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# Asterión



*Classical Guitar Concert by*  
MATÍAS INZUNZA

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The concert is inspired by the story *The House of Asterion* (1947) by Argentine writer Jorge Luis Borges. In it he revisits the myth of Theseus and the Minotaur while examining the figure of Asterion, the labyrinth monster whom - we know - Theseus will kill. In a brief monologue, Borges lays bare the true condition of Asterion as a prisoner condemned to solitude, longing for the arrival of his redeemer who will be the one to end his life.

Asterion can be understood, among many other things, as a reflection on difference and feeling different. On the one hand, feeling different can sometimes feel scary because you think you appear to others a certain way, perhaps like a monster. On the other hand and at the same time, difference can be something fascinating precisely because of its condition as different.

Seeking to emphasize the dichotomy of the different, the concert aims to set music to the days of Asterion, blending different eras and styles in an attempt to convey the complexity and beauty of the Minotaur's imagination, replete with sensitivity and innocence. The Minotaur confesses (at one point in the story) that he cannot connect words to read them. By being unable to understand words as signs, Borges highlights the character's relationship with words through listening and the poetic sound. From this premise (as a suggestion), the program has been developed.

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# Program



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The program has been divided into six chapters or moments, not necessarily chronological in relation to the story, which aim to function as a metatext that allows for commenting on the narrative and also reflecting on some of the issues raised by Borges.

**Chapter I : “Labyrinths”**

Joaquín Clerch

Preludios 4 y 6

**Chapter II : “An Imagined Past”**

F. Chopin

Vals nº2 op. 64

**Chapter III : “ The Playing Days”**

J.S Bach

Bourré I

Bourré II

Gigue (BWV 1009)

**Chapter IV: “Half Man Half Bull”**

Paco de Lucía

“Guajiras de Lucía”

Manuel López Quiroga

"Ay pena, penita"

**Chapter V: “Last Sunset in Liberty”**

Ximena Matamoros

“Mixturas”

**Capítulo VI: “Redemption”**

Antonio José

“Finale”

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Matías Inzunza is a Chilean/Spanish classical guitarist based in Barcelona. He graduated with the highest distinction under the tutelage of Ximena Matamoros at the University of Chile. In 2007, he studied with the guitarist and composer Roland Dyens in Paris, where he also pursued musicology. In the same year, he relocated to Barcelona, where he earned a master's degree in musicology at the Autonomous University of Barcelona and completed postgraduate studies in classical and contemporary interpretation at the Liceu Conservatory with Guillem Pérez-Quer. He has performed concerts in various cities, including New York, Paris, Barcelona, Valencia, Berlin, London, Liverpool, Mexico City, Mendoza, Lisbon, Rome, and Santiago de Chile, among others. Notable appearances include performances at the Palau de la Música Catalana, L'Auditori, Sala Apolo in Barcelona, the University of Chile Theater, La Cité de la Musique, and the Palau de la Música in Valencia. He has been invited as a professor of interpretation at The Mannes New School of Music in New York, the Faculty of Arts at the University of Chile, and the National University of Cuyo in Argentina.

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