FACULTY RECITAL

A SUITE
(Tango, Sarabande, Dub)

Dániel Péter Biró, guitar
Ajtony Csaba, piano
Jonathan Goldman, bandoneón
Joanna Hood, viola

Thursday, February 23, 2012 at 8:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Adults: $17.50 / Students & seniors: $13.50
www.finearts.uvic.ca/music/events

Program

Gran Hotel Victoria | Feliciano Latasa


Contrapunctus 1, from The Art of the Fugue, BWV 1080
Johann Sebastian Bach

El Marne | Eduardo Arolas

Ricercare a 3 from A Musical Offering, BWV 1079 | J.S. Bach

Danzarin | Julián Plaza

Sarabande, from Cello Suite no. 5, BWV 1011 | J.S. Bach

Contrapunto I: Fuga y misterio | Astor Piazzolla

Sarabande Double

Contrapunto II: Fuga 9 | Astor Piazzolla

Dub

Siciliana from Fantasia IX & Largo from Fantasia VII
Georg Philipp Telemann

Chaconne on a theme of Bach

Payadora | Julián Plaza
Is it a concert or a laboratory?
A concert inasmuch as it explores connections between genres, regions and historical periods. The link between music of all times and places lies in our bodies and the movements they describe in the space-time continuum. It is also a laboratory that temporarily sets aside the solemnity of the concert ritual in favour of tentative sonic explorations.

Dance-movement-gesture-metre-rhythm-time: physical notions that link Bach to tango, or even sarabande to dub.

But why fugues?
The baroque genre that showcases imitative counterpoint by having them appear successively in different voices can also take the form of a dance. Bach sometimes wrote fugues that were danceable gigues.¹

True, he did not compose any tango-fugues, of course, since 150 years separate Bach from the invention of Argentinean tango and its subsequent popularity on European dance floors in the first decades of the 20th century.

Astor Piazzolla (1921-1992) did, however. The great tango composer was schooled in the traditions of concert music through studies with composer Alberto Ginastera in 1941, and especially with the legendary musical pedagogue Nadia Boulanger in 1954. “When I studied with Ginastera,” he claimed, “I could not come up with a fugue even if I pulled with a mule. Now I can write one in ten minutes, and it is something complicated, a mathematical exercise, pure intuition.”²

A fugue, then, can be a dance, but it also dances. In fugues (=flight), voices move with each other (a due, a tre...) sometimes close together (stretto), sometimes at a respectful distance.

Finally, let’s recall that one constant thread that runs through dance music across the eras, from siciliana to chaconne, from sarabande to tango, from waltz to dub, is that the dance rhythms provide a temporal framework within which musicians are invited—nay, required!—to improvise.

~Jonathan Goldman