

GRAND
PIANO

BOTTIROLI

COMPLETE PIANO WORKS • 1
WALTZES

FABIO BANE GAS



JOSÉ ANTONIO BOTTIROLI (1920–1990)

COMPLETE PIANO WORKS • 1 WALTZES

FABIO BANEGAS, *piano*

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www.frankshufelt.com

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2	WALTZ IN E MINOR, B27 'VERDADERO' ('TRUE') (1973)	03:51
3	WALTZ IN F MINOR, B30 'CHOPIN' (1974)	03:27
4	VALS ETOPEYA ('WALTZ ETHOS') IN G FLAT MAJOR, B34 'MARIO' (1974)	04:25
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12	WALTZ IN G FLAT MAJOR, B86 (1981)	03:22
13	WALTZ IN E FLAT MAJOR, B93 (1984)	02:20
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29	PAYASOS ('CLOWNS') IN F MAJOR, B89 (1982)	01:56
30	PARÁFRASIS SOBRE UN TEMA DE ANTON ARENSKY ('PARAPHRASE ON A THEME BY ANTON ARENSKY'), B90 (1982)	04:48

WORLD PREMIÈRE RECORDING

TOTAL TIME: 64:42

JOSÉ ANTONIO BOTTIROLI (1920–1990)
COMPLETE PIANO WORKS • 1
WALTZES

*' . . . I could tell you of my grief
for leaving without you from this home,
from this home that is refuge,
treasonous refuge of hope.'*

These verses from José Antonio Bottiroli's poem *Twenty Years*, written when he retired around 1970, exposes his heartfelt empathy for his most beloved music students, the convicts at the State Prison of the City of Rosario – the city where he was born on 1 January 1920.

*' . . . what friends are the prisoners,
not as prisoners but as humans,
humans who suffer and saw me
share their sorrows: yesteryear and today.'*

Bottiroli, the grandson of Genoese and Lombard immigrants, who through his paternal grandmother, Maria Ottone Ratti, was the grandnephew of Ambrogio Damiano Achille Ratti (1857–1939), who became Pope Pius XI in 1922, went on to express his affection for the detainees whom he considered his friends. Human and sensitive above all, he instructed them pro bono for 20 years and upon his departure, in a message of hope, he exhorted them to:

*' . . . Aim the eye to the future
that a beam of light will be made in the shadows,
a beam of light will penetrate the lives
of those who behind the walls, cradled their grief.'*

A composer, poet and music teacher, Bottiroli graduated in 1948 from the National University of the Littoral in Argentina receiving the Rotary Club Award for best music student. He studied piano and composition with José de Nito (1887–1945) and harmony and counterpoint with José Francisco Berrini (1897–1963); but it was composer Nicolás Alfredo Alessio (1919–1985) who was his most important musical mentor, collaborator and close friend.

Bottiroli's music emerged in stark contrast within the Argentinean classical landscape created by his predecessors, as he did not find inspiration in folklore and native dances. He also diverged from the modernist and avant-garde musical aesthetic adopted by many of his contemporaries. Instead, he found in the short musical forms of Romanticism the ideal medium for his expression, which he infused with diverse moods, extreme subjectivism, intimacy and his own real-life experiences.

The waltz is the most recurrent compositional format found in his piano output, which total 73 pieces in two volumes. Of the 30 pieces included in this album, 27 are waltzes; the other 3, while perhaps not technically waltzes, are nonetheless in three quarter time.

Bottiroli was introduced by Nicolás Alfredo Alessio to his notion of musical ethos or ethology, which he explained 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. I intend to achieve the sounding mood that suggests the personality that is invoked. A musical ethos is eminently subjective and synthetic. It can address any musical genre and its form is variable given the nature of the subject it deals with.'

Bottiroli incorporates this concept in his piano works; his pieces can therefore be seen, in terms of ethos, as musical portraits of loved ones, relationships, scenes from nature, and himself.

