

Javier Álvarez Fuentes is a conductor whose artistic path has developed between Chile, Argentina and Germany. These different musical contexts have shaped an approach that combines musical rigour, rehearsal experience and a sustained awareness of the relationship between score, orchestra and the surrounding community.

He has worked with the Orquesta Usach in Santiago de Chile and with the Staatsorchester Rheinische Philharmonie in Germany. Within academic and professional contexts in Europe, he has also worked with ensembles and musicians connected to institutions such as the Düsseldorfer Symphoniker, Rheinische Sinfoniker, Neue Philharmonie Westfalen, Bergische Symphoniker and Filarmonica de Stat Dinu Lipatti. In 2024, he took part in a masterclass with Karel Mark Chichon and the Filarmónica de Gran Canaria.

Since 2022, he has conducted the Hofgartenorchester Bonn and the orchestra Opus 125 in Mönchengladbach. With Opus 125, he has led programmes such as *Así suena España*, *Tänze der Welt* and *Vom Sommernachtstraum ins Morgenland*. These projects have brought together symphonic repertoire, workshops, schools, young musicians, local media, scenic elements and expanded concert formats. In doing so, they continue a line of work he first encountered in Rosario: understanding a concert not only as an artistic result, but also as a process of preparation, institutional collaboration and encounter with a community.

Between 2015 and 2018, he worked in Argentina as assistant to David del Pino Klinge, during a decisive period of practical training with the Orquesta Sinfónica Provincial de Rosario and other South American orchestras. This experience gave him first-hand insight into the daily work of an orchestral institution: repertoire preparation, rehearsal planning, collaboration with musicians, work with artistic teams and the development of musical projects within real production contexts.

Alongside his work on the podium, Javier Álvarez Fuentes is involved in music communication projects such as *musik+* in Mönchengladbach, including conversational concert formats at the Zentralbibliothek / Wandelsaal. He also works at the Deutsche Oper am Rhein, where he has broadened his understanding of the internal processes of a musical institution, from archival work and preparation of performance materials to the daily coordination of artistic processes.

His musical education began in Santiago de Chile, where he studied flute with José Ignacio Orellana and later composition with Andrés Maupoint at the Universidad de Chile. These early studies shaped his interest in structure, form and the inner work of the score — aspects he later deepened during his conducting studies at the Robert Schumann Hochschule Düsseldorf with Rüdiger Bohn. There he developed an approach centred on analysis, *Klangvorstellung* and the relationship between score, gesture and sound.

His repertoire includes works by Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Dvořák, Falla and Rodrigo, as well as Latin American repertoire, with particular attention to form, phrasing, articulation and clarity of sound.

His current work brings together conducting, musical preparation, institutional project work and communication with audiences, shaped by his academic training in Germany and his practical experience with orchestras in South America and Europe.

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