



# THE CHAMBER MUSIC SOCIETY OF UTICA

presents

## CUARTETO LATINOAMERICANO

Saúl Bitran, violin

Arón Bitran, violin

Alvaro Bitran, cello

Javier Montiel, viola

with **DANIEL BINELLI, bandoneón**

THE MARY KERNAN BUTLER AND MARTHA GILBERT BUTLER  
MEMORIAL CONCERT

18 October 2009

2:30 P.M.

Museum of Art Auditorium

Munson-Williams-Proctor Arts Institute

### Program

#### String Quartet No. 2

Allegro

Desafío

Seresta

#### Francisco Paulo Mignone

(1897-1986)

#### Preludio y Candombe

#### Milonga del Angel

#### Muerte del Angel

**Daniel Binelli**

**Astor Piazzolla**

(1921-1992)

**Astor Piazzolla**

### Intermission

#### Adios Nonino

#### Metropolis

#### Un Bandoneón en Paris

#### Oblivion

#### Fuga y Misterio

#### Fuga 9

**Astor Piazzolla**

**Daniel Binelli**

**Daniel Binelli**

**Astor Piazzolla**

**Astor Piazzolla**

**Astor Piazzolla**



There will be a reception at Fountain Elms following the concert.

This concert is made possible by The Gilbert and Ildiko Butler Family Foundation, Inc., with public funds from the New York State Council on the Arts and by the generous contributions of supporters listed on the back page.

CUARTETO LATINOAMERICANO, in arrangement with **DANIEL BINELLI**, comes to us by arrangement with MCM Artists - - - Thomas P. Gallant, Managing Director.  
[info@mcmartistsworldwide.com](mailto:info@mcmartistsworldwide.com)

## THE ARTISTS

The **Cuarteto Latinoamericano** is among the most famous quartets in Latin America. Formed in 1982, it quickly won the Music Critics Association Award in 1983 for adventurous programming as well as awards in 1997, 1999 and 2000 from CMA/ASCAP. Founded in Mexico, the Quartet consists of violinists Saúl and Arón Bitran, cellist Alvaro Bitran and violist Javier Montiel. They are staunch advocates of Latin American music and today's program consists entirely of works by outstanding Latin American composers.

They have collaborated with artists such as flute player Julius Baker, cellist Janos Starker, guitarist Narciso Yepes and conductor Eduardo Mata and recently performed with the Los Angeles Philharmonic under the baton of Esa-Pekka Solonen. Over 50 compositions have been written for them and they have performed in over a hundred premieres. They have recorded twenty-five albums

and in 2002 they were nominated for a Grammy and also won the Latin Grammy. Currently they divide their time between Carnegie Mellon University and the Instituto Nacional de Bellas Artes in Mexico City.

Guest artist Argentinean **Daniel Binelli** is an internationally renowned master of the bandoneón, a seasoned composer and experienced arranger specializing in the tango. He is widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. A review from *The Australian* in 2003 states: "Binelli's ability to wring melancholic sobbing and sighing out of this reedy instrument, combined with an exceptional sensitivity towards Piazzolla's melodic inspirations, is both remarkable and evocate." He has recorded more than 50 CDs and is musical director of Tango Metropolis and the Daniel Binelli Quintet.

*From: [www/danielbinelli.com](http://www/danielbinelli.com).*

## PROGRAM NOTES

### The Bandoneón

From: [Greg's & Blaise's Bandoneón and Tango Pages](#) (archived at [archive.org](http://archive.org)): *"When it comes to defining what constitutes a bandoneón, there is the possibility of some confusion. The bandoneón used for Tango will invariably have two reeds per note; one will be at normal pitch, the other will be one octave higher. These reeds are always tuned to a pure octave; no tremolo should be audible when a single note is played! Another important attribute of instruments destined for the South American market is the configuration of the keyboards. By the beginning of the 20th century, a 142-note version with 71 buttons had become standard in South America."* The bandoneón was developed throughout Germany in various sizes and systems. Germany sold musical instruments to both North and South America, i.e. the harmonicas used in blues, the bandoneón for the tango, the melodeons used in Cajun music and all kinds of accordions in Colombia. The bandoneón is an offshoot of a family of German button and bellows instruments called *koncertinas*, invented around 1845. The first bandoneón was in fact a *konzertina* made around the year 1856 and to which the commercial name

of "bandoneón" was given in memory of Heinrich Band, who had a music shop in Krefeld (north Germany).

The bandoneón was very quickly adopted in Buenos Aires and became the symbol of Tango. It was never built there. Most bandoneóns were made by the German maker Alfred Arnold from 1911 until a few years after World War II.

