2-23-2002

Concert: Ithaca College Winter Guitar Festival

Eduardo Fernandez
Daniel Binelli
Pablo Cohen
Miles Brown
Steve Mauk

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A Celebration of Latin American Music
Evening Concert

Saturday, February 23, 2002
7:30 p.m.
Ford Hall
James J. Whalen Center for Music

Ithaca College
Winter Guitar Festival
Cosponsored by the Ithaca College School of Music Classical Guitar Program and Division of Continuing Education and Summer Sessions
The fifth annual Ithaca College Winter Guitar Festival is made possible in part by a grant from the D’Addario Foundation for the Performing Arts, with support from J. D’Addario and Company, Inc., world-renowned manufacturer and distributor of musical instrument strings and accessories.
Program

Homage to Heitor Villa-Lobos (1887-1959): The Complete Solo Guitar Works
Eduardo Fernández, Classical Guitar

Cinq prééudes
No. 1 in E Minor
No. 2 in C Minor
No. 3 in A Minor
No. 4 in E Minor
No. 5 in D Major

Suite populaire brésilienne
Mazurka-Chôro
Schottish-Chôro
Valsa-Chôro
Gavota-Chôro
Chôrinho

Chôro típico
Twelve Etudes (1928)

Intermission
You are invited to visit the guitar exposition on the third floor and to have some refreshments.

Homage to Astor Piazzolla (1921-92)
Daniel Binelli, Bandoneon, and Pablo Cohen, Classical Guitar

Los mareados
Juan Carlos Cobián and Enrique Cadícamo
arr. Daniel Binelli

Histoire du tango
Bourdel 1900
Café 1930
Night Club 1960

Triunfal

Grillo

Don Agustín Bardi

Verano porteño

Otoño porteño

Fuga y misterio

with Miles Brown, bass, and Steve Mauk, soprano saxophone
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The search for musical materials independent of western European clichés of the 19th century led nationalist composers around the world to investigate the musics of their native lands. However, the prominence of Spanish, Portuguese, and Italian cultures in Latin America could not be avoided by composers like Heitor Villa-Lobos (1887–1959), Silvestre Revueltas (1899–1940), Carlos Chávez (1899–1978), Alberto Ginastera (1916–83), and Astor Piazzolla (1921–92). With the exception of Villa-Lobos, these composers were trained in traditional academic institutions; hence, the classical heritage was initially more natural to them than their national musics.

Popular idioms provided additional alternatives. Some of these popular styles, such as the choro, were already a synthesis of European and local musical materials—in this case, imported dances and songs performed by an instrumental ensemble and soloists at fairs and other social events. This genre, which became popular in the late 19th century, combined traditional instruments like the flute, clarinet, and trombone with folk instruments like the cavaco, guitar, and chocalos.

As a young man, Villa-Lobos was one of the popular musicians called chorões. His father, an amateur cellist, gave him his first music lessons on that instrument, which remained his primary performance medium. The instrument is featured in many of his works; in two of his nine Bachianas brasileiras (1930–45), Villa-Lobos employs an ensemble consisting exclusively of cellos.

Villa-Lobos was fascinated by the music of his native Brazil. Touring the country as a concert pianist took him to remote areas and introduced him to many regional musical dialects. Soon he became passionate about folk music, and in 1912 he made his first field trip into the interior of Brazil to collect this repertoire. After the first concert in Rio de Janeiro devoted exclusively to his music, in 1915, Villa-Lobos became a sensation. Among his earliest admirers was the piano virtuoso Arthur Rubinstein, for whom Villa-Lobos wrote his virtuosic piano solo, Rudepoema (1926). Simpler technically but equally interesting musically are the eight pieces of the Prole do bebê (The baby’s family; 1918), a series of vignettes about dolls that uses children’s folk songs. Various dolls—Caucasians with fair complexions, mestizo, brunette, mulatto, and black—are depicted in this suite of ethnic diversity.

