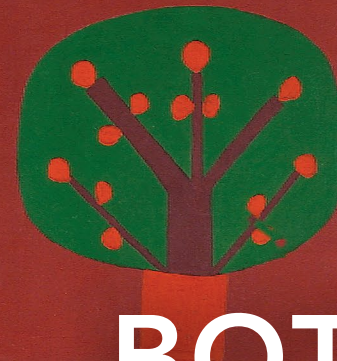


GRAND
PIANO

BOTTIROLI

COMPLETE PIANO WORKS • 4
MEMENTOS

FABIO BANEGAS
BRNO PHILHARMONIC
FRANCISCO VARELA
ANTÓN & MAITE PIANO DUO
DUO DU RÊVE



J. G. S. L. A. S.



1965

JOSÉ ANTONIO BOTTIROLI (1920–1990)

**COMPLETE PIANO WORKS • 4
MEMENTOS**

FABIO BANEGAS, *piano* (1, 3–12, 15–23)

BRNO PHILHARMONIC
FRANCISCO VARELA, *conductor* (1)

MEMBERS OF THE BRNO PHILHARMONIC (2)

LUKÁŠ DAŇHEL, *clarinet*
PAVEL WALLINGER, *violin (concertmaster)*
PETR PŠENICA, *viola*
IVANA ŠVESTKOVÁ, *harp*

ANTÓN & MAITE PIANO DUO (2, 14, 24–26)

ANTÓN DOLGOV, *piano*
MAITE LEÓN, *piano*

DUO DU RÊVE (13)
JANA JARKOVSKÁ, *flute*
BOHUMÍR STEHLÍK, *piano*

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Mastering Engineer: Jeff Gartenbaum

Pianos: Steinway, Model D – No. 596410 (1–2, 13–14, 24–26), No. 530390 (2, 14, 24–26),
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Piano Technician: Luke Taylor (3–12, 15–23)

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Barrio Cassini, 1965, oil on canvas, 90 x 80 cm. Photograph: Norberto Púzzolo. Reproduced with permission.

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|-----------|---|--------------|
| 1 | SYMPHONIC IMPRESSIONS FOR PIANO AND ORCHESTRA
ON SOME THEMES BY MARIO TARENGHI, B8 (1955)
Allegro | 04:35 |
| 2 | VALSES DE CONCIERTO DE <i>EL CABALLERO DE LA ROSA</i>
(‘CONCERT WALTZES FROM <i>DER ROSENKAVALIER</i>’), B10
for 2 pianos, violin, viola, clarinet and harp (1955)
Con anima, Tempo di Valse | 07:07 |
| 3 | CÓMO ES... (‘HOW IS IT...’) IN E MINOR, B69 (c. 1979)
Presto – Largo | 05:01 |
| 4 | MONÓLOGO (‘MONOLOGUE’) IN G MAJOR, B60 (1978)
Andante | 03:14 |
| 5 | SIN TÍTULO (‘UNTITLED’) IN F MINOR, B115 ‘HOJA DE ÁLBUM’
(‘ALBUM LEAF’) (1983)
Andante, doppio | 03:41 |
| 6 | TRISTE (‘SAD’) IN F MINOR, B53 (c. 1977)
Andantino, Vivace | 03:01 |
| 7 | TOCCATA IN E MINOR, B52 (c. 1977)
Allegro | 02:18 |
| 8 | VIEJO (‘OLD’) IN E MINOR, B79 (c. 1980)
Andante | 03:24 |
| 9 | NUEVO (‘NEW’) IN C MAJOR, B78 (c. 1980)
Allegretto | 03:01 |
| 10 | ADAGIO IN C MINOR, B77 ‘ADAGIO RITORNEL’ (c. 1980)
Adagio | 07:18 |
| 11 | MÍNIMO (‘MINIMUM’) IN D MAJOR, B50 (1972)
Allegro | 01:57 |

