

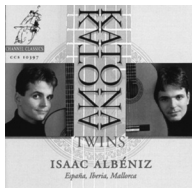


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CCS SA 19804

ASTOR PIAZZOLLA
Le Grand Tango
KATONA TWINS

discography



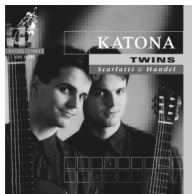
CCS 10397

Albéniz: España, Iberia, Mallorca

(...) the remarkable twins play like a 20-fingered guitarist.(...)
Fanfare

(...) this release offers some very special qualities in an often fascinating performance medium.

International Record Review



CCS 14298

Scarlatti & G.Ph. Handel

(...) A whole hearted recommendation indeed for all lovers of not just the guitar but the music of Handel and Scarlatti.

The Flying Inkpot



CCS 16698

Rodrigo: Concerto Madrigal for two guitars and orchestra

(...) possessed of the technique most others can dream of. Their needle-sharp unanimity of thought and attack is such that listening 'blind' one might wonder how one player could possibly have so many digits. (...) admirable arrangements of Rodrigo's piano pieces (...) they may well become world-beaters.

Gramophone

for more information: www.katonatwins.com

The Hungarian born **Katona Twins**, Peter and Zoltán, have given recitals throughout the world including performances at the Carnegie Hall in New York; the Suntory Hall in Tokyo; the Concertgebouw in Amsterdam; the Royal Festival Hall and Wigmore Hall in London; the Forbidden City in Beijing; Alte Oper in Frankfurt and the Philharmonie in Cologne. The twins have won numerous prizes, both individually and together. In 1998 they won the Concert Artists Guild Competition held in New York thereby securing management throughout the USA; tours soon followed as did their Carnegie Hall debut. In 1997 they were winners at the Young Concert Artist Trust auditions in London and that brought with it London based world-wide management; in the same year they successfully auditioned for the Park Lane contemporary music group. Earlier in their careers the twins won the S.T. Johnson Foundation prize in 1995 and The Laura Ashley prize in 1996. In 1993 they won first prize at the most prestigious guitar duo competition in Montelimar, France. In the same year Peter & Zoltán won first prize at the international guitar duo competition held in Bubenreuth, Germany and were awarded the Cultural Prize of the City of Kassel, Germany. The wide repertoire of the duo spans from Scarlatti to Piazzolla's tango music. Their programmes also include concertos for two guitars and orchestra by Rodrigo, Vivaldi, Bach and Tedesco. Michael Berkeley, Judith Bingham, Carlos Sanchez-Gutierrez and several other contemporary composers have written for and dedicated works to the Katona Twins. From the age of ten the twins have studied both individually and as a guitar duo in Budapest, Frankfurt and

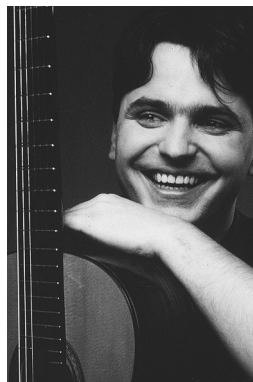


photo: Tina Foster



photos: Channel Classics

at the Royal Academy of Music in London. During their studies they benefitted from classes with Julian Bream and John Williams.

The Katona Twins have been invited on numerous occasions to record for the BBC and other international television and radio stations. Their cd releases include music by Scarlatti and Handel; Rodrigo; Albéniz and pieces by Piazzolla, Granados, de Falla and Mozart.

The **Carducci String Quartet** was formed in 1993 and is recognised today as one of Britain's top young string quartets. They are well known for their performances throughout the UK and last year, were major prizewinners at the Osaka International Chamber Music Competition in Japan and the 'Charles Hennen' International Chamber Music Competition, Heerlen. They have studied with members of many leading quartets including the Amadeus, Alberní and Chilingirian and recent performances included a recital at the 2002 Cheltenham International Festival of music. In 1997 they were awarded the Gold Award at the Castagnetto-Carducci Festival in Italy and adopted the name 'Carducci' with the blessing of the Mayor. Tours abroad have taken them to Greece, Germany, Italy and Belgium, where they were invited to perform and work as assistants on the Junior European String Teachers Association Course in Brussels. Last summer they were awarded a Scholarship to attend the Amadeus Summer Course and for the last two years they have been artists in residence at the Beaumont Festival (S.W. France).

