



Silvia  
Dabul  
Lucas  
Urdampilleta

2 PIANISTS  
2 PIANOS

*Marcos Franciosi  
Gerardo Gandini  
Igor Stravinsky*

**TESTIGO**

# TESTIGO

TESTIGO / WITNESS / TEMOIN / ZEUGE

*WITNESS*: person or thing whose presence or existence serves as testimony

*TEMOIN*: personne ou chose qui, par sa présence ou son existence, sert de témoignage

*ZEUGE*: person oder Sache, deren Gegenwart etwas bezeugt

*TESTIGO*: persona o cosa cuya presencia o existencia sirve como testimonio



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Silvia Dabul  
Lucas Urdampilleta  
2 PIANISTS, 2 PIANOS

# Silvia Dabul | Lucas Urdampilleta

## 2 PIANISTS, 2 PIANOS

Marcos Franciosi (1973)

1

MADRIGAL Nº 2

(La nube de San Yumba) [2011]

11:53

*Madrigal No 2 (The St. Yumba Cloud)*

for two pianos.

Dedicated to André Ristic and Kim Van den Brempt.

Commissioned by the Goethe-Institut Córdoba  
to be presented at the VIII International Festival of Contemporary Music.

Premiered by the ensemble MN2P (Musiques Nouvelles 2 Pianos,  
André Ristic / Kim Van den Brempt Duo) in Córdoba, Argentina,  
at the same contemporary music festival, on November 1, 2011.

Première recording. ISRC: QZH5G1900092

Gerardo Gandini (1936 – 2013)

2

REGISTRACIÓN FANTÁSTICA DE UNA

TOCCATA DE GIROLAMO FRESCOBALDI [1980]

4:36

*A Fantastic Register of a Toccata by Girolamo Frescobaldi*

for piano four hands.

Dedicated to Pablo Ortiz and Guillermo Silveira.

First performed by Dabul and Urdampilleta in Buenos Aires  
at the Festival Internacional Piano Piano on July 23, 2015.

Première recording. ISRC: QZH5G1900093

# Igor Stravinsky (1882 – 1971)

LE SACRE DU PRINTEMPS [1913] K 015

*The Rite of Spring* | *La consagración de la primavera*

Reduction for two pianos by the composer.

ISRC: QZH5G1900094

Michael Tilson Thomas and Ralph Grierson premiered this work in Los Angeles at a Monday Evening Concert on November 6, 1967.

They also made the first recording of the work in 1969 under the supervision of Stravinsky.

<b>3</b>	<b>PART I ADORATION OF THE EARTH</b>	<b>15:42</b>
	In the morning and the day	
	1 – Introduction	(00:00→ 03:25)
	2 – The Augurs of Spring (Dances of the Young Girls)	(03:25→ 06:56)
	3 – Ritual of Abduction	(06:56→ 08:15)
	4 – Spring Rounds	(08:15→ 11:47)
	5 – Ritual of the Rival Tribes	(11:47→ 13:31)
	6 – Procession of the Sage	(13:31→ 14:08)
	7 – The Sage	(14:08→ 14:27)
	8 – Dance of the Earth	(14:27→ 15:42)
<b>4</b>	<b>PART II THE SACRIFICE</b>	<b>19:26</b>
	During the night	
	9 – Introduction	(00:00→ 05:16)
	10 – Mystic Circles of the Young Girls	(05:16→ 08:46)
	11 – Glorification of the Chosen One	(08:46→ 10:16)
	12 – Evocation of the Ancestors	(10:16→ 11:02)
	13 – Ritual Action of the Ancestors	(11:02→ 14:44)
	14 – Sacrificial Dance (The Chosen One)	(14:44→ 19:26)

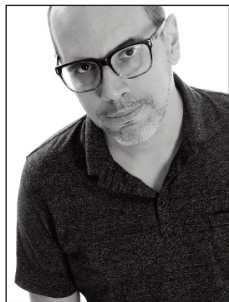
## THE WORKS

MARCOS FRANCIOSI (1973)

MADRIGAL NO 2 (LA NUBE DE SAN YUMBA)

Marcos Franciosi is one of the most important composers on the current Argentine music scene. In addition to his local recognition, since the septet ... *que colma tu aire vuela* was heard for the first time in 2005, there has been a growing interest in his work all over the world. Franciosi's music has some points of contact with the spectralist current that burst onto the scene in France in the mid-1970s. But his work is far from being a South American extension of that sonic adventure. If anything defines Franciosi's writing, it is the way in which he reworks what he has inherited and then follows paths that are as original as they are inspired.