The *Waltz in E minor, B27 'Verdadero'* ('True'), an iconic piece within his piano output, is an undeniable admission of love for his wife, Berta Mariana Rubeša, whom he married in December 1951. From the very introduction of the *Waltz in F minor, B30 'Chopin'*, dedicated to his daughter Marcela, Bottiroli depicts, by means of short ascending and descending chromatic scales, the changeable moods of his child and his own uncertainty about her future. With the erratic musical phrases and swift mood changes of *Vals etopeya in G flat major, B34 'Mario'* ('Waltz Ethos'), he expresses the complexity of the personality of pianist Mario Alessio, the younger brother of his friend and mentor Nicolás Alfredo Alessio, who later succumbed to mental illness.

Originating from Bottiroli's *10 Microvalses, B42* ('Microwaltzes') of 1975, is a cycle entitled *La tribu baila* ('The Tribe Dances') which was put together by the composer the following year to portray seven members of the Alessio family. Here Bottiroli not only depicts the personalities invoked but also their dynamics within the family. No. 1. *Nono Nicolás: Cacique* ('Grandpa Nicolás: The Tribe's Chief') has a severe yet profound mood; No. 2. *Nona Orlanda: Su mujer* ('Grandma Orlanda: His Wife') is lighter and more playful; No. 3. *Hija I: Bolichera en 'Puntas'* ('Daughter I: Party Girl') evokes a problematic youngster; No. 4. *Hija II: Secretaria de tribu* ('Daughter II: Tribe's Secretary') conjures the most authoritarian of all the personalities in the family; No. 5. *Yerno: Requerido por la 'Poli'* ('Son in Law: Wanted by the Police') the character being represented is hiding and fearful; No. 6.

Nieta I: ¡Ojo, terremoto! ('Granddaughter I: Be Careful, Earthquake!') creates the mood of a more serious and temperamental child; No. 7. *Nieta II: ¿Qué pasa, señor?* ('Granddaughter II: What's Going On, Sir?') is a study in restlessness.

La tribu baila was discovered after the completion of the main catalogue of Bottirolí's works, receiving number B114. In this recording the interpreter chose to play the ten *Microvalsas* to show the composer's original conception; and thus, including the three *Microvalsas* left out of *La tribu baila*, Nos. 6, 7 and 10.

Papirola, a unique Spanish word, is a human figure made from carving out a manifold sheet of paper. With *Papirola in D major, B38* and *Payasos in F major, B89* ('Clowns'), Bottirolí goes deeper still into the musical soul-searching of his compositional characters. In *Payasos*, he masterfully captures the ephemeral feeling of true sadness, the tear on the cheek drawn so many times in the iconography of clowns, the hard life of the circus behind the outer layer of makeup, and the deceptive playfulness and resignation of the character.

Piruchín was the nickname given to Bottirolí as a child, a word deriving from '*piru í*', meaning skinny child in Guaraní, a native South American aboriginal language. Thus, *Piruchín in F major, B65 'Página'* ('Leaf') could well be considered as the composer's own musical ethos, his musical self-portrait.