WORLD PREMIÈRE RECORDINGS

12	DESPERTAR ('AWAKENING') IN D FLAT MAJOR, B32 (c. 1974) Largo	04:35
13	MELODÍA PARA FLAUTA Y PIANO ('MELODY FOR FLUTE AND PIANO'), B102 'MEMENTO' (1985) Grave – Più	02:36
14	WALTZ IN G MAJOR, B23 (version for 2 pianos) (c. 1971) Moderato – Allegretto	02:55
15	ÍNTIMO ('INTIMATE') IN C MINOR, B54 (c. 1977) Sostenuto	01:59
16	ESTUDIO ('ÉTUDE') IN E MINOR, B51 (c. 1977) Allegro	00:59
	6 PIEZAS PARA PIANO ('6 PIANO PIECES'), B76 (1980)	06:30
17	No. 1. Introduction: Grave	02:31
18	No. 2. Heller: Allegro vivace	00:33
19	No. 3. Memento: Grave	01:21
20	No. 4. Comodo	00:52
21	No. 5. Vals ('Waltz'): Allegro	00:41
22	No. 6. March	00:32
23	PÁGINA DE ALBUM ('ALBUM LEAF') IN F MINOR, B75 (1980) Moderato	05:16
	SUITE FOR 2 PIANOS IN B FLAT MAJOR, B24 'ARGENTINA' (c. 1980)	05:06
24	I. Aire de Chamamé ('Air of Chamamé'): Allegro	01:58
25	II. Aire de Triste ('Air of Triste'): Andantino	01:36
26	III. Aire de Malambo ('Air of Malambo'): Allegro	01:32

WORLD PREMIÈRE RECORDINGS

TOTAL TIME: 75:21

JOSÉ ANTONIO BOTTIROLI (1920–1990)
COMPLETE PIANO WORKS • 4
MEMENTOS

Poem
(to my piano)

You wait for me serene
with your teeth
black and white
gathering laughter
crying forgetfulness
yielding always
to the caress
your slave submission
to furious blows
that thousands of times
you were struck
by failure
my love
my hands are
repentant
I want to return
the lost harmonies
that so many times
I tore
from your silence
the caress is back
the blow never more
I bring my hands
filled with tenderness!

José Antonio Bottirolí
Translated by Fabio Banegas

The year 1955 found José Antonio Bottiroli composing his first works for the piano; on 15 November he completed *Symphonic Impressions for Piano and Orchestra on Some Themes by Tarengi*, B8, a piece that holds the significant position of being his first composition for the piano, one of his first orchestral works and his only concertante piano piece.

It does not come as a surprise that Bottiroli, a proud grandson of Italian immigrants to Argentina who was educated at the Dante Alighieri College of Rosario, chose for his *Symphonic Impressions* themes by Milanese composer Mario Tarengi (1870–1938), and that he also dedicated the work to his dear friend, Italian priest Father Mario Bernasconi (Olgiate, Como, Italy 1893–Rosario, Argentina, 1974).

Based on two pieces from Tarengi's *Sketches from Nature for Piano Four Hands, Op. 71* (*Bozzetti dal vero per pianoforte a quattro mani*), namely: No. 3. *Hunting Scene* (*Scena di caccia*) and No. 4. *Gathering Flowers* (*Cogliendo Fiori*), Bottiroli's *Symphonic Impressions* begins with the theme from *Hunting Scene*, featuring trombones and trumpets, followed by the prey's frantic escape, represented by an agitated piano. The chase transitions into a flute solo that introduces a piano cadenza with the theme from *Gathering Flowers*. A joyful interlude returns the plot to the beginning before the piece concludes with a dazzling virtuosic coda.

On 6 June, Bottiroli composed his first waltz: *Concert Waltzes from Der Rosenkavalier*, B10, thus creating his first piece inspired by this dance form that will have great relevance to his entire oeuvre. Derived from Richard Straus's homonymous comic opera, Bottiroli transports the listener into a Viennese salon with an unusual sextet ensemble: two pianos, violin, viola, clarinet and harp. The two pianos, central to the narrative, engage in a sincere and pleasant dialogue with each other and the other instruments.

Bottiroli primarily composed character pieces, frequently in A–B–A format, as in *How is it... in E Minor*, B69 from 1979, a musical ethos of Noemi Alessio, the youngest daughter of composer Nicolás Alfredo Alessio (1919–1985). A musical ethos or ethology was introduced in Volume 1 (GP833) as 'the musical description of the character and

psychology of a person: something like a musical portrait of the spirit and not of the matter.' *How is it...* portrays the young Noemí as lively and playful in the *Presto* and enigmatic and profound in the *Largo*.

The expressive depth of *Monologue in G major, B60* of 1978 reveals Bottiroli's emotional state as a soliloquy. With a clear beginning and end, *Monologue* expresses the composer's mood with the rising and falling of the melodic contour, unpredictable harmonies and the shifting of tempos, such as the interpolation of a waltz in the *Moderato*.

