



# Cuerdas Y Fueye

Fabio Furia, bandoneón soloist  
String-Orchestra

# THE SHOW

*Cuerda y Fueye*

The first piece of the concert already reveals in the title the staff to which all the compositions in the program are intended.

In Spanish, the strings are called “cuerdas” and the bandoneon in the Porteño jargon is given the name of its beating heart, that is, Fueye, bellows.

## **Alejandro Schwarz | *Cuerdas y Fueye* (2009)**

It is a composition by Alejandro Schwarz from 2009 that explores and highlights the lyrical and rhythmic possibilities of the bandoneon in a captivating dialogue with the string orchestra.

## **Gustavo Beytelmann | *Clasico y Moderno* (2010)**

It is a composition by Gustavo Beytelmann, a great Argentine composer, who can be defined as an heir of the Piazzolla tradition. A tradition that Beytelmann has brought even closer to the borders of European avant-garde music. Contrapuntal traits of great mastery can in fact be recognized with decidedly daring harmonizations without ever losing the roots and the intelligibility that allows it to conquer all audiences.

## **Alejandro Schwarz | *Un largo camino* (2010)**

(A long way)

# THE SHOW

Cuerda Y Fuego

This suite of 4 compositions traces and ideally tells the history of tango in some of its fundamental stages.

## *Despertar (the awakening)*

Tango was a very successful genre from the 1920s to the 1950s, then it had a slow decline until the 1980s when, thanks to the music of Astor Piazzolla and some great dance performances success, the giant has awakened conquering and involving an ever wider audience up to the present day when the expansion is now global. The piece celebrates and recounts this awakening.

## *Guardia Vieja (the old guard)*

This term indicates the first musicians who play and write the first tangos, we are in the early 1900s and Buenos Aires is like an alchemist's laboratory in which the elements are mixed giving life to a new material that will later be called Tango. It is no coincidence that the song is not a tango but a "milonga", an older dance that is said to be the mother of Tango.

## *Los '50*

From the early 1900s we move on to the 1950s when the tango had already gone through various eras, "The vieja guard", "The new guard", "The golden age". The most evolved popular music in the world is becoming even more sophisticated, the ensembles are becoming smaller and smaller, from the large "typical orchestras" which counted between 13 and 20 elements, it is now time for quintets, quartets, trios.

Music incorporates elements of contemporaneity: jazz comes from the United States and conditions harmonizations and structures, research now becomes one of the dominant elements.

## *Contemporary*

We come to the present day, tango has taken on various forms, as many as there are composers. Also in this case, as in all art, contemporaneity is not expressed in a single language but everyone conducts research that testifies to the great vitality and momentum that the tango phenomenon will bring to the generations to come.

THE ARTIST  
*Cuerdas Y Fuego*



FABIO  
FURIA

Bandoneón



# THE ARTIST

*Cuerdas Y Fuego*

## FABIO FURIA

Fabio Furia, a world-class concert performer, composer and arranger, is considered to be one of the most important bandoneonists in Europe.

Thanks to his intense concert activity, he performed in the most important concert halls the world over, including Parco della Musica di Roma, Dvorak Hall of Rudolfinum in Prague, Auditorium

Giovanni Arvedi di Cremona, Bozar Theatre in Brussels, Cagliari's Opera House, the Onassis Cultural Center in Athens, and the Großer Saal in Klagenfurt.

Highly regarded internationally, his talent is known to many Italian and foreign music festivals and institutions, including, Accademia di Santa Cecilia, Lubjana Festival, Stadivari Festival Cremona, I concerti del Quirinale (Rome), Emilia Romagna Festival, "Maggio dei Monumenti" Festival (Naples), "Settimane musicali bresciane", "Gubbio Summer Festival".

He collaborated with prestigious musicians and ensembles, such as: Antony Pay, Michel Michalakakos, Anna Tifu, Franco Maggio Ormezowski, Anne Gastinel, Stefano Pagliani, Jean Ferrandis, Roberto Cappello, Solisti della Scala, Turner String Quartet, Kodály String Quartet, Budapest String Orchestra, Daniel Binelli, Juan José Mosalini, Hiba al Kawas, Salzburg Chamber Soloists, Orchestra della Fondazione del Carlo Felice di Genova, Orchestra Sinfonica di Kiev, Baden Baden Symphony Orchestra, Kso Kärntner Sinfonieorchester, Trio Wanderer ecc.

He performed as a soloist in Italy, Canada, Mexico, Croatia, Check Republic, Germany, France, Slovenia, Macedonia, Lithuania, Austria, Spain, Japan, Korea, Greece, Lebanon, and the United States.