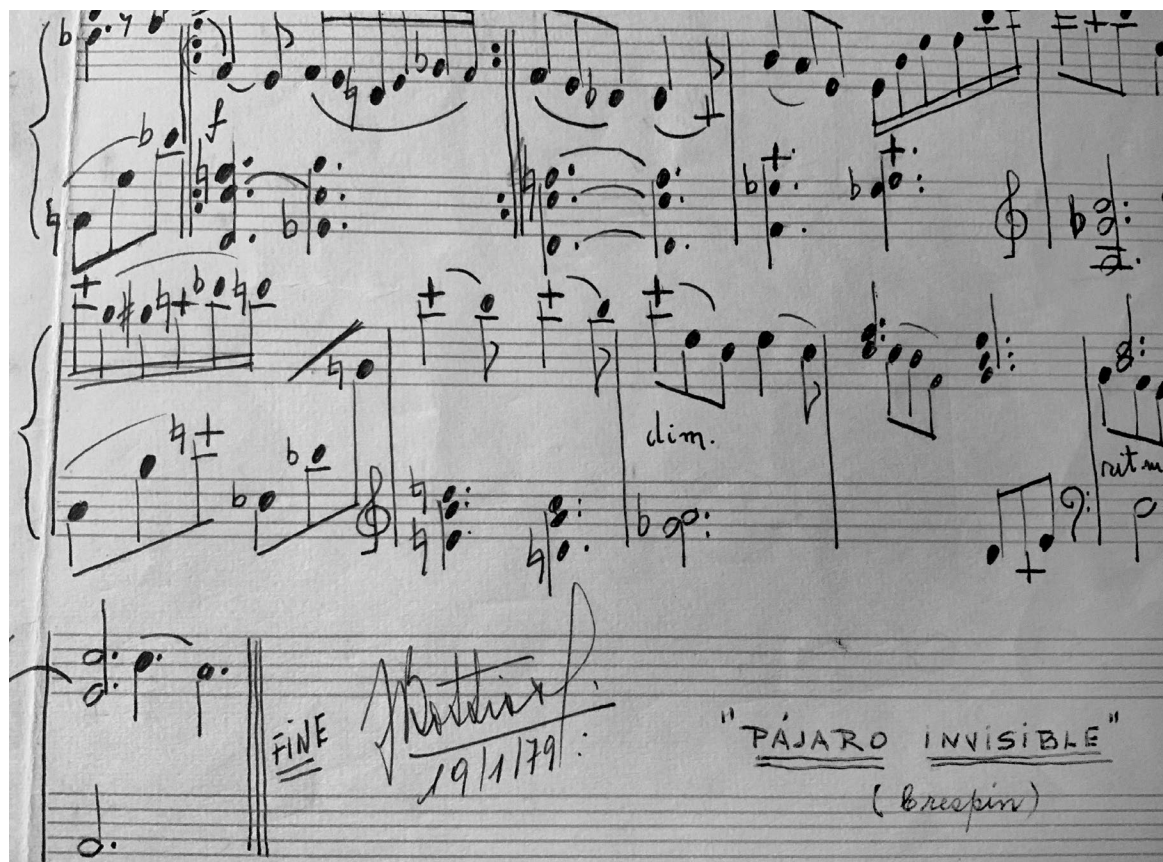
Pájaro Invisible ('Invisible Bird') in *A flat major 'Crespín'* ('Striped Cuckoo') describes how Bottirolí imagined the life of the striped cuckoo, a bird popularly known as Crespín. Autochthonous from South America, a Crespín is a bird with a very timid, solitary and elusive behaviour that hides in the top of trees and is rarely seen. It can only be recognised by its whistle-like two tone bird-call, echoing its popular name *Cres-pín* which Bottirolí embodies in a simple triple metre.

It is not surprising that Bottiroli's fascination with the waltz led him to paraphrase a grand waltz from Imperial Russia. His *Paráfrasis sobre un tema de Anton Arensky, B90* ('Paraphrase on a Theme by Anton Arensky') was inspired by the main theme from the *Waltz No. 1* of Arensky's *Suite No. 1 for Two Pianos, Op. 15*. In this work, following an introduction, Bottiroli develops a free version of Arensky's theme in the form of a theme with variations.

Bottiroli's 73 piano pieces were catalogued in an approximately chronological order. Each piece, after its title, is assigned with an opus number, preceded by the letter B, which corresponds to the initial of the composer's last name. The number following the letter B indicates the chronological order of the work. The works catalogued from B113 to B115 were discovered after the catalogue was concluded.