Daniel Storer studied at the Royal Northern College

of Music in Manchester and pursues a busy orchestral, chamber music and solo career. He is principal double bass with Manchester Camerata, Sinfonia VIVA, Manchester Concert Orchestra and the Lancashire Sinfonietta in the UK, has played in over 40 countries as principal bass with the European Union Chamber Orchestra and performs frequently in Switzerland as assistant principal bass with Orchestre Philharmonique Suisse. His keen interest in the music of Astor Piazzolla led to the formation of Trio Zambra. As a chamber musician he performs frequently in festivals, broadcasts and recordings.

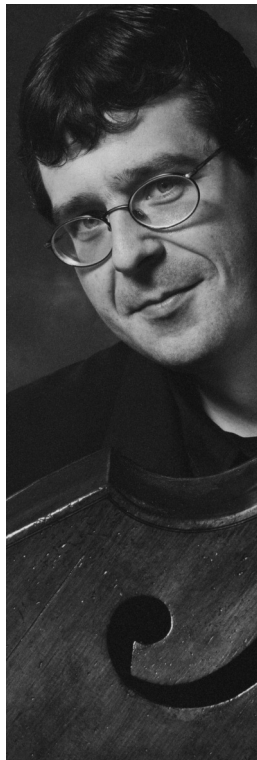


photo: Jon Super



photo: Channel Classics

Alfredo Marcucci began playing bandoneón at a very early age under the guidance of his uncle, the renowned bandoneón-player Carlos Marcucci, and developed his feeling for tango in the Buenos Aires of the thirties.

At eight years old he played for the famous tango composer Julió De Caro who lavishly praised the virtues of this young talent and took him as his pupil.

He was invited to join the Julio de Caro orchestra at 18, together with his uncle. This was to be the beginning of a brilliant career. He also played in many other orchestras: Raúl Camplún, Osvaldo Donatto, Enrique Prancini, Juan Canaro, etc.

In 1956 he joined the famous Carlos di Sarli orchestra with which he made many recordings.

Up to now, he still plays with Los Paraguayos, Tango Al Sur, Sexteto Veritango and in other loose formations. He also gives workshops in Sweden, Germany and France, teaching young people how to play Tango.

Astor Piazzolla was born in 1921 in Mar del Plata, Argentina, the only child of Italian emigrants. He moved to New York as a child, where his father bought his first bandoneón at the age of 8. He studied with the Hungarian pianist Bela Wilda (disciple of Rachmaninov) and met Carlos Gardel, the king of classical tango, who became a good friend of the family. In 1936, he returned to Argentina and began playing in a number of tango orchestras. Soon he became a member and arranger of the Anibal Troilo orchestra, one of the best tango orchestras of that time. To develop his skills he decided to study with Alberto Ginastera. He was listening to lots of jazz and in 1946 he formed his first orchestra. His search for his own style, became obsessive and decided to abandon tango and the bandoneón to dedicate himself to his musical studies. At a composition contest he won a scholarship to study in Paris with Nadia Boulanger, who encouraged him to return to tango.

In 1955 Piazzolla returned to Argentina and formed a group, the Octeto Buenos Aires. His new works broke away from classical tango and he created chamber music without singer or any dancers. These new works generated hatred among the followers of orthodox tango. In 1978, Piazzolla formed his second quintet (bandoneón, violin, bass, piano, and electric guitar), which would make him world famous. His popularity continued to grow and with his quintet he toured all over the world. He suffered a stroke in 1990 and died two years later in Buenos Aires on July 4, 1992. His works continue to influence the best musicians in the world even after his death.

Astor Piazzolla wrote only one piece for two guitars. On this cd we recorded his original guitar duet the **Tango Suite** and several other pieces that we have arranged over the last couple of years. I do not think there is a special need for a justification in making these transcriptions. The quintet was probably Piazzolla's most beloved formation but regardless of the formation (quintet, sextet or octet) he always included a guitar (or electric guitar) in his chamber groups. This fact and also due to the number of pieces he composed for the guitar prove that Piazzolla saw the guitar as an instrument at the heart of tango music.

The straight translation of **Otoño Porteño** into English would be something like: autumn in a little port. The citizens of Argentina often refer to Buenos Aires as porteño so 'Otoño Porteño' actually means 'Autumn in Buenos Aires'.