Bottiroli often revisited earlier compositions. This is the case with *Album Page in F minor, B115* from 1983, an expanded and more virtuosic version of his 1977 *Album Page No. 6 in F minor, B56* (Volume 2 [GP871], track 9). Although he preserved the original's formal structure and melodic material, he wrote a longer introduction and heightened the musical narrative with more passion and shimmered it with Impressionistic colours and jazz inflections. The work retains the evocative nocturnal ambiance of the first version.

What binds the next pieces together (tracks 6–9) is the use of polyphony and contrapuntal texture. For *Triste in F minor, B53*, the imitative treatment of a melody, steeped in profound sorrow, is followed by a defiant rhythmic phrase, *vivace*, which erupts as if the composer were commanding himself to end his melancholy.

Toccata in E minor, B52, opens with an introduction that hints at Argentine folklore; suddenly a descending two-note motif leads to an imitative passage in two voices. The energetic weaving gives way to a brief heartfelt middle section, *Meno e tierneramente* ('Less and tenderly'), only to return to the imitative texture. The piece concludes with the introduction now serving as a coda.

Bottiroli's contrapuntal skill yielded a fugue of considerable emotional substance entitled *Old in E minor, B79*, a clear homage to Johann Sebastian Bach. With its canonic and voice-leading counterpoint, *New in C major, B78* reveals Bottiroli's great knowledge of overlooked composers as he paraphrased the third movement of *Sonata No. 6 in C minor* by Venetian composer Giovanni Battista Pescetti (1704–1766).

Adagio in C minor, B77 'Ritornel' is the embryonic conception of his sprawling symphonic *Poem I* from 1974, where a recurring refrain alternates with contrasting musical episodes. The ritornello's chromatic and mysterious melody recalls the main theme of *Microsorrow in D minor 'Andromeda'* (Volume 2, track **3**). The work culminates in a grand coda.

With *Minimum in D major, B50* from 1972 Bottirolì nears the borders of polytonality. The first phrase, with its unvarying rhythm, builds up on waves of cluster-like harmonies. Unexpectedly, the insertion of a triplet, like a breath of relief, breaks the discourse, shifting mood in a calmer middle section in which the left hand plays the main melody.

Bottirolì often made the left hand the principal character of a composition, as in *Awakening in D flat major, B32*, where a pastoral melody changes into a tragic central passage to dissolve the musical scheme with an intriguing harmonic progression.

Memento for Piano and Flute, B102, from 1985 is an arrangement of *Memento in E minor, B39* (Volume 2, track **12**) from 1974. Bottirolì gave the flute a dominant role, which initially appears to be a simple melodic line before unfolding into a sophisticated expressive gesture, brimming with passion and a distinctive atmosphere.

Likewise, he later arranged his 1971 *Waltz in G major, B23* (Volume 1, track **1**) in a version for two pianos, the undated *Waltz in G major for two pianos, B24*, a literal translation of the original which is enriched with the unique peculiarities that the two pianos provide. The piece opens with an ethereal and almost improvised introduction with an ambiguous rhythm. The waltz emerges with the two pianos conversing, introducing in the central section more richness in timbre and the multiplying of voices. The intensity dissipates at the end, concluding with an ascending chromatic passage.

The minimalistic *Intimate in C minor, B54* follows the design set in 1972 in *Minimum, B50* where the steady pace of the music leads to a section in which the left hand has the main role. *Étude in E minor, B51*, from the same period, is a technically demanding double note étude.

In *Six Piano Pieces, B76* from 1980, Bottirolì revisited his 5 *Microfilms* from 1978 (Volume 3 [GP947], tracks **27–31**) adding a waltz as the fifth piece, which in turn is his first attempt at *Waltz in G flat major, B86* from 1981 (Volume 1, track **12**). The titles suggest the nature and inspiration behind each piece; for example, *No. 2, Heller*, reminds us of *Étude L'Avalanche* from *25 Études mélodiques, Op. 45* by Stephen Heller (1813–1888).

A short introduction opens *Album Page in F minor, B75*, presenting an introspective and emotionally subtle refrain which reappears altered throughout the work and serves as a coda at the end. Contrasting musical episodes complete the narrative alternating with the refrain, including a waltz and a march.