His complete *oeuvre* includes 115 compositions: 73 for piano, 12 symphonic works, 23 chamber music works and 8 works for choir. Additionally, he wrote 77 poems. José Antonio Bottiroli died in Rosario on 15 March 1990. In 2015, 25 years after his death, the City of Rosario declared Bottiroli 'Distinguished Musician Post Mortem in recognition of his outstanding career as a composer and conductor of classical music, his contribution to the cultural and artistic heritage of the city and his advancement of the national identity.' The release of this album coincides with the 100-year anniversary of his birth.

Fabio Banegas



Partial scan from the manuscript of *Pájaro invisible* (1979)



First page of the manuscript of Waltz in E minor, B27 'Verdadero' (1973)

JOSÉ ANTONIO BOTTIROLI (1920–1990)
OBRAS COMPLETAS PARA PIANO · 1
VALSES

*" . . . Yo podría deciros de mi pena
por irme sin vosotros de esta casa,
de esta casa que es refugio,
refugio aleve de la esperanza."*

Con estos versos de su poema *Veinte años*, escritos al momento de su retiro, José Antonio Bottirolí se despide de sus alumnos más queridos, los convictos de la cárcel estatal de la Ciudad de Rosario, Argentina; ciudad donde nació el 1 de enero de 1920.

*". . . Que amigos son los presos,
no por presos sino por humanos,
humanos que sufren y me vieron
compartir sus penas: antaño y hogaño."*

Nieto de inmigrantes genoveses y lombardos, quien a través de su abuela paterna, María Ottone Ratti, fuera sobrino nieto de Ambrogio Damiano Achille Ratti (1857–1939), proclamado en 1922 Papa Pío XI; Bottirolí continua en su poema expresando su afecto por los prisioneros a quienes considera amigos. Sobre todo humano y sensible, les impartió música por veinte años "ad honorem" y al retirarse, los deja con un mensaje de esperanza, exhortándolos a:

*". . . Fijad la pupila en el futuro
que un rayo de luz se hará en las sombras,*

*un rayo de luz penetrará en la vida
de quien tras los muros, acunó su pena.”*

Compositor, poeta y catedrático, Bottirolí se graduó en 1948 de la Universidad Nacional del Litoral en Argentina recibiendo el Premio Rotary Club al mejor estudiante de música. Estudió piano y composición con José de Nito (1887–1945) y armonía y contrapunto con José Francisco Berrini (1897–1963); pero fue el compositor Nicolás Alfredo Alessio (1919–1985) su mentor musical más importante, colaborador y amigo cercano.

La música de Bottirolí emergió en marcado contraste con el legado musical creado por sus predecesores, ya que no encontró inspiración ni en el folklore y ni en las danzas nativas. Tampoco acogió las estéticas musicales modernistas y vanguardistas adoptadas por muchos de sus contemporáneos. En cambio, encontró en las formas musicales breves del romanticismo el medio ideal para expresar un subjetivismo extremo, diversos estados de ánimo, intimidad y experiencias de vida.

El vals es el formato compositivo más recurrente en su obra para piano, que totaliza 73 piezas en dos volúmenes. De las 30 obras incluidas en este CD, 27 son vales mientras que las 3 restantes, aunque no lo sean técnicamente, están escritas en compás de tres cuartos.

Nicolás Alfredo Alessio introdujo a Bottirolí a su concepto de etopeya musical, que Alessio describió 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. Pretendo lograr el clima sonoro que sugiera la personalidad que se invoca. La etopeya musical es eminentemente subjetiva y sintética. Puede abordar cualquier género musical y su forma es variable dada la índole del tema que trata”.

Bottiroli incorpora este concepto en sus obras para piano que pueden, por la tanto, verse en términos de etopeyas, como retratos musicales de seres queridos, relaciones, escenas de la naturaleza y sí mismo.

