



"Miguel Ángel Estrella is a born musician. His performance is characterized by a very big economy, a contained power, an infallible taste, an absolute authenticity and a refusal of emphasis. Miguel Ángel is an admirable pianist, but he's also, and above all, a poet."

Nadia Boulanger

Miguel Ángel Estrella was born in the province of Tucumán, in the North of Argentina. In the village of his childhood, Vinará, the pre-Columbian culture left tracks that are still perceptible today: the Christian sense of life and the taste of supernatural always fill profoundly the Latin American ancestral traditions.

At the age of twelve, through Chopin, Miguel Ángel Estrella has the revelation of the piano. He studies in Buenos Aires with Orestes Castronuovo, Erwin Leuchter and Celia de Bronstein. In 1965, he goes for the first time to Paris and London. Once there, Vlado Perlemuter, Yvonne Loriod, Marguerite Long and especially Nadia Boulanger, will be his teachers. While studying with them, he also teaches and is part of juries of competitions, in Argentina as well as abroad. He gives concerts in Bolivia, Brazil, Chile, Mexico, Panama, Paraguay, Uruguay and Venezuela, as well as in Europe, USA and Canada.

His education and his humanist convictions incite Miguel Ángel Estrella to enlarge his public. He plays for the public familiar to concert halls, but also for workers, farmers, Indians, who react with purity and nature to the listening of this music called "classic". These experiences, lived in depth, bring Miguel Ángel Estrella to participate in the cultural activities of the workers syndicate of the sugar cane, in the North of Argentina. This is how he agrees to become delegated of the Indian Federation of his province.

His repertoire is far from being conformist: he plays in the same concert Rameau, Messiaen, Bach or Beethoven, matched with pieces of Latin American folklore. He always shows a profound respect inspired by Aguirre, Guastavino, Piazzola or Yupanqui. He is an eclectic, proud of his roots. Non-conventional artist, worried of bringing music to all the sectors of society, he rises against the commercial use of music and the competitive spirit that opposes musicians.

This attitude irritates certain circles close to the military dictatorship then in power in Argentina. By having offered music to the humblest and the most deprived, Miguel Ángel Estrella had to refuse working in his own country. With his family, he looks for temporary refuge in Uruguay. Mexico and Canada propose him work. In 1977, on the eve of his departure to Uruguay, he "disappears"...

Then a vast campaign of solidarity develops thanks to the instigation of Yves Haguenaer, Nadia Boulanger, Yehudi Menuhin and Henri Dutilleux, gathering hundreds of Miguel Ángel Estrella's musicians and friends. United Nations, UNESCO, the Vatican, the International Association of Jurists and all the Human Rights organizations mobilize to support this campaign. He regains freedom in 1980, and France welcomes him with his family.

As a testimony of gratitude to music and to the musicians who helped him finding his freedom, Miguel Ángel Estrella has founded on December 10th, 1982 the international humanitarian movement *Music for Hope*, whose vocation is to put music in the service of human community and of the dignity of every person, to defend the artistic rights of musicians and in particular those of young people, and to work to build peace by giving music its role of integral communication between men and between people.

Since 1992, *Music for Hope International Federation (FIME)* is an NGO officially recognized by UNESCO. Miguel Ángel Estrella shares his life between the public of concert halls and that of the places usually far away from the artistic actions. He gives hundred of representations every year in the Middle East, Africa, the Eastern countries and throughout his two "homelands": Latin America and Europe. Everywhere, he receives the warmest reception: in the Buenos Aires' Teatro Colón as in the hall Pleyel of Paris, in old people's homes, prisons, schools, factories, the countryside...

The French Government honoured his artistic and humanist qualities by declaring him a chevalier of the Legion of Honour. In December 2000, for having dedicated his piano to the poorest people, the High Commissioner for Refugees has awarded him the Medal Nansen – a United Nations international prize for Peace – in conformance with the Three Americas.

Miguel Ángel Estrella has participated in several international colloquia about Human Rights or the rights of Children, especially in Gorée, in the Council of Europe, Porto-Nuovo, Gdansk, Athènes, with the United Nations High Commission for refugees, with the World Parliament for Security and Peace, in Geneva.

With Jean Lacouture's collaboration, Miguel Ángel Estrella wrote a book, *Music for the Hope*, published in French by Editions CANA and in Spanish by Ediciones de la Flor. A new enriched version appeared in 1998 in Editions du Seuil. Numerous articles and interviews were published, notably his "Portrait near a piano", by Graciela Carminatti, of the University Libre of Mexico City, Editions Ouvrières, and "Musics for all", by The New Courier of UNESCO.



"If we become aware of the role of public man necessarily devolved to every artist, if we consider the musical practice as one of the means the most accomplished to reach an ideal of art and spirituality, if we tend to grant him human implications of universality and brotherhood, we are brought to invest on those who serve it a high responsibility and to expect from them for the respect for certain number of requirements. It is towards its promotion that Musica Esperanza foundation works on."