The surviving score of the three movements of *Suite for Two Pianos in B flat major, B29*, is untitled. Nevertheless, the remarkable vernacular inspiration of the piece allowed this editor to name it *Suite Argentina*.

The first movement, *Air of Chamamé*, is the most innovative as it blends various compositional genres. The beginning's syncopated rhythm and dazzling scales leads to a festive cadence which, after a pause, is followed by a melancholic melody in the 6/8 time signature of the *chamamé*, an Argentine folk dance from the Littoral region. The initial rapid scales return, introducing a section with a contrasting and almost galloping texture. The enigmatic parallel fourth at the end not only refers to the Incan and high plain Andean music but also anticipates the character of the next movement before ending with two powerful *fortissimo* chords.

Air of Triste begins with low notes in a somber atmosphere. A distant chant arises from the hazy sound while new voices progressively join in, alluding to *Triste*, a nostalgic song of the Quechua natives from the Northwest of Argentina. The use of polytonality is notable, reminiscent of Stravinsky, a late Debussy, and even the Spanish composer Fernando Remacha. The harmony reaches a point of luminosity and then the *Triste* returns before fading into a serene stillness.

Air of Malambo, the third movement, is announced by expansive and vivid chords. A melody in thirds descends like a waterfall before introducing the syncopated and joyful rhythm of the *malambo*. The two pianos engage in a dialogue with a vigorous character. The vibrant dance, with its dizzying rhythmic impulse, leads to an exuberant climax that crowns the suite with overflowing energy.

It was not only Bottiroli's Italian heritage, but also his compositional lineage that ascended from Naples through his mentor composer José De Nito (Rosario, 1887–1945), who had been a student of Giuseppe Martucci (Capua, 1856–Naples, 1909) at the renowned Conservatorio di Musica San Pietro a Majella.

Whatever José Antonio Bottiroli composed for the piano, whether waltzes (Volume 1), nocturnes (Volume 2) or elegies (Volume 3), they are all in fact musical mementos evoking memories of his own life experience.

José Antonio Bottiroli was born in Rosario, Argentina on 1 January 1920 and died on 15 March 1990. In addition to his piano works, he composed works for orchestra, chamber music and choral works. He was also a poet. Bottiroli owned a baby grand Zeitter & Winkelmann piano manufactured in Braunschweig, Germany.

FABIO BANEGAS

*with Diego Orellana, musicologist; Antón Dolgov and Maite León;
Janá Jarkovská and Bohumír Stehlík; Francisco Varela*



José Antonio Bottioli's Zeitter & Winkelmann piano

JOSÉ ANTONIO BOTTIROLI (1920–1990)
OBRAS COMPLETAS PARA PIANO • 4
MEMENTOS

Poema
(a mi piano)

Me esperas manso
con tus dientes
negriblancos
acumulando risas
llorando olvido
entrega permanente
a la caricia
sumisión de esclavo
al golpe rabioso
que propinó
mil veces
el fracaso
amado mío
están mis manos
arrepentidas
devolverte quiero
las perdidas armonías
que tantas veces
arrancara
a tu silencio
ha vuelto la caricia
nunca más el golpe
traigo las manos
repletas de ternura!

José Antonio Bottirolí

En 1955, encontramos a José Antonio Bottiroli componiendo sus primeras obras para piano. El 15 de noviembre, completó *Impresiones sinfónicas para piano y orquesta sobre algunos temas de Tarengi, B8*, una pieza que tiene la importancia de ser su primera composición para piano, una de sus primeras obras orquestales y su única pieza concertante para piano. No es de extrañarse que Bottiroli, orgulloso nieto de inmigrantes italianos en Argentina y educado en el Colegio Dante Alighieri de Rosario, eligiera para sus *Impresiones sinfónicas* temas del compositor milanés Mario Tarengi (1870–1938) y que también dedicara la obra a su querido amigo, el sacerdote italiano Padre Mario Bernasconi (Olgiate, Como, Italia 1893–Rosario, 1974).

Basadas en dos piezas de *Bocetos del natural para piano a cuatro manos, Op. 71* (*Bozzetti dal vero per pianoforte a quattro mani, Op. 71*) de Tarengi, a saber: N° 3 *Escena de caza* (*Scena di caccia*) y N° 4 *Recogiendo flores* (*Cogliendo Fiori*), *Impresiones sinfónicas* comienzan con el tema de *Escena de caza*, con trombones y trompetas, seguidos por la huida frenética de la presa, representada por un piano agitado. La persecución cede en un solo de flauta que introduce la cadencia de piano con el tema de *Recogiendo flores*. Un interludio alegre devuelve la trama al principio antes de que la pieza concluya con una deslumbrante coda virtuosística.