Vals en mi menor B27 Verdadero, composición destacada dentro de su obra para piano, es una admisión innegable de amor por su esposa, Berta Mariana Rubeša, con quien contrajo matrimonio en diciembre de 1951. Desde su introducción, *Vals en fa menor B30 Chopin*, dedicado a su hija Marcela, Bottiroli describe, mediante breves escalas cromáticas ascendentes y descendentes, los cambios de humor de su niña y su propia incertidumbre sobre su futuro. Con frases erráticas y rápidos cambios de humor, en el *Vals etopeya en sol bemol mayor B34 Mario* expresa la complejidad de la personalidad del pianista Mario Alessio, el hermano menor de su amigo y mentor Nicolás Alfredo Alessio, quien sucumbió a la enfermedad mental.

Surgido de los *10 Microvalses B42* de 1975, Bottiroli creó al año siguiente un ciclo titulado *La tribu baila* con el que retrató a siete miembros de la familia Alessio. Allí no solo representa las personalidades invocadas sino que también su dinámica dentro de la familia. *No. 1 Nono Nicolás: Cacique de la tribu* tiene un carácter severo y profundo; *No. 2 Nona Orlanda: Su esposa* es más leve y juguetón; *No. 3 Hija I: Bolichera en "Puntas"* evoca a una joven problemática; *No. 4 Hija II: Secretaria de tribu* sugiere la personalidad más autoritaria en la familia; en *No. 5 Yerno: Requerido por la "poli"* el personaje representado se escabulle temeroso; *No. 6 Nieta I: ¡Cuidado terremoto!* recrea la personalidad de una niña más seria y temperamental; *No. 7 Nieta II: ¿Qué pasa, señor?* es un estudio de inquietud.

Descubierta después de la finalización del catálogo integral de las obras de Bottiroli, *La tribu baila* recibió el número B114. En esta grabación, el intérprete eligió tocar los diez *Microvalses* para mostrar la concepción original del compositor y así incluir los tres *Microvalses*, números 6, 7 y 10, omitidos en *La tribu baila*.

Papirola es una palabra única del idioma español que se refiere a una figura humana recordada en una hoja de papel doblado varias veces. Con *Papirola en re mayor B38* y *Payasos en fa mayor B89*, Bottiroli profundiza aún más en la búsqueda espiritual de sus personajes compositivos. En *Payasos en fa mayor B89* captura magistralmente el sentimiento efímero de verdadera tristeza, la lágrima en la mejilla dibujada tantas veces en la iconografía de los payasos, la dura vida del circo detrás de la capa exterior de maquillaje así como la ilusoria felicidad y resignación del personaje.

Piruchín fue el apodo dado a Bottiroli de niño, palabra derivada de “piru í”, niño flaco en guaraní, idioma aborigen nativo de América del Sur. Así, *Piruchín*, página B65 bien podría ser considerada como la propia etopeya musical del compositor, su autorretrato musical.

Pájaro invisible en la bemol mayor B68 Crespín describe cómo Bottiroli imaginó la vida del cucú rayado, popularmente conocido como crespín. Autóctono de América del Sur, el crespín es un pájaro tímido, solitario y huidizo que se esconde en la parte superior de los árboles y es raramente visto. Se lo reconoce solo por su silbido de dos tonos, que emula a su nombre popular cres-pín, al que Bottiroli plasma en un compás también ternario.