From 1923 until his return to Brazil in 1930, Villa-Lobos lived in Paris. There his music was greeted with great enthusiasm. His 15 choros (1920–28) are his most distinctive blending of European and South
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American styles. Written for various scorings ranging from solo guitar (no. 1; 1920) to orchestra, band, and chorus (no. 14; 1928), they use dissonant counterpoint, polymeters, polytonality, and multiple layers of syncopation as well as popular dance rhythms, like those of the maxixe and the samba. Musical complexity in these pieces often rises to an astounding level, and anyone expecting easygoing background music scented with exotic perfumes will likely be disappointed. For those interested in a musical adventure, however, Villa-Lobos’s more demanding works—like his single-movement Quintette en forme de chôros (1928) for flute, oboe, cor anglais, clarinet, and bassoon—are highly recommended. Villa-Lobos is probably the most prolific composer since Telemann; to date no one has attempted a thematic catalog of his complete works. Upon his death he left at least 12 symphonies and 17 string quartets, thereby surpassing Beethoven in both genres.

Alberto Ginastera’s estate included more than his music. He was active as a teacher as well, and his influence continued through his students. One of the most fascinating was Astor Piazzolla (1921–92), who was born in Mar del Plata, Argentina; relocated to New York City with his Italian parents at the age of four; and returned to Argentina in 1937. Piazzolla’s initial contact with Ginastera was emblematic of Piazzolla’s brash, unorthodox personality. In 1942 Arthur Rubinstein was visiting Buenos Aires. Piazzolla, without being invited, went to Rubinstein’s hotel, found his room, and played a sample of his own music. Impressed, Rubinstein tried to arrange for Piazzolla to study with Juan José Castro, but Castro’s schedule was full. He then recommended that Piazzolla study with the 26-year-old Ginastera, who at that point had no teaching experience; nevertheless, Piazzolla studied with him for the next five years.

While he was studying with Ginastera, Piazzolla was also acquiring valuable practical experience performing with many ensembles (including that of Aníbal Troilo), writing incidental music for films and the like, and creating arrangements for any paying customers. He also composed a symphony premiered by Fabien Sevitzky.

Piazzolla wrote in a wide variety of genres. In his early works, like the suite for harp and strings (1943) and the suite for oboe and string orchestra (1949), he tried to write in the respected western European genres. He was embarrassed about ethnic idioms and instruments. Later, as a mature composer, however, he won fame for his development of the nuevo tango (new tango).

The tango as a genre already had a long and varied history. Both a song and a dance, the tango has a mixed background, but certainly one of the most important elements was the habanera. Like the tango, it is in duple meter, usually with dotted rhythms on the first beat and the second divided into two equal units. Old-style tangos, danced by the compadritos, originated during the late 19th century among immigrants from Italy. This type interacted with the milonga, a genre that dates back to the
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mid-19th-century gauchos. Comparable to Texas blues, the milonga is often sentimental and moody. Rhythmically, it tends to be complex in its juxtaposition of duple compound meter guitar accompaniments with poetically inspired rhythms in the vocal parts. The tango canción, as the name implies, is always sung. In the early 20th century, its texts almost invariably viewed love and life in what ethnomusicologist Gerard Béhague described as “highly pessimistic, fatalistic, and often pathologically dramatic” ways. Many early tangos are scored for a trio of flute, violin, and guitar; sometimes an accordion replaced the guitar. In the early 20th century the trio was frequently altered to include a violin, bandoneon, and piano.

During the 1930s popular bands and radio orchestras made this music into a commercial commodity. The fluid rhythms of the older styles were simplified into a square meter of two quarter notes per measure, and the subtle inflections of milonga melodies were regularized in the strongly rhythmic tangos of the 1920s and 1930s. This type of tango, the canyengue, was prevalent during Piazzolla’s formative years, and Piazzolla himself played the bandoneon.

Piazzolla took the tango to a higher level, as Chopin had done with the mazurka. His tangos contain striking dissonances, chromaticism, virtuosity, counterpoint, jazz, and other elements that were alien to the genre. Sometimes he changed the conventional instrumentation, going so far as to add electric guitar.

Among Piazzolla’s more astonishing tangos is one for cello and piano, Le grand tango (1982; rev. 1990), written for Mstislav Rostropovich. The piece was not a commission but the spontaneous result of Piazzolla’s admiration. He sent it to Rostropovich, but the cellist did not look at it until eight years later. When he did, he arranged a rehearsal with Piazzolla, made changes in the cello part, and added the piece to his repertoire.