Miguel Ángel Estrella

Distinctions

1963	Prize of the Ministry of Culture of Argentina
1960 & 1963	Prize of the National Arts Fund of Argentina
1964	International prize of the Argentine Chancellery
1965	Scholarship of the French Government
1967	First prize of the MOZARTEUM
1968	Prize of the French Embassy in Argentina
1969	International prize PRO MUSICIS
1971	Scholarship of the British Council (United Kingdom)
1983	Prize of disk critics (France)
2001	Academic prize of the artistic vocation (Argentina)

For his action in favour of Human Rights:

1983	Appointed "Personality of the Year" (France)
1984	Named Knight of the Arts and Letters (France)
1985	Golden medal of the Ministry of Sport and Youth (France)
14-07-85	Chevalier of the Legion of Honour (France)
02-02-88	Doctor Honoris Causa of the Catholic University of Louvain-La-Neuve (Belgium)
27-09-88	Doctor Honoris Causa of the National University of Tucuman (Argentina) Doctor Honoris Causa of the National University of Catamarca (Argentina)
24-11-88	Ambassador of Willingness with UNESCO
02-06-89	Doctor Honoris Causa of the University of Lille III - Charles de Gaulle (France)
1990	Commander in the Order of the Arts and Letters (France)
2000	Prize NANSEN - United Nations International Peace Prize for the Three Americas
2001	Prize Mohamed VI of Morocco, for the actions in favour of childhood
2002	Prize Khalil Gibran, awarded by the Arabic Community of Argentina Emeritus Professor of the University of Lanus (Argentina)
2003	Designed Ambassador of Argentina to Unesco
2005	Doctor Honoris Causa of the University Paris VIII, France
2005	Doctor Honoris Causa of the University Rennes 2

- 2005 "Profesor Honorario" of the University of Buenos Aires
2010 Doctor Honoris Causa of the San Luis University, Argentina

Besides, Miguel Ángel Estrella has been declared honourable citizen of several cities of France and of other countries.

Discography

2009

EVOCACIONES (CD + DVD)

J. S. Bach : English suite)in A minor n° 2 BWV 807

Fauré : Nocturne op. 33 n° 3

Chopin : Preludes N° 20, 18, 15 ; Study op. 10 n° 9, Mazurka op. 17 n° 4, Prelude N° 22 op. 28

Mendelssohn : Romance without words op. 62 n° 1

Chopin : Study op. 10 n° 4

Fauré : Nocturne N° 4 op. 36

Chopin : Prelude op. 20 n° 28, Nocturne op. 1 n° 48

(CD IRCO 335 - DVD 504)

2002

RÉCITAL 1

Beethoven : Sonata N 8 op. 13 *Pathétique*

Chopin : *Impromptu N 4 / Sonata N 2 Funeral march*

(Cassiopée 969 350)

1994

Couperin - Daquin - Rameau - Haendel: baroque pieces.

L. van Beethoven: Sonata D minor Opus 32 n°2.

J. Cedron / J. Cortázar: Song without summer.

M. Ravel / A. Villoldo: Piece in the form of Habanera chained to the Tango El Choclo.

Public recording realized in the Opera of Lyon on October 2nd, 1994, by Radio France, for the benefit of the children victims of the disaster of Tchernobyl.

(UNESCO / Musique Espérance)

1994

W.A. Mozart: Concerto for piano and orchestra D minor K 466.

J. Brahms: Symphony n°4 in E minor Opus 98.

With the symphony orchestra of Bern, directed by Dimitry Kitajenko.

Public recording realized in the Casino of Bern, on January 29th, 1993 by Radio Suisse

Internationale, for the benefit of *Music for Hope*.

(Musica Helvetica - MH CD 83 2)

1993

W.A. Mozart: Whim in C minor K 475.

Sonata in C minor K 457.

F. Liszt: Sonata in B minor.

Public recording done at Maison de Radio France on November 14th, 1991

(Reference version of the Sonata of Liszt, compared by the critics with that of Richter and Guilels).

(VDE - Gallo - CD 719 - Lausanne)

1988

J.S. Bach - Couperin - Scarlatti - Daquin - Rameau - Haendel: baroque pieces

J. Haydn: Sonata n°52 in E flat major.

J. Aguirre - A. Villoldo - J. Cedron / J. Cortázar - J.A. Jerez: Argentine pieces.

(arrangements for piano: Miguel Ángel Estrella)

Public recording realized in the Abbey of Ourscamps, on July 20th, 1988.

(Auvidis - CD 3003 - Cassette 53003)

1987

Miguel Ángel Estrella: Portrait near a piano.

Three hours and a half of music and poignant reflection on the violation of Human Rights.