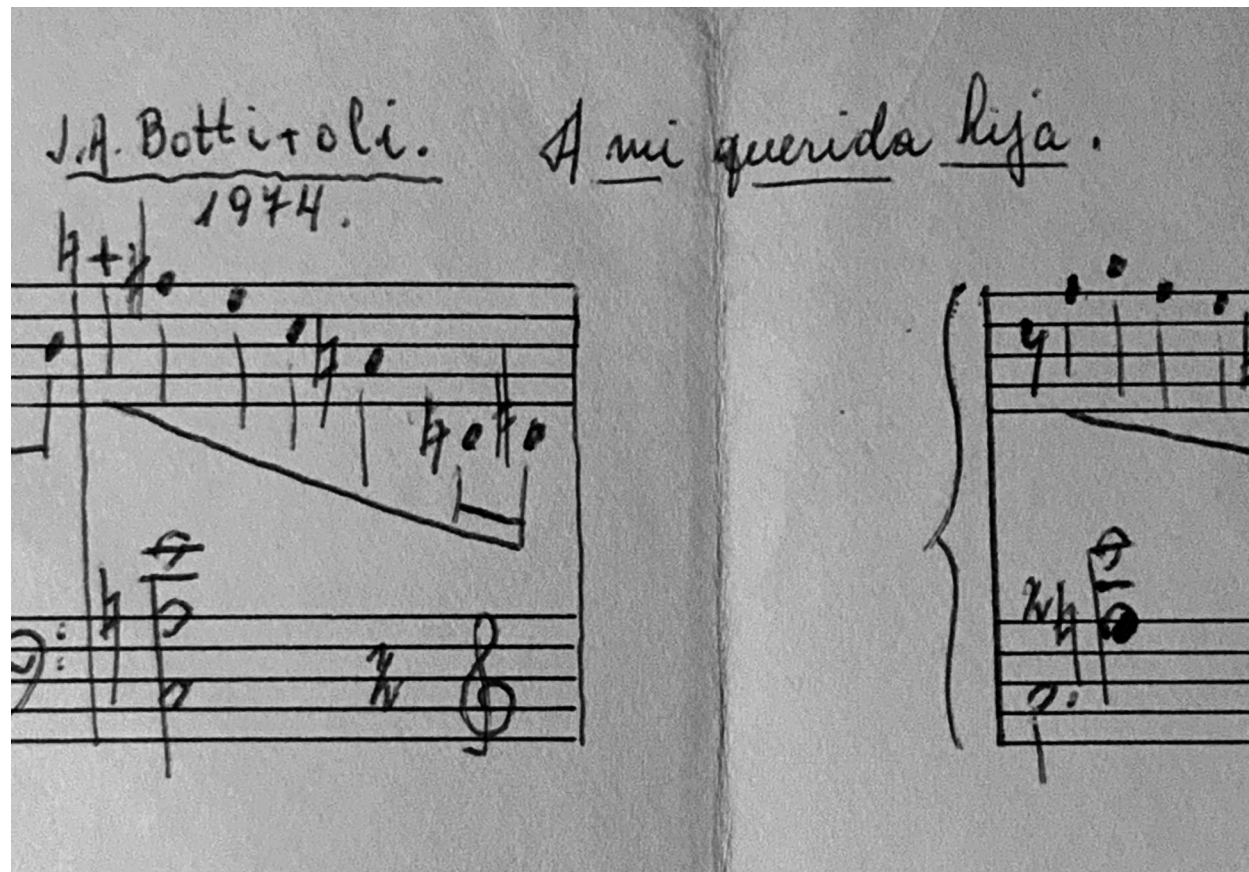
No es una sorpresa que la fascinación de Bottiroli por el vals lo llevara a parafrasear un gran vals de la Rusia imperial. Su *Paráfrasis sobre un tema de Anton Arensky B90* es un vals inspirado en el tema principal del Vals, no. 1, en la *Suite para dos pianos opus 15* de Arensky. En este, después de una introducción, Bottiroli desarrolla una versión libre sobre la melodía de Arensky en un tema con variaciones.

Las 73 obras para piano de Bottiroli fueron catalogadas en orden cronológico aproximado. Cada obra, después