Piazzolla is now internationally known for creating the nuevo tango, but at the time he introduced the genre, he was considered a musical heretic. In fact, his tangos were so shocking that, to avoid controversy, he referred to them as the “music of Buenos Aires.”
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Eduardo Fernández

The Winter Guitar Festival welcomes back Eduardo Fernández, whose highly lauded performance of the complete Bach Lute Suites was the highlight of last year's festival. Recognized as one of the world's leading guitarists, Fernández won critical accolades for his New York debut in 1977. Donal Henahan, then chief music critic for the New York Times, wrote, “A top guitarist. . . . Rarely has this reviewer heard a more impressive debut recital on any instrument.”

Fernández has returned to the United States every season since, playing with prestigious orchestras and giving recitals. His much praised London debut, in Wigmore Hall in 1983, led to his signing an exclusive recording contract with Decca, for which he has made 18 recordings, both solo and with the English Chamber Orchestra and the London Philharmonic. The recordings cover a wide range of the guitar repertoire, from Bach to the contemporary, and include many first recordings (for instance, Luciano Berio's Sequenza XI). Several have been named “best of the month” by Stereo Review and the New York Times. He has also recorded for Erato, playing, with violinist Alexander Markow, many of Niccolò Paganini's works for violin and guitar. Most recently, Fernández has recorded albums on the Denon label: Atom Hearts Club Duo, with guitarist Shin-Ichi Fukuda, and Entre dos mundos, a soon-to-be-released exciting crossover recording that includes three duos with guitarist Carlos Barbosa-Lima as well as several solo pieces.

Fernández has performed throughout Europe, the Far East, and Latin America. An active composer, he is also an enthusiastic, vivacious teacher. He teaches at the University Conservatory in Montevideo and is very much in demand for master classes around the world. His much-anticipated book Technique, Mechanism, and Learning was recently published by Chanterelle Verlag.

Daniel Binelli

An internationally renowned bandoneonist, composer, arranger, and musical director, Daniel Binelli is one of the best instrumentalists of the tango genre. In 1989 Astor Piazzolla invited Binelli to join his New Tango Sextet, which toured widely in Europe and Latin America. Binelli also worked as musical director, arranger, and bandoneon soloist for eight years for the music and dance show Tango x 2, which enjoyed great success in the United States, Europe, and Japan. He has performed with acclaimed jazz vibraphonist Gary Burton on a CD of Piazzolla’s works and has participated in concerts with Paquito D’Rivera and the Dizzy Gillespie Orchestra.
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As featured soloist, Binelli has made several recordings of Piazzolla’s works with well-known symphony and chamber orchestras from all over the world: Argentina’s Orquesta Sinfónica Nacional, Orquesta Estable del Teatro Colón de Buenos Aires, and Camerata Bariloche; the Fort Worth Symphony Orchestra; the Ottawa Symphony Orchestra; Colombia’s Filarmónica de Bogotá; Venezuela’s Sinfónica Simon Bolivar; the Melbourne Symphony Orchestra; and the Knoxville Symphony Orchestra. In 2000 Charles Dutoit extended a special invitation to Binelli to perform Piazzolla’s music with the Montreal Symphonic Orchestra. A recording of that splendid concert will soon be available on the Decca label.

Pablo Cohen

A popular performer and winner of numerous awards, including the Music Teachers National Association award for his outstanding teaching, Pablo Cohen has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. He has performed at Carnegie Hall and the 92nd Street Y (New York), Salle Cortot (Paris), Ho-Am Hall (Seoul), Teatro Nacional (Panama City), and Teatro San Martín (Buenos Aires). His festival appearances include Philadelphia’s Mozart on the Square, the Festival Casals in Puerto Rico, the Carrefour Mondial de la Guitare in Martinique, the Geneva International Festival, and the Tel Aviv International Guitar Festival.

As featured soloist, Cohen has recorded and performed with such orchestras as Argentina’s Camerata Bariloche, the Puerto Rico Sinfonietta, the Concerto Soloist Chamber Orchestra of Philadelphia, the Ithaca College Chamber Orchestra, and the Panama Symphony Orchestra. His transcriptions of Chick Corea’s Children Songs, along with his promotion of solo and ensemble music by Latin American masters Radamés Gnattali, Horacio Salgán, and Carlos Guastavino, have inaugurated an exciting new direction for classical guitar. Cohen records for Dorian and Newport Classics. His recording of the premiere of Guastavino’s Jeromita Linares with the Camerata Bariloche earned recognition from Gramophone: “A cordial recommendation: outstandingly fine playing of a repertoire few of us know.”
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