In 2007 he composed the quintet *Madrigal I (La lluvia)*. Four years later came *Madrigal II (La nube de San Yumba)*, this time for two pianos. The initial use of three diatonic notes allows him to construct a great musical edifice that expands across all registers of the instrument. . And in one of the moments of greatest accumulation and textural roughness, a quotation bursts in, already announced in the very title of this piece. It is "*La yumba*", one of the most important tangos of the first half of the 20th century, by Osvaldo Pugliese. This invocation is just part of a game on the memory, perhaps one more way of thinking about Argentine legacies.

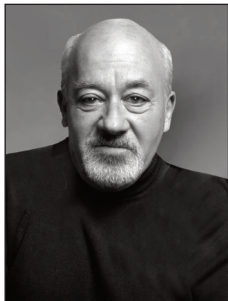


MR. MARCOS FRANCIOSI CAN BE REACHED AT [marcosfranciosi@gmail.com](mailto:marcosfranciosi@gmail.com)

**GERADO GANDINI (1973–2013)**  
**REGISTRACIÓN FANTÁSTICA DE UNA  
TOCCATA DE GIROLAMO FRESCOBALDI**

It is not possible to have a full understanding of Argentine music in the second half of the 20th century without listening to Gerardo Gandini. A disciple of Alberto Ginastera, Gandini became a vital meridian of his country's musical scene, whether as a notable pianist, teacher, festival organiser or, above all, as a composer. He must have taken his personal flight at a time when the idea of permanent progress in music, the dominant idea in the post-war period after the Second World War, was still very much alive.

Gandini never disavowed his relationship with the contemporary, but he understood that the history of music was a reservoir which, by looking back, allowed him to take steps forward. The quotation, often concealed, became an organising machine. It could be Robert Schumann in *Eusebius*, Arnold Schoenberg (*Lunario sentimental*) or Wolfgang Amadeus Mozart (*Mozartvariationen*). In the case at hand, the *Registrazione Fantastica di una Toccata by Girolamo Frescobaldi*, Gandini rewrites, for four hands, a fragment of *Toccata 12* by the great Italian baroque composer. By placing the notes in different spaces, heights and times, the original is reflected in the mirror of a possible future that connects, with mysterious subtlety, the presence of two distant points, Frescobaldi's Ferrara and Buenos Aires.





REGISTRACIÓN FANTÁSTICA DE UNA ORQUESTRA DE GIULIANO PRECOBALDI

LA SUELA INTERIE.

I

II

III

IV

V

VI

Handwritten musical score for the first page of Gerardo Gandini's *Registración fantástica*. The score is written for a full orchestra and includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Percussion, and Cymbals. The music is in 2/4 time and features a variety of dynamics and articulations. A handwritten note at the top right reads "CUBIEN DOS PUNTO A LA MANO". A circled note on the left says "LA SUELA INTERIE.". The score includes dynamic markings such as *fff* and *pp*, and articulation markings like *stacc.* and *acc.*. The page number "-4-" is visible at the bottom center.

First page of the original manuscript score of Gerardo Gandini's *Registración fantástica*.