An emission of the series "Le Bon Plaisir" of France Culture, prepared by Grégorio Manzur and diffused on September 26th, 1987 and January 4th, 1988.

Production: Thierry Pons, for the benefit of *Music for Hope*.

(Case of 3 cassettes. Ref: Radio France K 5031)

1985

J.S. Bach - J. Aguirre - C. Guastavino - M. Ravel - A. Villoldo - B. Bartok - U. Ramos - A. Ramirez: Traditional melodies of Latin America, songs and dances.

1985

Quartet "Musics of Argentina"

Miguel Ángel Estrella: piano - Una Ramos: flutes, José Luis Castineira de Dios: low guitar
- Narciso Omar Espinosa: guitar
Arrangements: J.L. Castineira de Dios
Recording done at the hall Pleyel in Paris for the benefit of *Music for Hope*.
(Forlane UM 6551)

1984

L. van Beethoven: Concerto for piano and orchestra n°3 in C minor Opus 37.
National Orchestra of Lille, directed by J.C. Casadesus.
(Recorded in public on March 9th, 1984 in the Hall of Congress and of Music of Lille.
(Forlane UM 6523)

1982

G.F. Haendel: Suite n°7 in G minor.
J. Brahms: Variations and Fugue Opus 24, on a piece of Haendel.
Public recording (named reference version)
(Erato 9246)

1979

During the detention of the artist, ERATO published a disk of the recording of a public concert realized by the pianist, on March 27th, 1971, at the Maison de Radio France in Paris:
J.S. Bach: Partita n°2 in minor C BWV 826 (reference version)
L. van Beethoven: Sonata n°17 Opus 31 n°2 in D minor (reference version)
Tauriello: Sonatinas.
B. Bartok: Trinkets Opus 6.
(Erato 9192)

1968

Works of Mozart, Tauriello and Chopin.
Editions Ángel (EMI) - Buenos Aires

1963

Works of Mozart and Bach. Editions Qualiton - Buenos Aires

In the press

"Estrella is not warm, he is ardent. He extends beyond love, does not conceive human relation which is not love. We can draw from him as a fortune without limit: he will continue giving himself, his music, his time, his eloquence. He plays Bach straight and net, without bombast neither sentimentality... nor pedals. And the big arcs of the Sonata of Liszt, he draws them without ever hurrying up, to hear everything, and chains quite naturally violence to elegy, tenderness in despair. Like the chapters of a big book which would be his."

Jacques Drillon, *Le Nouvel Observateur*

"His wide and powerful hands bend over the keyboard as those of a father on the head of his children. I imagine that Yves Nat had these same hands, Capable of returning any music to life. Estrella plays as Lipatti and Haskil, with a perfection and a humility that make his message every day more necessary."

Alain Lompech, *Le Monde de la Musique*

"While we are used the Sonata of Liszt to be for the pianists a vehicle of virtuosity, to listen to a pianist as Estrella, who, in possession of a finished technique, is capable of exposing this work with the most profound musicality and without the slightest indulgence, is a fascinating experience. This magnificently simple interpretation raised an enormous enthusiasm of the public."

The Daily Telegraph

"It is also this contrast, this vision dramatic and transcendent of human fate that spring from the funeral Sonata of Chopin: fast and tight gallop of the riders of hell, wild energy, close visions, as the pain without voice of the most humble, although the final palpitates as a last quivering and affectionate confidence under his warm fingers. Estrella's piano, it is always an epic of the man in bare hands."

"Beethoven: Miguel Ángel Estrella with orchestra in the Third Concerto in C minor. Without concessions in the chivalrous brilliance, his interpretation with a firm, quiet and virile accent, of a grave fight, with moments of sweetness of an extreme nobility, whereas the

largo dives into an artless prayer, abandoned, poignant as a blessing in the solitude, maybe an image of this hope against any hope, which has never abandoned him."

Jacques Lonchamp, *Le Monde*

"Searching the slightest hidden recesses of the Whim in C minor K 475 and of the Sonata K 457 of the same tone, he gives of these twin works of Mozart a version of an unsuspected dimension, at the same moment grave, dramatic, authoritarian and haloed with unreal, which upsets all the received ideas : only a perfect control of the keyboard allows to reach this freedom."

Paule Tran, *La Libre Belgique*

"With the Variations of Brahms on a subject of Haendel, showed himself the true poet of the piano whom we already knew. The control of the text is absolute, the multiplicity of expressions, colours, tones, striking, the admirable construction of force, leading until the big final fugue, knows marvellously how to excite the epic architecture of this partition of a magnificent vitality."

Brigitte Massin, *Le Matin*

"In Estrella, everything is based, coherent, solid and honest. His success is not the result of the search for the effect or for the exhibitionism, but the virtues where from emanates an indisputable musical depth."