During his studies with Bela Wilda, Piazzolla came to love Bach. A reference to that is

the first section of the **Fugata**, where he combines tango and fugue. One of Piazzolla's most compact, energetic and rhythmically driving pieces is **Tres Minutos con la Realidad** which is also known as 'Camorra 2'. In 1985 Piazzolla was named an exceptional citizen of Buenos Aires and in the same year he premiered his Double concerto for bandoneón and guitar: **Homenaje a Lieja**, under the direction of Leo Brouwer at the Fifth International Belgian Guitar Festival. **Le Grand Tango** (composed in 1982) was originally written for cello and piano and was dedicated to the Russian cellist, Mstislav Rostropovich. He played the premiere in 1990 in New Orleans. This work, as so many of Piazzolla's music, has been subject to arrangements (probably best known is the one by Sofia Gubaidulina for violin and piano). We made our own arrangement for two guitars.

Zoltán Katona

Astor Piazzolla wurde 1921 in Mar del Plata, Argentinien, als einziges Kind italienischer Emigranten geboren und übersiedelte noch im Kindesalter mit seiner Familie nach New York. Dort bekam er bereits im Alter von acht Jahren von seinem Vater sein erstes Bandoneón. Unterricht erhielt Piazzolla von dem ungarischen Pianisten Bela Wilda, einem Schüler Rachmaninows, sowie von Carlos Gardel, dem 'König' des klassischen Tangos, der ein guter Freund der Familie wurde. 1936 kehrte Piazzolla nach Argentinien zurück, wo er mehr und mehr in Tango-Orchestern spielte. Schon bald wurde er Mitglied und Arrangeur des Anibal Troilo-Orchesters, einem der besten Tango-Orchester jener Zeit. Außerdem nahm er Unterricht bei Alberto Ginastera, um seine kompositorischen Fähigkeiten weiter zu entwickeln, hörte viel Jazz und gründete 1946 sein erstes eigenes Orchester. Seine Suche nach einem eigenen musikalischen Stil nahm derart obsessive Züge an, dass er sich schließlich bewusst vom Tango und dem Bandoneón entfernte und sich ganz seinen musikalischen Studien widmete. Bei einem Kompositionswettbewerb gewann er ein Stipendium bei Nadia Boulanger in Paris. Sie war es auch, die ihn schließlich dazu ermutigte, zum Tango zurückzukehren. Im Jahre 1955 kehrte Piazzolla nach Argentinien zurück und gründete die Gruppe Octeto Buenos Aires. Seine neuen Werke brachen mit dem traditionellen Tango und schufen eine neue Form der Kammermusik, die ohne Sänger und ohne Tänzer auskam. Bei den Anhängern des konventionellen Tango rief diese Musik jedoch nichts als Abneigung hervor. 1978 rief Piazzolla sein zweites Quintett ins Leben (mit der Besetzung Bandoneón, Violine, Bass, Klavier und elektrischer Gitarre) - das Ensemble, das ihm zum Weltruhm verhelfen sollte: Seine Popularität wuchs zusehends, und mit diesem Quintett bereiste er die ganze Welt. 1990 erlitt Piazzolla einen Schlaganfall, an dessen Folgen er zwei Jahre darauf, am 4. Juli 1992, in Buenos Aires starb. Bis zum heutigen Tag jedoch üben seine Kompositionen einen bedeutenden Einfluss auf die besten Musiker der Welt aus.

Die **Tango Suite**, die in der vorliegenden Einspielung erscheint, ist Astor Piazzollas einzige Originalkomposition für zwei Gitarren. Daneben haben wir einige Stücke ausgewählt, die wir im Laufe der letzten zwei Jahre arrangiert haben. Die Bearbeitung der Stücke bedarf nach unserem Dafürhalten keiner besonderen Rechtfertigung. Das Quintett war zweifelsohne eine von Piazzolla selbst bevorzugte Instrumentation, und von der Besetzung einmal abgesehen, war die Gitarre bzw. die elektrische Gitarre - ob nun in Quintett, Sextett oder Oktett - in seinen Ensembles immer vertreten. Diese Tatsache sowie die Fülle seiner Originalkompositionen für Gitarre zeigen, dass dieses Instrument für Piazzolla immer einen vorrangigen Platz im Herzen der Tango-Musik eingenommen haben muss.

Den Titel **Otoño Porteño** könnte man wörtlich etwa mit 'Herbst in einem kleinen Hafen' übersetzen. Im argentinischen Spanisch hingegen verweist das Wort 'porteño' auch auf die Stadt Buenos Aires; somit bedeutet 'Otoño Porteño' hier wohl soviel wie 'Herbst in Buenos Aires'.