## IGOR STRAVINSKY

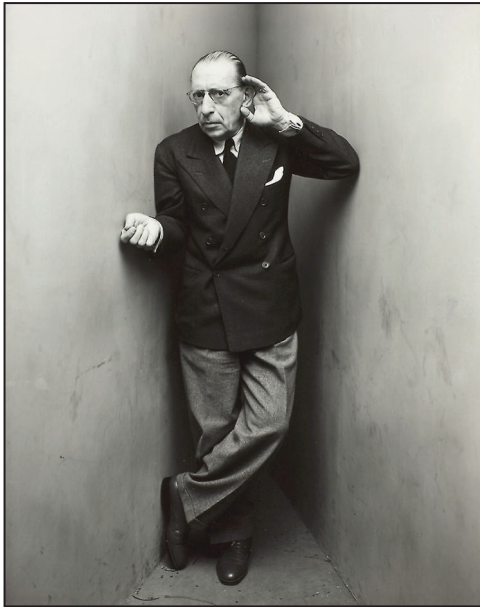
### LE SACRE DE PRINTEMPS

Months before the scandalous premiere of the orchestral version of *Le sacre du printemps* at the Théâtre des Champs-Élysées in Paris in May 1913, Igor Stravinsky and Claude Debussy played together the piano reduction of this fundamental work of the 20th century. It all took place at the home of the French musicologist Louis Laloy. The Russian composer asked the host if he could take off his shirt collar. He needed to be prepared for a very demanding test. They began to play four hands on a Pleyel piano. From time to time, Stravinsky hummed the parts that had been omitted. Debussy, a virtuoso pianist, followed him smoothly. He even seemed to enjoy the difficulties. "We stood in silence, overwhelmed by this hurricane that had come from the depths of time and uprooted our life", Laloy later wrote. *Le sacre...* had passed its first test outside the orchestra, its natural sphere. Stravinsky understood that, like any translation, the work played on two pianos allowed him to maintain a relationship with the original music and, at the same time, to give it another identity and another projection. The "hurricane" that Laloy had heard on a single keyboard, with two players, doubled its overwhelming intensity. Each time *Le sacre...* is played again in this format, it renews the same surprise that its first listeners had.

Abel Gilbert

Albert Epstein, translator

Abel Gilbert is a prominent Argentine composer, writer and journalist. He holds a PhD in Communication from the National University of La Plata and teaches at the University School of Arts of the National University of Quilmes, and at the Torcuato Di Tella University.



Igor is listening

## LAS OBRAS

MARCOS FRANCIOSI (1973)

MADRIGAL NO 2 (LA NUBE DE SAN YUMBA)

Marcos Franciosi es uno de los compositores más importantes de la actual escena musical argentina. A su reconocimiento local, desde que por primera vez en 2005 se escuchó el septeto *...que colma tu aire y vuela*, se ha sumado, en todo el mundo, un creciente interés por su obra. La música de Franciosi tiene algunos puntos de contacto con la corriente espectralista que irrumpió en Francia a mediados de los '70. Pero su obra está lejos de ser una prolongación sudamericana de aquella aventura sonora. Si algo define a la escritura de Franciosi es el modo en que reelabora lo heredado para transitar luego por caminos tan originales como inspirados. En 2007 compuso el quinteto *Madrigal I (La lluvia)*. Cuatro años más tarde llegó *Madrigal II (la nube de San Yumba)*, esta vez para dos pianos. El uso inicial de tres notas diatónicas le permite construir un gran edificio musical que se expande por todos los registros del instrumento. Y en uno de los momentos de mayor acumulación y rugosidad de textura, irrumpe una cita, ya anunciada en el título de esta pieza. Se trata de *La yumba*, de Osvaldo Pugliese, uno de los tangos más importantes de la primera mitad del siglo XX. Esa invocación es apenas parte de un juego con la memoria, quizá un modo más de pensar los legados argentinos.

**GERADO GANDINI (1973–2013)**

**REGISTRACIÓN FANTÁSTICA DE UNA  
TOCCATA DE GIROLAMO FRESCOBALDI**

No es posible tener una comprensión cabal de la música argentina de la segunda mitad del siglo XX sin escuchar a Gerardo Gandini. Discípulo de Alberto Ginastera, Gandini se convirtió en un meridiano vital de la escena musical de su país, ya sea como notable pianista, docente, organizador de festivales o, principalmente, como compositor. Debió de emprender su vuelo personal en momentos que aún latía con fuerza la idea de un permanente progreso en la música, idea dominante en la época de posguerra de la Segunda Guerra Mundial.

Gandini nunca renegó de su relación con lo contemporáneo, pero entendió que la historia de la música era un yacimiento que, al mirar hacia atrás, permitía dar pasos hacia adelante. La cita, muchas veces encubierta, se convirtió en una máquina organizadora. Podía ser Robert Schumann en *Eusebius*, Arnold Schoenberg (*Lunario sentimental*) o Wolfgang Amadeus Mozart (*Mozartvariationen*). En el caso que nos ocupa, la *Registración Fantástica de una Toccata de Girolamo Frescobaldi*, Gandini rescribe, para cuatro manos, un fragmento de la *Toccata 12* del gran autor del barroco italiano. Al ubicar las notas en espacios, alturas y tiempos diferentes, el original se refleja en el espejo de un futuro posible que conecta, con misteriosa sutileza, la presencia de dos puntos distantes: la Ferrara de Frescobaldi y Buenos Aires.