La Nación

"Estrella is an intelligent and deep virtuoso. When he begins to play, an almost magic atmosphere seizes the room. Estrella makes us penetrate into the striking depths of Beethoven, And leads us to the essence of what unites the human race: the spiritual meditation."

J. Ledesma, *La Prensa*

"Stylistic dominion, warm and deep tone, perfect phrasing and this simplicity proper to big musicians, are the attributes of the soloist of Tucumán, who, besides, dialogues with the public in a spontaneous way, something not very frequent in our environment. The last sonata of Haydn was an unforgettable aesthetic experience, in Estrella's re-creation. The capacities and spiritual rise of this exceptional artist, his work towards hope and

brotherhood through music are hard to forget."

Carlos Gasset, El Día

"Indisputably, the summit of the concert was reached during the fascinating Sonata in So minor of Liszt. Estrella underlined with lucidity the fearless harmonious situations, giving to the whole an internal continuity that allows to seize the most difficult details while respecting the formal speech."

Chiara Squarcino, La Nuova Venezia

"Estrella's tones are warm, clear, austere and his expressive balance is superior. He is a pianist whose maturity and perfection are well beyond the pure technique. He dominates the styles and makes the instrument sing. He has the gift of intimacy, one of the rarest, according to Schoenberg. The Sonata in major Mi bemol of Haydn was the most beautiful version which I've ever heard, of a surprising variety of stamps and fidelity absolved in the musical writing."

Julio Novoa, El Día

"Miguel Ángel Estrella belongs to this magnificent race of Argentine pianists which illustrated Gelber or Argerich. He has the brightness and the anxieties of a soul and of a sensibility wondering ceaselessly about the musical message. His performances are marked with the seal of the generosity without mixture. He grasps the musical speech, plunging with an extraordinary vigour into the density of the harmonies of Brahms or pursuing the Beethovenian language, alternately with the rigour of an architect, the sweetness and the elegance of a dreamer."

La Suisse

"His appearance is radiant: of this simple man emanates a light which arranges spontaneously his auditors to music, to love. He plays with a humility, face to face of the public as the composer, who touches profoundly, because he passes on magnificently the internal feelings."

La Gazette de Lausanne

"Under Estrella's sparkling fingers, Bach's Partita in Do minor rises in a magnificent architecture always rigorous, perfect of refinement, sensibility, delicacy. Qualities which

gave to the Sonatina of Ravel all its colors, all his glistenings: a reference vision that could only make us remember de greatest interpreters of the French master."

Le Courrier

"Two centuries after his death, Mozart resuscitates under Estrella's vertiginous play. His virtuosity never confines the bombast. Under the light wave of his fingers, notes burst as glass balloons to fall again like rain on our sensitive ropes. They make us nostalgic until forming internal tears. Behind, the orchestra is attentive. The second movement of the Concerto is infinite of sweetness. Miguel Ángel Estrella's hands suspended over the keyboard, his suspended, intense silences, it is still Mozart... The emotion is at its highest point. When the last note dies the ovation explodes."

Jean-Marc Raffaelli (*Nice Matin*)

About the recordings

Miguel Ángel Estrella has recorded several disks in Argentina (Qualiton, Ángel), in France (Erato, Auvidis) and in Switzerland (Gallo, Musique Espérance, Radio Suisse Internationale).

Today, all his recordings are sold for the benefit of Musica Esperanza.

Variations and Fugue Opus 24 of Brahms (Erato 9246)

"A genius of the piano, a stunning interpretation of richness: He gives his life and this hymn takes a dimension, a depth, a sensibility, a humanity, which make it a musical message of an inestimable value..."

La Tribune des Critiques de Disque, June 12th, 1982, *France Musique*.

Concerto for piano and orchestra N 3 in minor C Opus 37 of Beethoven

(Miguel Ángel Estrella, piano - National Orchestra of Lille- Dir: Jean-Claude Casadesus).

"It is really a vibrant music, not only because it was recorded in public, but because the interpretation is of an uncommon vitality. This, thanks to the almost supernatural presence of this outstanding musician who is Miguel Ángel Estrella."

Harmonie magazine

"It is not only about a magnificent Beethovenian interpretation, it is the act of grace of a freed man, capable of maintaining, despite all, hope in the heart of men."

The French Disk Club

Concerto n°3 Opus 37 of Beethoven

"It is exactly in the third Concerto in C minor of Beethoven that Miguel Ángel Estrella gives all the measure of his very deep sensibility of musician and man. He knows how to find the precise tempo, the breath of meditation and the communicative emotion of touch. He gives to these pages a timeless beauty that very few interpreters can reach."

Carol Bergeron - Le Devoir de Montréal - 26/10/84

His recordings of Bach, Brahms and Beethoven's masterpieces have been chosen by the Tribune des Critiques du Disque as reference versions.