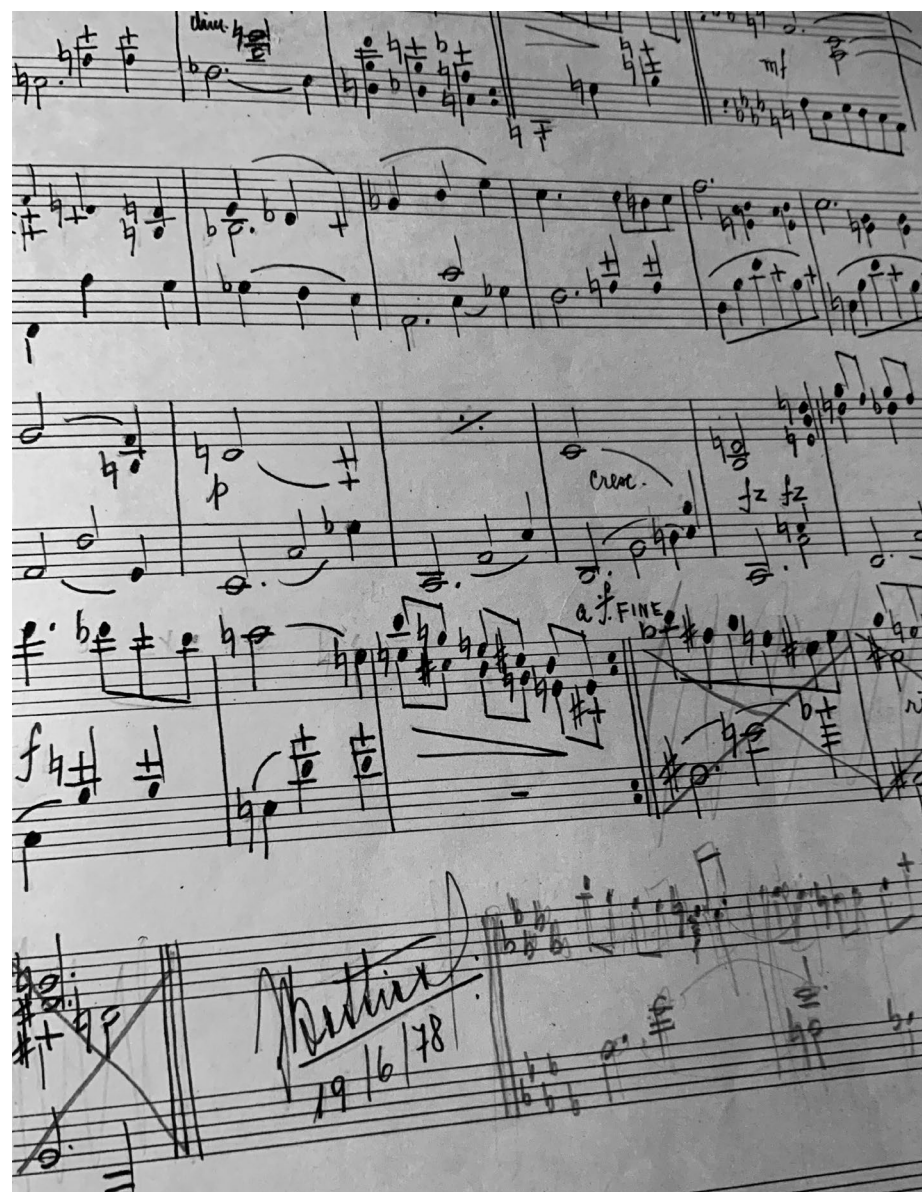
de su título, lleva un número precedido por una letra B, que corresponde a la inicial del apellido del compositor. El número que sigue a la letra B indica el orden cronológico de la obra. Las obras catalogadas de B113 a B115 fueron descubiertas después de que se finalizara el catálogo.

La obra completa de José Antonio Bottiroli incluye 115 composiciones: 73 para piano, 12 obras sinfónicas, 23 obras de música de cámara y 8 obras para coro. Además, escribió 77 poemas. Bottiroli murió en Rosario el 15 de marzo de 1990. En 2015, veinticinco años después de su muerte, la Ciudad de Rosario lo declaró "Músico Distinguido Post Mortem, en reconocimiento a su destacada carrera como compositor y director de música clásica, su contribución al patrimonio cultural y artístico de la ciudad y su avance de la identidad nacional". El lanzamiento de este CD coincide con el centenario de su nacimiento.