*From: [www.gardelweb.com/bandoneon.htm](http://www.gardelweb.com/bandoneon.htm)*

**Francisco Paulo Mignone** (1897-1986), composer, teacher and performer enjoyed a long period of popularity writing mostly tonal music, using Brazilian tunes and melodies extensively. The String Quartet 2, written in 1957, follows this pattern.

When compared to contemporary Italian composers of this time, he does not stand out; however, he was one of the most significant of Brazilian composers and in 1968 was named the Brazilian composer of the year. The String Quartet No 2 is in three movements, standard for string quartets. The tempo of the Allegro is quick and lively; while Desafío means a challenge or combat, Seresta is a "serenade."

Son of the Italian immigrant flutist Alferio

Mignone, Francisco was already making his mark upon the musical world of Brazil by the time he was 10 years old, gaining notoriety around his district playing in the choro style (a “little cry” or “little lament”). This is a popular instrumental style, often with a fast and happy rhythm and is characterized by virtuosity and improvisation. Choro is considered the first popular music typical of Brazil; the Quartet No. 2 includes strong reminiscences of this music. After 1960, Mignone began to experiment with polytonalism, atonalism and serialism but he returned to nationalistic music in his later years.

*From: www/mcmarts and Wikipedia*

**Astor Piazzolla** (1921-1992), although there have been many great exponents of the instrument, the person who, more than any other, lifted the bandoneón from the dance hall to the concert stage was the performer-composer Astor Piazzolla. Due to his Argentinean culture and birth, he spent much of his youth performing tangos. As a young man, however, he abandoned the tango and began classical compositional studies with Argentina’s Alberto Ginastera and France’s Nadia Boulanger (who taught both Aaron Copland and Philip Glass).

Gerald Seligman wrote, “Finding his [Piazzolla’s] classical compositions lacking in depth of feeling, she [Boulanger] reputedly asked him about his own traditions. When it finally occurred to him to play her one of his own tangos, she replied, ‘This is Piazzolla. You must never

abandon this.’ Under her tutelage she coaxed him to join his two external influences, that of classical music and his love of American jazz, to his native tango.

“It was Piazzolla’s dream to create a tango that would not only be dance music but concert music as well. ‘For me,’ Piazzolla said, ‘the tango was always for the ear rather than the feet.’ The results were as audacious and innovative as they were outrageous to prevailing trends. In Argentina, you don’t change the tango and go away unscathed.”

Seligman continued, “So when Piazzolla returned to Buenos Aires from trips abroad, taxi drivers recognizing him through their rear-view mirrors would harangue him, while others pulling up to the curb pulled right back out again. Musicians even came to threaten his life. A few once waited for him outside his house to work him over. One tango singer actually barged into a radio station where he was giving an interview and put a pistol to his head. ‘I was taking the old tango away from them,’ Piazzolla said. ‘The old tango, the one they loved, was dying. And they hated me.’ But he took nothing away from them at all. By modernizing the form, Astor Piazzolla made it more eternal.” Piazzolla wrote over 750 compositions, including concerti, operas, film and theater scores, and made over seventy recordings.

From: [www.Piazzolla.org](http://www.Piazzolla.org) and [www.ksanti/free-reed/history/bandoneon.html](http://www.ksanti/free-reed/history/bandoneon.html)

Program notes by JoElyn Wakefield-Wright

Please visit our website: [www.uticachambermusic.org](http://www.uticachambermusic.org)



Our next concert, will be on Sunday, 29 November 2009 at 2:30 PM  
presenting **The Aulos Ensemble**, performing Boismortier, Rameau and Couperin.



**PLAYERS OF UTICA** will present “**Picnic**” by William Inge, directed by Jane Metzger and Michele O’Neil, at Utica College on October 22, 23 and 24 at 8:00 PM and on October 25 at 3:00 PM. Ph: 724-7624 [www.playersofutica.org](http://www.playersofutica.org)



**THE UTICA SYMPHONY ORCHESTRA** will present “**An Evening with Marvin Hamlisch**” on Saturday, 21 November at 8:00 PM at the Stanley Center for the Arts. PH: 724-4000 [www.uticasymphony.net](http://www.uticasymphony.net)



**THE B# MUSICAL CLUB** will present “**70, GIRLS, 70**”; a musical comedy based on the play “A Breath of Spring” by Peter Coke, on October 23 and 24 at 7:30 PM and on October 25 at 2:00 PM at Grace Episcopal Church Auditorium (Devereux St. entrance); directed by Peter Loftus; music direction by G. Roberts Kolb.