## IGOR STRAVINSKY

### LE SACRE DE PRINTEMPS

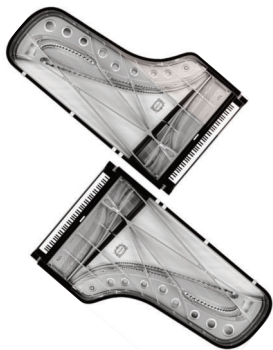
Meses antes del escandaloso estreno de la versión orquestal de *Le sacre du printemps*, en el Théâtre des Champs-Élysées de París, en mayo de 1913, Igor Stravinsky y Claude Debussy tocaron juntos la reducción para piano de esa obra fundamental del siglo XX. Todo ocurrió en la casa del musicólogo francés Louis Laloy. El compositor ruso preguntó al anfitrión si podía quitarse el cuello de la camisa. Necesitaba estar preparado para una prueba muy exigente. Comenzaron a tocar a cuatro manos en un piano Pleyel. De vez en cuando, Stravinsky tarareaba las partes que habían sido omitidas. Debussy, un pianista virtuoso, lo siguió sin problemas. Hasta parecía disfrutar de las dificultades. “Nos quedamos en silencio, abrumados por este huracán que había llegado desde el fondo de los tiempos y arrancado nuestra vida de raíz”, escribió luego Laloy. *Le sacre...* había pasado su primera prueba fuera de la orquesta, su ámbito natural. Stravinsky comprendió que, como toda traducción, la obra tocada en dos pianos, le permitía mantener una relación con la música de origen y, a la vez, darle otra identidad y otra proyección. El “huracán” que había escuchado Laloy en un solo teclado, al contar con dos intérpretes, duplicó su arrasadora intensidad. Cada vez que *Le sacre...* vuelve a sonar bajo este formato renueva la misma sorpresa que tuvieron sus primeros oyentes.

Abel Gilbert

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Abel Gilbert es un destacado compositor, escritor y periodista argentino, doctor en Comunicación por la Universidad Nacional de La Plata y docente en la Escuela Universitaria de Artes de la Universidad Nacional de Quilmes y en la Universidad Torcuato Di Tella.

## THE INSTRUMENTS



As Stravinsky suggested for the first recording of *The Rite of Spring*, we use two instruments, a practice that avoids the crossing of hands between the performers in places of probable collisions.

In addition, we arranged the magnificent Yamaha C7 in an unusual layout that facilitates communication between the pianists and enhances the sound image.

Piano 1 (on your right) by Lucas Urdampilleta.  
Piano 2 (on your left) by Silvia Dabul.

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Como Stravinsky lo sugiriera para la primera grabación de la *Consagración de la Primavera*, utilizamos dos instrumentos, práctica que evita el cruce de manos entre los intérpretes en los lugares de probables colisiones.

Además, dispusimos los magníficos Yamaha C7 en una ubicación no habitual que facilita la comunicación entre los pianistas y mejora la imagen sonora.

Piano 1 (a su derecha) por Lucas Urdampilleta.  
Piano 2 (a su izquierda) por Silvia Dabul.

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The producers gratefully acknowledge the generous cooperation of Yamaha Music Latin America S.A. / Sucursal Argentina, for their help in making these recordings possible.

## THE PERFORMERS

### SILVIA DABUL

She is an Argentine pianist and poet, born in the province of Mendoza, graduated from the Faculty of Arts of the National University of Cuyo. At a very young age, she obtained honors and distinctions, and received scholarships from the Argentine National Fund for the Arts, and from the important Camerata Bariloche and Antorchas Foundation.

She has performed as a soloist in symphonic works with the most important orchestras in Latin America, including the Buenos Aires Philharmonic Orchestra of the prestigious Colón Theater and the National Symphony Orchestra of Argentina, and as a member of several ensembles specialized in contemporary music in France, Germany and South Africa.

Her poetic work has been recognized and included in several anthologies.

Her active participation in the main cycles of chamber and contemporary music, to which she is regularly invited, is also widely recognized.

Ms. Dabul has premiered in Argentina contemporary works such as George Crumb's *Makrokosmos II, III and IV*, Michael Gielen's *Klavierstück in sieben Sätzen*, Carl Czerny's *Concerto for piano four hands*, Kim Helweg's *American Fantasy*. She also gave the world première of Helweg's *Dvojník* with the Buenos Aires Philharmonic at the Teatro Colón. And she has participated in the first performances in Argentina of *La ciudad ausente* and *Liederkreis* by Gerardo Gandini, *Adventures* and *New Adventures* by Ligeti, *Variété* by Kagel, *Ballet Mechanique* by George Antheil, *Sainte Nitouche* by Luis Naon, *Coro* by Berio, *Le malentendu* by Fabián Panisello, *Preparativos de Bodas* by Oscar Strasnoy and *La traición oral* by Mauricio Kagel.