Fabio Banegas



A mi querida hija ('To my dear daughter') – J.A. Bottiroli's dedication to his daughter, Marcela (1974)



Signed J.A. Bottiroli manuscript Waltz In G minor, B61 (1978)

FABIO BANEAS

Classical pianist, music scholar and editor, Fabio Banegas has appeared in recitals and as soloist in the United States, Europe and in his native Argentina. He studied at the National University of Rosario (UNR) where he obtained two degrees: Piano Performance and the National Professorate of Music where he was a student of Professor Nelly Gabús and Professor Anna María Cué. He continued his education in the United States earning a Master of Music (MM) at California State University Fullerton (CSUF) under Dr Susan Svrček. In fulfilment of his MM he performed and recorded live all the main works for solo piano, chamber music with piano, and works for piano and orchestra by César Franck. Fabio Banegas is an interpreter of the complete piano works by the Argentinean composer José Antonio Bottiroli, of whom he was a student, and has given world premieres of many of the composer's works. In addition, he also has premiered works by Argentinean composer Nicolás Alfredo Alessio. Banegas's Czech ancestry prompted him to develop a piano repertoire of known and unknown Czech composers whom he has featured in multimedia recitals. He is a recipient of many awards, most notably, from Argentina, the Friends of the Arts of Rosario Award and the Mozarteum Santa Fe Music Award; while in the US, he won the Redfield Award of the Orange County Philharmonic Society and the Phi Beta Delta Internationalist Award. Fabio Banegas has been cast as a pianist in many film and TV productions in Hollywood. He also studied journalism at the University of California, Los Angeles (UCLA).

www.fabiobanegas.com

FABIO BANEAS

Pianista clásico, músico académico y editor, Fabio Banegas se ha presentado en recitales y como solista en los Estados Unidos, Europa y en la Argentina, su país natal. Estudió en la Universidad Nacional de Rosario (UNR) donde se graduó como Licenciado en interpretación pianística y como Profesor Nacional de música habiendo sido un alumno destacado de las profesoras Nelly Gabús y Anna María Cué. Continuó su educación en los Estados Unidos obteniendo una Maestría en Música (MM) en la Universidad Estatal de California Fullerton (CSUF) bajo la Dra. Susan Svrček. En cumplimiento de su MM interpretó y grabó en vivo todas las obras principales para piano solo, música de cámara y piano y orquesta de César Franck. Fabio Banegas es intérprete de las obras completas del compositor argentino José Antonio Bottiroli, de quien fuera su alumno, y ha estrenado muchas de sus obras a nivel internacional. Además, también ha estrenado obras del compositor argentino Nicolás Alfredo Alessio. Su ascendencia checa lo impulsó a desarrollar un repertorio para piano de compositores checos conocidos y desconocidos que presenta en recitales multimedia. Fabio Banegas ha recibido varios premios, en particular, en Argentina, el Premio Amigos de las Artes de Rosario y el Premio Mozarteum de Santa Fe; mientras que en los Estados Unidos ganó el Premio Redfield de la Sociedad Filarmónica del Condado de Orange y el Premio Internacionalista Phi Beta Delta. Fabio Banegas ha participado como pianista en producciones de cine y televisión en Hollywood, California. También estudió periodismo en la Universidad de California en Los Angeles (UCLA).

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JOSÉ ANTONIO BOTTIROLI (1920–1990)

COMPLETE PIANO WORKS • 1: WALTZES

Argentinian composer, poet and teacher José Antonio Bottirolí found his ideal means of expression in the Romantic idiom and in shorter forms of music. Exploiting the rich resources of the waltz, his pieces are infused with a remarkable range of moods, intimacies, real-life experiences and scenes from nature, as well as portraits of children and loved ones, such as the iconic *Verdadero* in honour of the composer's wife – all played with the unique insights of his student and protégé Fabio Banegas.

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FABIO BANEGAS



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