El 6 de junio, Bottiroli compuso su primer vals: “*Vales de concierto*” de *El caballero de la rosa, B10*, creando así su primera pieza inspirada en esta danza que tendrá una gran relevancia en toda su obra. Derivada de la ópera cómica homónima de Richard Strauss, Bottiroli transporta al oyente a un salón vienés con un inusual sexteto: dos pianos, violín, viola, clarinete y arpa. Los dos pianos, centrales en la narrativa, entablan un diálogo sincero y agradable entre ellos y con los demás instrumentos.

Bottiroli compuso principalmente piezas de carácter, a menudo en formato A–B–A, como es el caso de *Cómo es... en mi menor, B69* de 1979, una etopeya musical inspirada en de la hija menor del compositor Nicolás Alfredo Alessio (1919–1985), Noemí Alessio. La etopeya musical se introdujo en el Volumen 1 [GP833] como “la descripción musical del carácter y la psicología de una persona: algo así como un retrato musical del espíritu y no

de la materia". *Cómo es...* retrata a la joven Noemí como vivaz y juguetona en el *Presto* y enigmática y profunda en el *Largo*.

La profundidad expresiva de *Monólogo en sol mayor, B60* de 1978 revela el estado emocional de Bottiroli como un soliloquio. Con un comienzo y un final claros, *Monólogo* expresa el estado de ánimo del compositor con el ascenso y la caída del contorno melódico, las armonías impredecibles y el cambio de *tempos*, como la interpolación de un vals en el *Moderato*.

Bottiroli a menudo volvía sobre composiciones anteriores. Este es el caso de *Hoja de álbum en fa menor, B115* de 1983, una versión ampliada y más virtuosística de su *Hoja de álbum N° 6 en fa menor, B56* de 1977 (Volumen 2 [GP871], pista **9**). Aunque conservó la estructura formal y el material melódico originales, escribió una introducción más larga y realzó la narrativa musical con más pasión y destellos colorísticos impresionistas e inflexiones de jazz. La obra conserva el evocador ambiente nocturno de la primera versión.

Lo que une las siguientes piezas (pistas **6** a **9**) es el uso de la polifonía y la textura contrapuntística. En *Triste en fa menor, B53*, el tratamiento imitativo de la melodía, impregnada de una profunda tristeza, es seguido por una desafiante frase rítmica, *vivace*, que irrumpe como si el compositor se estuviera dirigiendo a sí mismo poner fin a su melancolía.

Toccata en mi menor, B52, se abre con una introducción que insinúa el folclore argentino; de repente, un motivo descendente de dos notas conduce a un pasaje imitativo a dos voces. Este enérgico tejido da paso a una breve y sentida sección intermedia, *Meno y tiernamente*, para volver luego a la textura imitativa. La pieza concluye con la introducción que ahora sirve como coda.

La habilidad contrapuntística de Bottiroli produjo una fuga de considerable sustancia emocional titulada *Viejo en mi menor, B79*, un claro homenaje a Johann Sebastian Bach.

Con su contrapunto canónico, *Nuevo en do mayor*, B78 revela el gran conocimiento de Bottiroli sobre compositores desconocidos, ya que parafraseó aquí el tercer movimiento de la *Sonata N° 6 en do menor* del compositor veneciano Giovanni Battista Pescetti (1704–1766).

Adagio en do menor, B77 “Ritornel”, es la concepción embrionaria de su extenso *Poema sinfónico I* de 1974, donde un ritornelo alterna con episodios musicales contrastantes. La melodía cromática y misteriosa del ritornelo recuerda el tema principal de *Micropena en re menor ‘Andrómeda’* (Volumen 2, pista 3). La obra culmina en una gran coda.

Con *Mínimo en re mayor*, B50 de 1972, Bottiroli se acerca a las fronteras de la politonalidad. La primera frase, con su ritmo invariable, se construye sobre oleadas de armonías tipo *cluster*. Inesperadamente, la inserción de un tresillo, como un suspiro de alivio, rompe el discurso, cambiando el estado de ánimo a una sección intermedia más tranquila en la que la mano izquierda interpreta la melodía principal.

