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Concert: Nuevo Tango Concert "Tango de Cáma"ra"

Daniel Binelli
Pablo Cohen
Steven Mauk
Nicholas Walker

Finger Lakes Environmental Film Festival

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Nuevo Tango Concert

Tango de Cámara

Daniel Binelli, Pablo Cohen, Steven Mauk, and Nicholas Walker

Wednesday, April 2, 2008

8:15 p.m. Ford Hall
Ithaca College

FREE
Nuevo Tango Concert

Tango de Cámara
Daniel Binelli, bandoneón
Pablo Cohen, classical guitar
Steven Mauk, saxophone
Nicholas Walker, double bass

Quartet
Milonga de Mis Amores
Buenos Aires Hora Cero
Milonga del Angel
Libertango
Café 1930

Bandoneón and Guitar
Bordel 1900
Night Club 1960
Boedo
A San Telmo
Don Agustín Bardi
Grillito

Soprano Saxophone and Guitar
Sonata

Solo
Binelli

Quartet
Contrabajisimo
Fuga y Misterio

This performance will include an intermission.
Bandoneón player extraordinaire, composer, and tango legend Daniel Binelli headlines this special concert that winds through the sonic camouflages and counterpoints of Latin American music. Binelli plays in quartet with Ithaca College School of Music faculty members Pablo Cohen [classical guitar], Steven Mauk [saxophone], and Nicholas Walker [double bass].

Tango is closely identified with an instrument never found in classical chamber music ensembles or orchestras: the bandoneón. A button squeezebox instrument developed in Germany and constructed of wood, metal, leather, and mother of pearl, the bandoneón is a formidably difficult instrument to play. Its sonorities define tango.

Daniel Binelli is one of the world's greatest virtuosos of the bandoneón. He has played bandoneón with major orchestras in Latin America, Europe, and the United States. With over 50 CDs, countless compositions, and many film scores, Binelli is also widely acclaimed as the foremost exponent and torchbearer of the music of tango legend Astor Piazzolla, who forged the nuevo tango style.

A seminal figure of Argentine tango in the 1950s, Piazzolla moved tango beyond danceable music into avant-garde explorations within rigorous classical structure. Piazzolla's music brought 20th-century dissonances to the traditional harmonic spectrum of tango. Driving rhythms, memorable melodies, and the crossover among the tango traditions, classical techniques, and jazz improvisation distinguish his nuevo tango.

Tango conjures counterpoint in many forms: sexuality, syncopation, South America, seduction, sad longing, subconscious desires. Yet in Argentina, tango is considered the second national anthem, expressing collective national consciousness, social and political displacements, melancholy, and loss.

Tango emerged in the late 19th-century among immigrants in Buenos Aires working-class neighborhoods, brothels, and gangster gatherings. Throughout the 20th century, the middle and upper classes—as well as the Catholic Church—attempted to
restrict tango, associating it with violence, the underclass, and political destabilization. Identified with the proletariat and creolized culture, tango was often banned both in Argentina and Europe.

The _guerra sucia_ (dirty war) was a state-sponsored war on citizens in response to strikes and dissident activities from 1976 to 1983 where the _desaparecidos_—the disappeared—are estimated between 6,000 and 30,000 people. After the end of the Argentine military dictatorship, tango exploded as a radical expression of Argentina’s culture.

A melancholic, violent, erotic, highly intricate dance form unique to Argentina, tango is also characterized by assertive rhythm, passionate flourishes, elaborate textures, and dramatic changes. Tango deploys virtuosity, complexity, counterpoints, camouflages—and collaborations between musicians and their audiences.

—Patricia Zimmermann, Jairo Geronymo, and Pablo Cohen

Sponsored by the Division of Interdisciplinary and International Studies, the School of Music, and the Park Foundation
Biographies of Tango de Cámara Ensemble

Daniel Binelli [FLEFF distinguished composer in residence] is an internationally renowned bandoneón virtuoso from Argentina who tours internationally. The bandoneón is a unique and sensuous keyboard instrument associated with the tango. A prolific composer, Binelli is also widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. In 1989 he joined Astor Piazzolla’s New Tango Sextet. From 1968 until 1982, he was a member and arranger of Osvaldo Pugliese’s Orquesta Típica. He has also performed as guest soloist on bandoneón with the Symphony Orchestras of Philadelphia, San Francisco, Dallas, Buffalo, Atlanta, Virginia, Sidney (Australia), Tonhalle Orchestra in Zurich, NHK (Tokyo), and Teatro Colon Orchestra of Buenos Aires. He has recorded more than 50 CDs including Tangazo with the Montreal Symphony conducted by Charles Dutoit, Orquestango with Polly Ferman (piano) and the Uruguayan Philharmonic, Daniel Binelli Tango, Daniel Binelli and the Camerata Bariloche, Daniel Binelli: Astor Piazzolla New Tango Sextet, La Música Argentina y el Tango with guitarist Eduardo Isaac, and New Tango Vision with the Binelli-Ferman-Isaac Trio. He is musical director of Tango Metropolis and the Daniel Binelli Quintet.

Pablo Cohen, one of the foremost South American guitarists, has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. He has appeared at Philadelphia’s Mozart on the Square, the Festival Casals in Puerto Rico, the Carrefour Mondial de la Guitare in Martinique, the Geneva International Festival, Musicfest ‘95 in Bethlehem, Pennsylvania, Carnegie Hall, Tel-Aviv Guitar Festival, and Festival de Guitarra Clásica in Buenos Aires. He has performed recitals at universities and concert series across the United States. Cohen has received numerous prizes and awards for his performances in national and international competitions. Most recently, he recorded the premiere of Carlos Guastavino’s Jeromita Linares with the Camerata Bariloche chamber orchestra of Argentina for Dorian Records. He is assistant professor of guitar at Ithaca College.
Steve Mauk is a saxophonist who has presented numerous international solo, chamber music, and concerto performances in the United Kingdom, the Netherlands, Japan, Canada, Russia, Italy, Belgium, Luxembourg, Croatia, Slovenia, New York City, St. Louis, Atlanta, Boston, Washington, Cleveland, and Chicago. He has given three recitals at Weil Hall (formerly Carnegie Recital Hall), a concerto presentation at Alice Tully Hall (New York City), four concerto performances with the United States Navy in Washington, D.C., and five concerto presentations in Russia. He is widely recognized as one of the foremost authorities on the soprano saxophone. He is the soprano saxophonist and a founding member of the Empire Saxophone Quartet, the Dunnick/Mauk Duo, and Remeleixo. His European classes have been presented in London, Glasgow, Edinburgh, Amsterdam, Luxembourg, Pesaro (Italy), Zagreb (Croatia), Ljubljana (Slovenia), and Moscow. He is currently professor of saxophone at Ithaca College.

Nicholas Walker is an accomplished musician who brings a broad range of training and experience to the string bass—classical and jazz, modern and baroque, solo recitals and chamber ensembles—that transcends arbitrary musical boundaries. He has worked with Clark Terry, Hank Jones, Frank Wess, Abbey Lincoln, John Hendricks, José Fajardo, Alfredo Valdez Jr., Paquito D’Rivera, Daniel Binelli, Christoph Eschenbach, Michael Tilson Thomas, Blossom Dearie, Steve Ross, and others. He began music in the Rochester public schools and subsequently studied bass at Rice University and at the Rabbath Institute [Paris Conservatory] on a Fulbright scholarship. He earned a doctorate in early music from SUNY Stony Brook. He is currently assistant professor of bass at Ithaca College, and he also teaches bass at Cornell University.

Producers and FLEFF codirectors: Thomas Shevory and Patricia Zimmermann

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