Während der Zeit, in der er mit Bela Wilda arbeitete, entdeckte Piazzolla seine Liebe zu Bach. Davon zeugt der erste Teil seiner **Fugata**, in dem Piazzolla den Tango mit der Form der Fuge kombiniert.

Besonders intensiv, dynamisch und rhythmisch markant ist seine Komposition **Tres Minutos con la Realidad**, die auch unter dem Titel 'Camorra 2' bekannt wurde. 1985 wurde Piazzolla zum Ehrenbürger von Buenos Aires ernannt. Im gleichen Jahr wurde sein **Homenaje a Lieja**, das Doppelkonzert für Bandoneón und Gitarre beim fünften Internationalen Belgischen Gitarrenfestival unter der Leitung von Leo Brouwer uraufgeführt. Sein Stück **Le Grand Tango** aus dem Jahre 1982, das er ursprünglich für Cello und Klavier komponiert hatte, war dem russischen Cellisten Mstislaw Rostropowitsch gewidmet (Uraufführung 1990 in New Orleans). Seitdem dient dieses Stück, wie so viele der Kompositionen Piazzollas, als Grundlage für zahlreiche Bearbeitungen, deren bekannteste wohl die Version von Sofia Gubaidolina für Violine und Klavier ist. Auch wir haben uns von diesem Werk inspirieren lassen und die Komposition für zwei Gitarren bearbeitet.

Übersetzung: Gabriele Wahl

Astor Piazzolla, né en 1921 à Mar del Plata, était l'enfant unique d'émigrant italiens. Il déménagea pendant son enfance à New York. Quand il eut huit ans, son père lui acheta son premier bandoneón. Il travailla avec un pianiste hongrois, Bela Wilda (élève de

Rachmaninov), et avec le roi du tango classique, Carlos Gardel, qui devint un ami de la famille. En 1936, il retourna en Argentine et commença à jouer dans un certain nombre d'orchestres de tango. Il devint rapidement membre et arrangeur de l'orchestre Anibal Troilo, l'un des meilleurs orchestres de tango de cette époque. Afin de continuer de se perfectionner, il décida de prendre des cours avec Alberto Ginastera. Ce fut une période durant laquelle il écouta beaucoup de jazz. En 1946, il constitua son premier orchestre. La recherche d'un style qui lui fût propre devint une obsession. Il décida d'abandonner le tango et le bandonéon afin de se consacrer complètement à ses études musicales. Dans le cadre d'un concours de composition, il obtint une bourse qui lui permit d'aller étudier à Paris avec Nadia Boulanger. Celle-ci l'encouragea à retourner au tango. En 1955, Piazzolla rentra en Argentine et forma un groupe, l'Octeto Buenos Aires. Ses nouvelles œuvres rompirent avec le tango classique: Il créa une musique de chambre sans chanteur ni danseur et ses nouvelles œuvres déclenchèrent la haine des partisans du tango orthodoxe. En 1978, il fonda un deuxième quintette (bandonéon, violon, basse, piano, et guitare électrique) avec lequel il acquit une célébrité mondiale. Sa popularité continua de croître, et avec cette dernière formation, il effectua des tournées de concerts dans le monde entier. Il eut une attaque et mourut deux ans plus tard à Buenos Aires, le 4 juillet 1992. Même après son décès, son œuvre continua d'influencer les meilleurs musiciens de notre planète.

Astor Piazzolla ne composa qu'une oeuvre pour deux guitares, la **Suite Tango**. Nous l'avons enregistrée ici ainsi que diverses autres pièces que nous avons arrangées ces dernières années. Je ne pense pas qu'il soit nécessaire de justifier ces transcriptions. Le quintette fut probablement la formation instrumentale préférée de Piazzolla. Toutefois indépendamment du type de la formation (quintette, sextuor ou octuor), il inclut toujours la guitare (ou la guitare électrique) à ses groupes de musique de chambre. Ce fait et le nombre d'œuvres qu'il composa pour cet instrument prouve que Piazzolla considérait la guitare comme un des instruments clés de la musique de tango.