Bottiroli a menudo hizo de la mano izquierda el personaje principal de una composición, como en “*Despertar*” en *re bemol mayor*, B32, donde una melodía pastoral se transforma en un pasaje central trágico para disolver el esquema musical con una intrigante progresión armónica.

Memento para piano y flauta, B102, de 1985, es un arreglo de *Memento en mi menor*, B39 (Volumen 2, pista 12) de 1974. Bottiroli le dio a la flauta un papel dominante, lo que inicialmente parece ser una simple línea melódica antes de expandirse en un gesto expresivo sofisticado, rebotante de pasión y con su atmósfera distintiva.

Del mismo modo, más tarde arregló su *Vals en sol mayor*, B23, de 1971 (Volumen 1, pista 1) en una versión para dos pianos sin fecha, *Vals en sol mayor para dos pianos*, B24, una traducción literal del original que se enriquece con las peculiaridades únicas que proporcionan los dos pianos. La pieza se abre con una introducción etérea y casi improvisada con un ritmo ambiguo. El vals emerge con los dos pianos conversando,

introduciendo en la sección central más riqueza en el timbre y la multiplicación de voces. La intensidad se disipa al final, concluyendo con un pasaje cromático ascendente.

El minimalista *Íntimo en do menor*, B54 sigue el diseño establecido en 1972 en *Mínimo*, B50, donde el ritmo constante de la música conduce a una sección en la que la mano izquierda tiene el papel principal. *Estudio en mi menor*, B51, del mismo período, es un estudio técnicamente exigente de notas dobles.

En *Seis piezas para piano*, B76 de 1980, Bottiroli revisitó sus 5 *Microfilms* de 1978 (Volumen 3 [GP947], pistas 27–31) agregando un vals como la quinta pieza, que a su vez es su primer intento de *Vals en sol bemol mayor*, B86 de 1981 (Volumen 1, pista 12). Los títulos sugieren la naturaleza e inspiración detrás de cada pieza; por ejemplo, el número 2, *Heller*, nos recuerda el *Estudio La avalancha* de Stephen Heller (1813–1888) de 25 *Estudios melódicos*, Op. 45.

Una breve introducción abre *Hoja de álbum en fa menor*, B75, presentando un ritornelo introspectivo y emocionalmente sutil que reaparece alterado a lo largo de la obra y sirve como coda al final. Episodios musicales contrastantes completan la narrativa alternando con el ritornelo, incluyendo un vals y una marcha.

La partitura sobreviviente de los tres movimientos de la *Suite para dos pianos en si bemol mayor*, B29, no tiene título. Sin embargo, la notable inspiración vernácula de la pieza permitió a este editor nombrarla *Suite Argentina*.

El primer movimiento, *Aire de Chamamé*, es el más innovador ya que combina varios géneros compositivos. El ritmo sincopado y las deslumbrantes escalas del comienzo conducen a una cadencia festiva que, después de una pausa, es seguida por una melodía melancólica en el compás de 6/8 del chamamé, danza folclórica argentina de la región del Litoral. Las escalas rápidas iniciales regresan, introduciendo una sección con una textura contrastante y casi galopante. Las enigmática cuartas paralelas del final no solo se refieren a la música inca y del altiplano andino, sino que también anticipa el carácter del siguiente movimiento antes de terminar con dos poderosos acordes *fortissimo*.

Aire de Triste comienza con notas graves que construyen un ambiente sombrío. Entre la bruma sonora emerge un canto lejano al que, progresivamente, se suman nuevas voces, aludiendo al *Triste*, una canción nostálgica de los nativos quechuas del noroeste de Argentina. El uso de la politonalidad es notable, reminiscente de Stravinski, un Debussy tardío e incluso el compositor español Fernando Remacha. La armonía alcanza un punto de luminosidad y luego el *Triste* regresa antes de desvanecerse en una serenidad tranquila.

Aire de Malambo, el tercer movimiento, es anunciado por acordes amplios y resplandecientes. Una melodía en terceras cae como una cascada antes de dar paso al ritmo sincopado y jubiloso del *malambo*. Los dos pianos dialogan, entrelazándose en un juego de acompañamiento mutuo con un carácter improvisatorio y folclórico. Esta vibrante danza, de vertiginoso impulso rítmico, nos conduce hasta un climax fulgurante, coronando la suite con energía desbordante.

