at the invitation of the pianist and composer **Michael Joseph Smith**, a student of Igor Stravinsky. She was also named a Soloist of the Georgian Philharmonic (Georgian Soloists Association). Since 2001 she has served as **Principal Second Violin of the Salta Symphony Orchestra**, an institution where she has built a distinguished artistic career and where she has also taken on the role of guest concertmaster on several occasions. Alongside this, she keeps up an intense schedule as a soloist and chamber musician, appearing in numerous concerts and performing a broad repertoire with prominent artists and ensembles.

Her calling as a teacher has deeply shaped musical life in northern Argentina. She has taught at the Escuela Superior de Música de Salta and with the Children's and Youth Orchestra, and served as full professor of violin at the Universidad Católica de Salta, where she trained the first graduate of the Bachelor of Musical Arts with a violin concentration. Over her career she has trained musicians from Salta, Jujuy, Tucumán, Santiago del Estero, Corrientes, Chaco, Buenos Aires, Bolivia, Chile, and Peru, many of whom now play in professional orchestras and continue teaching in Argentina and abroad.

As founder and director of the **Fundación Camerata Stradivari**, she has built one of the most important music education projects in the region. Through its orchestra, choir, and school, the foundation provides musical education of the highest quality to children and young people from a range of social backgrounds, promoting both artistic development and personal growth. Under her direction, Camerata Stradivari has launched courses, festivals, tours, and symphonic projects of national and international reach, becoming a benchmark for orchestral education in northern Argentina. Her career has been recognized with numerous honors, among them the Woman of the Year award, the Lola Mora Prize, the Abanderados recognition from the Fundación Noble, and other distinctions for her commitment to music, culture, and the training of new generations.



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Romina Andrea

A certified music teacher from the Conservatorio de Enseñanzas Musicales in the city of Salta, she got her start as a singer on heavy metal stages.

In 2014 she began studying classical voice and sang for the first time as a soloist with an orchestra in Tucumán, alongside the Estudio Coral Tucumán. She continued her studies in Salta as a scholarship recipient of Salta Lírica, where she trained with teachers from the Teatro Colón. There she studied with Alejandra Malvino, Lizzie Waisse, Darío Schmunk, Noam Sur, and Luciano Garay.

She has stood out as a solo soprano and chorister with ensembles such as Jardín de Apolo, La Follía (Tucumán), the Departamento Vocal y Coral de Salta, the Salta Symphony Orchestra, Warmi (a contemporary music ensemble), Da Capo, Concierto Fundación Mozarteum, and Ensamble Camerus (Buenos Aires), among others.

She is a distinguished lyric soprano on major stages in Salta, Tucumán, and Buenos Aires, the most important of them the Teatro de la Provincia de Salta Juan Carlos Saravia, the Teatro San Martín (Tucumán), the Centro Cultural Kirchner, and the Teatro Avenida (Buenos Aires). She has sung the following operas as a soloist: The Merry Widow as Hanna; Acis and Galatea as Galatea; Dido and Aeneas as Dido and Second Woman; Alcina as Ruggiero; Tosca as the Shepherd; Carmen as Micaëla.

She also has a career as a popular singer in the genres of folk, jazz and pop, and in boleros, with notable appearances at events such as the tributes to H. Cabeza and Jaime Dávalos, the Book Fair, and various festivals. In jazz, she has recorded albums. Pop and boleros at private events. She is currently an active singer in the Vocal and Choral Program of the province of Salta, a singer in the folk duo VENDAVAL, and director of CANTO SALTA.



CantoSalta



Milagros Boso Galli

A pianist born in Salta, Argentina, she won first prize in the “Premio Procultura al Artista de Proyección del 2019” competition. She was honored in the Cultural Achievement category as one of the “10 Outstanding Young People of Argentina 2018” by the JCI World organization, and “Outstanding Young Person of the Province of Salta 2018”.

She has performed regularly in concert as a soloist and as a member of chamber groups, orchestras, and choral ensembles from a very early age. Her most recent appearances include concerts in Greece (Poros), Italy (Atri, Rome, Livorno, Brescia), a concert at the University of Music and Performing Arts Vienna and at the Mozarteum in Salzburg, Austria; concerts at the Centro Cultural Borges and at the CCK (Centro Cultural Kirchner) in Buenos Aires as part of the Ciclo Piano Piano and the Ciclo Clásica Joven, as well as the season-opening concert of the Camping Musical Bariloche.

The international festivals she has taken part in include the Cameristica International Festival (Belgium), the 15th Katowice International Piano Festival (Poland), the Anastasia's Leimonis International Festival (Greece), the Talent Summer Festival (Italy), the Encuentro de Piano Internacional (Bariloche), the Wiener Musik Seminar (Vienna), the 24th Festivale Internazionale Duchi D'Acqua Viva (Atri, Italy), the Livorno Music Festival, the Talent Music Master Festival (Italy), the 10th Paderewski Piano Academy (Bydgoszcz, Poland), the Internationale Sommerakademie Mozarteum (Salzburg, Austria), the IKIF (International Keyboard Institute and Festival, New York), the Miami International Piano Festival, the Campos do Jordão Winter Festival (São Paulo, Brazil), the Mintz Masterclass Festival with Itamar Golan, the International Piano Festival at the University of Florida, the II Chopin International Piano Festival (Bolivia), and the Zicosur International Chamber Music Meeting (Chile). She was chosen by Eduardus Halim (a student of Horowitz) to take part in the New York International Piano Festival organized by NYU.

She has received numerous honors, among them prizes at the IPPA Conero International Piano Competition (South American Division), honorable mention at the Carles and Sophia International Piano Competition, First Prize at the World Vision Music Contest Piano (regional round), Second Prize in the national round of the same competition, First Prize at the Bluegrass Young Artist Piano Ensemble Competition (Kentucky, USA), Second Prize at the 3rd Concurso Nacional de Piano Festival de Pianistas (Buenos Aires), semifinalist at the II Concurso Nacional de Piano Federico Chopin, Second Prize at the Young Artist Piano State Competition (Kentucky), and a place in the final round of the III F. Chopin International Piano Competition in Peru, organized by the Narodowy Instytut Fryderyka Chopina of Poland.

She currently works as accompanying pianist for the Ballet de la Provincia de Salta and as a piano professor at the Universidad Católica de Salta and at the Escuela Superior de Música de la Provincia. She has been invited to play on several occasions with the Salta Symphony Orchestra and has also been a member of the Campbellsville University Symphony Orchestra, the Sinfónica Juvenil de Salta, the Ensamble Académico César Casas, the Orquesta Alberto Suti, and the Orchestra of the Escuela Superior de Música de Salta.

Milagros earned a master's degree in Piano Performance at Campbellsville University (United States), where she studied with Wesley Roberts thanks to a scholarship. She also holds a Higher Piano Teaching degree from the Escuela Superior de Música de la Provincia de Salta, where she was a student of professor Arturo Botelli. She went on to continue her studies with Javier Anderlini, Fernanda Bruno, and other distinguished pianists, while taking part in numerous master classes and advanced courses. She was a scholarship recipient of the Pianistas Argentinos Program of the National Ministry of Culture, devoted to the performance, arrangement, and composition of Argentine popular music for solo piano. In 2020 she was selected for the Advanced Master's in Piano Performance at the Giuseppe Verdi Conservatory in Milan (Italy). She is currently a scholarship recipient of the Piano Solo Internacional 2025 program in Buenos Aires, directed by Mirian Conti.