She has recorded two discs with music for two pianos and piano four hands (Clásica, 1997); *American Fantasy*, complete work by Kim Helweg for two pianos and percussion (Focus, 2009), *Parajes* (Cosentino Producciones, 2009), songs with lyrics of her authorship, by Argentine composers and *Mélanges* (L'empreinte digitale, 2017) with baritone Guillermo Anzorena, recorded in the studios of TAC (Territoire Art et Creation) in Paris.

In recent years Ms. Dabul has maintained her activity with baritone Anzorena and has frequently performed in duos with pianist Lucas Urdampilleta.





Silvia Dabul

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## LUCAS URDAMPILLETA

He was born in the City of Tandil, in the province of Buenos Aires, and received his early formative training at the Provincial Conservatory of Music of that city. He later studied at the Faculty of Arts and Musical Sciences of the Catholic University of Argentina, graduating as a piano instructor and with a degree in Orchestral Conducting.

An innovative programmer, he has curated numerous contemporary chamber music festivals for the Experimental Center of the Teatro Colón and for all the contemporary music cycles of the main concert halls in his country.

He was responsible for the musical direction of the *Ciclo Mixturas* for the National Music Center of Argentina, the Integral of the Sonatas by Gerardo Gandini, for the Experimentation Center of the Colón Theater, and the concerts *La invitación* and *Le Voci sottovetro* for the Contemporary Music Festival of the General San Martín Theater in Buenos Aires.

He was also in charge of the Latin American premières of the operas *Prometeo* by Luigi Nono for the Colón Theater and *Written on skin* by Georges Benjamin for the Teatro Argentino of the City of La Plata.

As a conductor or as a pianist, he has given the first performances in Argentina of works by George Hass, Salvatore Sciarrino, Tristan Murail, Gérard Grisey, Luigi Nono, Theodor Adorno, Pierre Boulez, George Crumb, Hans Werner Henze, Mathias Spahlinger and Galina Ustvolskaya.

He also premiered works by his fellow countrymen Gerardo Gandini, Marcos Franciosi, Julio Viera, Mauricio Kagel, Martín Matalon Marta Lambertini, Carlos Mastropietro, Gabriel Paiuk, Diego Taranto, Santiago Santero, Juan Ortiz de Zárate, Luis Mucillo y Eduardo Alonso-Crespo.

An enthusiastic advocate for the education of young musicians, Mr. Urdampilleta is often been a guest professor at contemporary music seminars.

He currently teaches at the Advanced Conservatory of Music *Astor Piazzolla* and the Advanced Conservatory of Music *Manuel de Falla* in the City of Buenos Aires, and at the National University of the Arts of Argentina.

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Lucas Urdampilleta

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# LOS INTÉRPRETES

## SILVIA DABUL

Es una pianista y poeta argentina, nacida en la provincia de Mendoza, graduada en la Facultad de Artes de la Universidad Nacional de Cuyo. Siendo muy joven, obtuvo honores y distinciones y recibió becas del Fondo Nacional de la Artes argentino, y de las importantes Camerata Bariloche y Fundación Antorchas.

Se ha presentado como solista en obras sinfónicas con las más importantes orquestas de Latinoamérica, incluidas la Orquesta Filarmónica de Buenos Aires del prestigioso Teatro Colón y la Orquesta Sinfónica Nacional de Argentina, e integrando varios ensambles especializados en música contemporánea, en Alemania, Francia y Sudáfrica.

Su obra poética ha sido reconocida e incluida en varias antologías.

Su activa participación en los principales ciclos de música de cámara y contemporánea, a los que es regularmente invitada, es también ampliamente reconocida.

Ha estrenado en Argentina obras contemporáneas como *Makrokosmos II, III y IV* de George Crumb, *Klavierstück in sieben Sätzen* de Michael Gielen, *Concierto para piano a cuatro manos* de Carl Czerny, *American Fantasy* de Kim Helweg. También estrenó mundialmente *Dvojník* de Helweg, con la Filarmónica de Buenos Aires en el Teatro Colón. Y ha participado en las primeras audiciones en Argentina de *La ciudad ausente* y *Liederkreis* de Gerardo Gandini, *Aventuras* y *Nuevas aventuras* de György Ligeti, *Varieté* de Kagel, *Ballet Mechanique* de George Antheil, *Sainte Nitouche* de Luis Naon, *Coro* de Berio, *Le malentendu* de Fabián Panisello, *Preparativos de Bodas* de Oscar Strasnoy y *La traición oral* de Mauricio Kagel.