Bottiroli no solo era de ascendencia italiana, sino que también su linaje compositivo venía de Nápoles a través de su mentor, el compositor José De Nito (Rosario 1887–1945), quien había sido estudiante de Giuseppe Martucci (Cápua 1856–Nápoles 1909) en el renombrado Conservatorio di Musica San Pietro a Majella.

Todo lo que Bottiroli compuso para el piano, ya fueran valsos (Volumen 1), nocturnos (Volumen 2) o elegías (Volumen 3), es, de hecho, un conjunto de mementos musicales que evocan recuerdos de su propia experiencia de vida.

José Antonio Bottiroli nació en Rosario, Argentina, el 1 de enero de 1920 y murió el 15 de marzo de 1990. Además de sus obras para piano, compuso obras para orquesta, música de cámara y obras corales. También fue poeta. Bottiroli tenía de un piano de cola Beitter & Winkelmann fabricado en Braunschweig, Alemania.

FABIO BANEGAS

*con Diego Orellana, musicólogo; Antón Dolgov y Maite León;
Janá Jarkovská y Bohumír Stehlík; Francisco Varela*

FABIO BANEGAS



© Ben Shani (www.benshanicreative.com)

A Global Music Award 'Outstanding Achievement' winner and Premios de la Academia de la Música de España nominee, Fabio Banegas is an established Argentine-American classical pianist and music publisher. A recipient of the Mozarteum Santa Fe competition prize and the Redfield Award of the Philharmonic Society of Orange County, he has performed internationally across Europe and the Americas, and has appeared as a soloist with the National Philharmonic of Ukraine, Anima Musicæ Chamber Orchestra, Fullerton College Symphony, Claremont Symphony Orchestra and the Orquesta Sinfónica Municipal de San Martín. His acclaimed discography, released on the Naxos, Grand Piano and Guild Music labels, includes numerous world premières, and in addition to the complete piano works of José Antonio Bottioli, he has debuted pieces by Eduardo Grau, Nicolás Alfredo Alessio and Jacobo Ficher, both on record and in live performance. He has also performed and recorded César Franck's key works for piano solo, chamber ensemble, and piano and orchestra.

As a publisher, Banegas collaborates with Golden River Music and Euprint. He studied at the National University of Rosario with Nelly Gabús and Ana María Cué, and earned a Master of Music from California State University, Fullerton under the guidance of Susan Svrček. He has appeared in several Hollywood film and TV productions as a pianist, and studied journalism at the University of California, Los Angeles.

www.fabiobanegas.com

ANTÓN AND MAITE PIANO DUO



© Simon Reithofer

Formed by Spanish pianists Antón Dolgov and Maite León, the internationally acclaimed Antón and Maite Piano Duo was awarded First Prize at both the Concurs Josep Mirabent i Magrans and the International Competition 'Luigi Zanucoli', and won the Spanish Young Musical Talent Award at El Primer Palau competition. The duo has appeared across Spain, including at the Palau de la Música Catalana in Barcelona, Sala Mozart in Zaragoza and Teatro de la Maestranza in Seville, as well as further afield, with performances at the Musikverein Graz in Austria, the Philharmonic Society of Lima in Peru, and Harbin Grand Theatre in China. The duo's debut album, *Essenz* (IBS Classical), was rated 'Gold' by *Melómano* magazine, and received five stars from *Ritmo*. Regular guests of the Schubertiada de Vilabertrán, the Festival de Música y Danza Granada and the Festival de Piano Rafael Orozco in

Córdoba, both Dolgov and León have featured as soloists with the Kraków Philharmonic Orchestra, Orquesta Sinfónica Goya and the Orquesta sinfónica del Cusco.

www.antonymaite.com

DUO DU RÊVE



Formed in 2011 by flautist Jana Jarkovská and pianist Bohumír Stehlík, Duo du Rêve is a Czech chamber ensemble known for its sensitive interplay and refined interpretation, which aims to engage audiences through vivid musical experiences. The duo studied at the Royal College of Music in Stockholm, and has participated in masterclasses in Luxembourg, Sweden and Austria. Its artistry has been recognised with top prizes in international

competitions such as the Pro Musicis International Award and the Salieri-Zinetti International Chamber Music Competition. Duo du Rêve regularly collaborates with Czech Radio, and engages in non-profit music activities.