He is a member, as a soloist, of the NovaFonic Quartet, of the duo with the guitarist Alessandro Deiana and of the duo with the violinist Gianmaria Melis. He founded and was the solo bandoneon of the Anna Tifu Tango Quartet.

He started studying piano and classical accordion at the age of 7, first as self-taught and then under the guidance of teacher Eliana Zajec in Trieste.

However, he owes a large part of his musical formation to Prof. Corrado Rojac, who for some years in adolescence, gives him instrumental lessons, harmony and counterpoint. Subsequently, at the age of 16, he studied clarinet at the Conservatory of Cagliari. He then graduated with honours in only four years, under the guidance of Maestro Roberto Gander.



# FABIO FURIA

# THE ARTIST

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He studied further with some of the best clarinetists in the world, including Antony Pay, Alessandro Carbonare, and Wenzel Fuchs.

In parallel with the clarinet's concert career, he undertook the study bandoneon then he decided to study with the best bandoneon teachers as Juan José Mosalini and graduating brilliantly at the Conservatory of Paris Gennevilliers, under the guidance of Juanjo Mosalini.

He is the founder and artistic director of the "Anton Stadler" Cultural Association and the "ContraMilonga" Association, as well as the creator of important musical reviews such as: the "International Chamber Music Festival", established in 1998, "ARTango & Jazz Festival", the "Bandoneon International Masterclass ", an event capable of attracting young musicians from all over the world," Liberavento "an important literary festival of which he is the artistic director for the part of the musical events.

He also teaches and organizes both instrument and ensemble music classes and masterclasses for public and private institutions.

He founded the Italian Bandoneon Academy with which he organizes masterclasses and concerts with the most important soloists in the world.

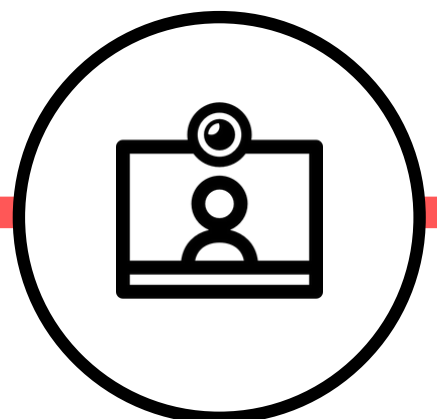
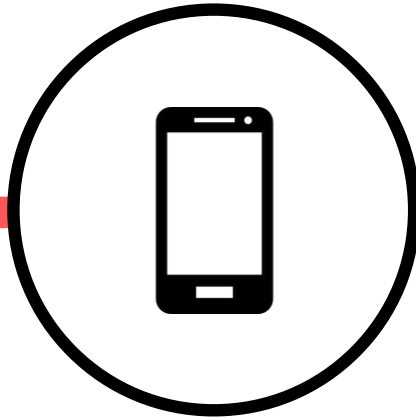
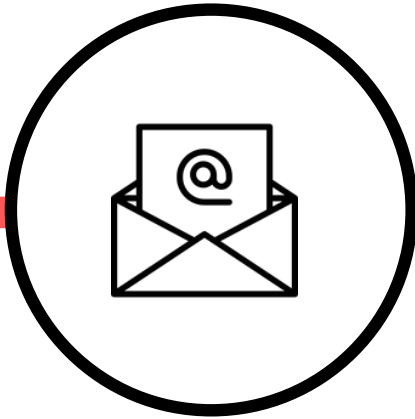
Since 2014, until 2018 he taught Bandoneon at the conservatory "P. Da Palestrina" of Cagliari, first bandoneon course in Italy. Thanks to this experience, in June 2018, the MIUR has approved the three-year degree course in Bandoneon which has now become a point of reference for the teaching of the bandoneon, attracting some of the most talented young bandoneonists from all over the world.

He collaborates with the Bandoneon class of Prof. Yvonne Hahn of the Conservatory of Avignon and with CODARTS University in Rotterdam, with whom he has activated a didactic project that has alternate offices in the three conservatories of Cagliari, Avignon and Rotterdam.

His discography includes "ContraMilonga" (2010), "Fabio Furia in concert" (KNS Classical – 2013), Novafonic Quartet (KNS Classical – 2015). The new CD entitled "A Los Maestros" with guitarist Alessandro Deiana for the Da Vinci Publishing label was released in 2021.

He plays a bandoneon 142 from the German factory Alfred Arnold Bandonion and Concertinafabrik Klingenthal, of which he is a collaborator and endorser. He also owns and plays two beautiful historical bandoneon Alfred Arnold "complete nacarado" of 1937 and a "Negro Liso" of 1938 they are of the very few exemplary preserved in perfect condition and totally original.

# CONTACTS



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