Dabul ha grabado dos discos con música para dos pianos y piano a cuatro manos (Clásica, 1997); *American Fantasy*, la obra completa de Kim Helweg para dos pianos y percusión (Focus, 2009), *Parajes* (Cosentino Producciones, 2009), canciones con letras de su autoría, por compositores argentinos y *Mélanges* (L'empreinte digitale, 2017) con el barítono Guillermo Anzorena, grabado en los estudios del TAC (Territoire Art et Creation) de París.

En los últimos años la señora Dabul ha mantenido su actividad con el barítono Anzorena y, frecuentemente, se ha presentado en dúos con el pianista Lucas Urdampilleta.

## LUCAS URDAMPILLETA

Nació en la ciudad de Tandil, provincia de Buenos Aires, y recibió su primera formación en el Conservatorio Provincial de Música de esa ciudad. Posteriormente estudió en la Facultad de Artes y Ciencias Musicales de la Universidad Católica Argentina, graduándose como profesor de piano y licenciado en dirección orquestal.

Programador innovador, ha sido curador de numerosos festivales de música de cámara contemporánea para el Centro Experimental del Teatro Colón y para todos los ciclos de música contemporánea de las principales salas de concierto de su país.

Fue responsable de la dirección musical del *Ciclo Mixturas* para el Centro Nacional de la Música de la Argentina, de la Integral de las Sonatas de Gerardo Gandini, para el Centro de Experimentación del Teatro Colón, y de los conciertos *La invitación* y *Le Voci sottovetro* para el Festival de Música Contemporánea del Teatro General San Martín en Buenos Aires.

También fue director musical de los estrenos latinoamericanos de las óperas *Prometeo* de Luigi Nono, para el Teatro Colón, y *Escrito en la piel* de Georges Benjamin, para el Teatro Argentino de la Ciudad de La Plata.

Como director o como pianista, ha hecho las primeras audiciones en Argentina de obras de George Hass, Salvatore Sciarrino, Tristan Murail, Gérard Grisey, Luigi Nono, Theodor Adorno, Pierre Boulez, George Crumb, Hans Werner Henze, Mathias Spahlinger y Galina Ustvolskaya.

También estrenó obras de sus compatriotas Gerardo Gandini, Marcos Franciosi, Julio Viera, Mauricio Kagel, Martín Matalon, Marta Lambertini, Carlos Mastropietro, Gabriel Paiuk, Diego Taranto, Santiago Santero, Juan Ortiz de Zárate, Luis Mucillo, Eduardo Alonso-Crespo.

Entusiasta defensor de la educación de los jóvenes músicos, el Sr. Urdampilleta ha sido a menudo profesor invitado en seminarios de música contemporánea.

Actualmente es profesor en el Conservatorio Superior de Música *Astor Piazzolla* y en el Conservatorio Superior de Música *Manuel de Falla* de la Ciudad de Buenos Aires, y en la Universidad Nacional de las Artes de Argentina.

ORIGINAL  
**24-bit**  
**96 ks/s**  
RECORDING

Silvia Dabul  
Lucas Urdampilleta  
2 PIANISTS, 2 PIANOS

Recording Engineer : Carlos Píriz  
Recording Editor : Laura Fonzo  
Piano Technician : Hugo Taylor  
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Gelatin silver print 24.1 × 19.1 cm  
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Recorded at Estudios Moebio, Buenos Aires, July 25, 2015.

Acoustics by



THE VIRTUAL  
AUDITORIUM

What is known as high-resolution audio is nothing more than a marketing claim with no real meaning in terms of aural perception of the musical content. Information about the bit depth and sampling frequency of our recordings is only of anecdotal value.

For accurately transferring the exceptionally fine bit-structure of the original 24-bit session files to the 16-bit CD master, psychoacoustically optimized noise shaping technology was used. The result is a significantly smoother, warmer, and more natural digital recording.

# TESTIGO

CATALOG : TT 10158  
TOTAL TIME : 51:37  
RECORDED : 2015  
ISRC : QZH5G1900092/1900094

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