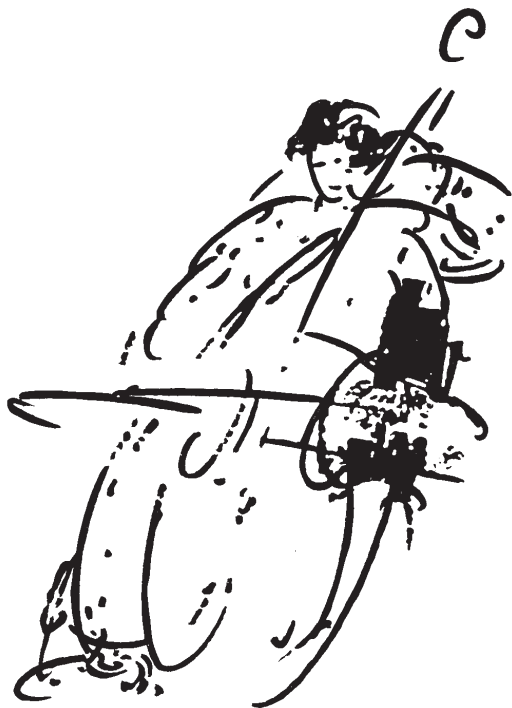
La traduction littérale en français du titre **Otoño Porteño** donnerait quelque chose comme: automne dans un petit port. Les habitants de Buenos Aires qualifient souvent Buenos Aires de 'porteno'. Cela signifie qu'"Otoño Porteño" doit en fait être traduit par 'Automne à Buenos Aires'.

Pendant ses études avec Bela Wilda, Piazzolla se mit à aimer particulièrement la

musique de Bach. On retrouve des traces de cet engouement pour ce compositeur dans la première section de **Fugata** où le tango est combiné à la fugue.

Tres Minutos con la Realidad, connue aussi sous le nom de 'Camorra 2', est l'une des pièces les plus compactes, énergiques et rythmiques de Piazzolla. En 1985, Piazzolla fut promu 'citoyen exceptionnel de Buenos Aires'. La même année, durant le Cinquième Festival International de Guitare de Belgique, il créa son Double concerto pour bandonéon et guitare, **Homenaje a Lieja**, sous la direction de Leo Brouwer. **Le Grand Tango** (composé en 1982), composé initialement pour violoncelle et piano, fut dédié au violoncelliste russe, Mstislav Rostropovitch. Ce dernier assura la création de l'œuvre en 1990 à la Nouvelle-Orléans. Cette œuvre, tout comme un grand nombre de pièces de Piazzolla, fut sujette à des arrangements (le plus connu est probablement celui qu'effectua Sofia Gubaidulina pour violon et piano). Nous avons nous aussi effectué un arrangement de cette œuvre pour deux guitares.

Traduction: Clémence Comte



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Production

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Producer, recording engineer, editing

C. Jared Sacks

Cover Design

Ad van der Kouwe (Manifesta, Rotterdam)

Cover Photo

Tina Foster

Liner notes

Zoltán Katona

Technical Information

Microphones

Bruel & Kjaer 4006, Schoeps

Digital converters

DSD Super Audio/DCS

Pyramix Editing/Merging Technologies

Speakersystems

Audio Lab, Holland

Amplifiers

van Medevoort, Holland

Recording Dates

June 2002

Recording Location

Doopsgezinde Kerk, Deventer, The Netherlands

www.channelclassics.com



photo: Channel Classics

ASTOR PIAZZOLLA (1921-1992)
Le Grand Tango
 KATONA TWINS

Peter and Zoltán Katona *guitars*
 with: Alfredo Marcucci *bandoneón*
 Daniel Storer *double-bass*
 Carducci String Quartet

- | | | |
|----|--|--------------|
| 1 | Fugata | 03.03 |
| | <i>for two guitars, string quartet and double-bass</i> | |
| 2 | Otoño Porteño | 04.49 |
| | <i>for two guitars</i> | |
| 3 | Milonga en re | 04.13 |
| | <i>for two guitars and bandoneón</i> | |
| | Tango Suite | |
| | <i>for two guitars</i> | |
| 4 | Tango nr. 1: Allegro | 04.18 |
| 5 | Tango nr. 2: Andante | 03.36 |
| 6 | Tango nr. 3: Allegro | 05.54 |
| 7 | Tres Minutos con la Realidad | 03.04 |
| | <i>for two guitars, string quartet and double-bass</i> | |
| | Homenaje a Lieja (1985) | |
| | <i>Double concerto for two guitars, string quartet and double-bass</i>
<i>(original for bandoneón, guitar and string orchestra)</i> | |
| 8 | Introducción | 03.25 |
| 9 | Milonga | 05.49 |
| 10 | Tango | 05.58 |
| 11 | Le Grand Tango | 10.01 |
| | <i>for two guitars</i> | |
| | total time | 54.58 |

All pieces arranged by Peter and Zoltán Katona (except *Tango Suite*)
 Instruments: guitars made by Dragan Musulin, 1991



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