www.duodureve.com

FRANCISCO VARELA



© Bence Hegedűs

Argentinian conductor and composer Francisco Varela is committed to widening the traditional music repertoire and transforming the orchestras from his country to meet the needs of the 21st century. He served as artistic manager of the Orquesta Sinfónica Nacional Argentina and is the executive director of RIOS (Ibero-American Symphony Orchestra Network). As a conductor, Varela seeks to present new and forgotten works from the rich and unique musical legacy of his native Argentina. He has recorded for Guild Music and Naxos.

www.varelafrancisco.com

BRNO PHILHARMONIC



One of the largest Central European orchestras, the Brno Philharmonic undertakes 40 concerts annually, and regularly participates at major festivals such as Prague Spring, Moravian Autumn, Smetanova Litomyšl and the Leoš Janáček International Music Festival. The orchestra gives performances at its home, Besední dům, and the Janáčkovo divadlo, and is also a frequent guest of prestigious international venues. A champion of the music of Leoš Janáček, the orchestra has recorded his complete symphonic works multiple times over the years, and has subsequently come to be regarded as a 'Janáčekian' orchestra. The Brno Philharmonic's roots trace back to the 1870s when it was formed under the auspices of Janáček, and the current ensemble was developed in 1956 under conductor Břetislav Bakala. The orchestra

has collaborated with distinguished conductors such as Karel Ančerl, Jiří Bělohlávek, Charles Mackerras, Kurt Masur and Yehudi Menuhin.

www.filharmonie-brno.cz



JOSÉ ANTONIO BOTTIROLI
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JOSÉ ANTONIO BOTTIROLI (1920–1990) COMPLETE PIANO WORKS • 4: MEMENTOS

WORLD PREMIÈRE RECORDINGS

José Antonio Bottirolí's protégé and greatest champion, Fabio Banegas, presents this fourth volume of his mentor's complete piano works. In this wide-ranging collection we hear works with orchestra and with chamber ensemble, as well as pieces for piano solo and duo. *Symphonic Impressions* for piano and orchestra offers lyricism and virtuosity, while the remainder of the programme focuses on Bottirolí's contrapuntal mastery, the creative refashioning and expansion of earlier works, and his use of Argentine folk dances such as the *chamamé*. Together they present musical mementos of his own life experience.

1	SYMPHONIC IMPRESSIONS FOR PIANO AND ORCHESTRA ON SOME THEMES BY MARIO TARENGHI, B8 (1955)	04:35	11	MÍNIMO IN D MAJOR, B50 (1972)	01:57
2	VALES DE CONCIERTO DE EL CABALLERO DE LA ROSA, B10 for two pianos, violin, viola, clarinet and harp (1955)	07:07	12	DESPERTAR IN D FLAT MAJOR, B32 (c. 1974)	04:35
3	CÓMO ES... IN E MINOR, B69 (c. 1979)	05:01	13	MELODÍA PARA FLAUTA Y PIANO, B102 'MEMENTO' (1985)	02:36
4	MONÓLOGO IN G MAJOR, B60 (1978)	03:14	14	WALTZ IN G MAJOR, B23 (version for 2 pianos) (c. 1971)	02:55
5	SIN TÍTULO IN F MINOR, B115 'HOJA DE ÁLBUM' (1983)	03:41	15	ÍNTIMO IN C MINOR, B54 (c. 1977)	01:59
6	TRISTE IN F MINOR, B53 (c. 1977)	03:01	16	ESTUDIO IN E MINOR, B51 (c. 1977)	00:59
7	TOCCATA IN E MINOR, B52 (c. 1977)	02:18	17–22	6 PIEZAS PARA PIANO, B76 (1980)	06:30
8	VIEJO IN E MINOR, B79 (c. 1980)	03:24	23	PÁGINA DE ALBUM IN F MINOR, B75 (1980)	05:16
9	NUEVO IN C MAJOR, B78 (c. 1980)	03:01	24–26	SUITE FOR 2 PIANOS IN B FLAT MAJOR, B24 'ARGENTINA' (c. 1980)	05:06
10	ADAGIO IN C MINOR, B77 'ADAGIO RITORNEL' (c. 1980)	07:18			
				TOTAL PLAYING TIME: 75:21	

FABIO BANEGAS, piano **1 3–12 15–23**

BRNO PHILHARMONIC • FRANCISCO VARELA, conductor **1**

MEMBERS OF THE BRNO PHILHARMONIC **2**

ANTÓN & MAITE PIANO DUO **2 14 24–26** • DUO DU RÊVE **13**



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