An Analysis of Astor Piazzolla’s *Histoire du Tango for Flute and Guitar* and the Influence of Latin Music on Flute Repertoire

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Abstract

An Analysis of Astor Piazzolla’s Histoire du Tango for Flute and Guitar
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Latin music has made vast contributions to many cultures and societies over time. This multifaceted genre encompasses a wide variety of sounds and styles that have evolved numerous times. The “Latin Craze” has captured many audiences throughout the history of Latin music and dance with its typically lustful and provocative nature, colorful melodies and various dance styles. The tango, in particular, is oftentimes associated with the late Argentinian composer Astor Piazzolla, one the greatest to ever compose that genre of music on such a large scale. What distinguishes him from his predecessors and contemporaries was his forward thinking and often controversial style of composition. In his later years, he launched an entirely new form of tango called nuevo tango. This was a style of tango that synthesized his two favorite genres of music: classical and jazz. The result was a new genre that was inventive and exotic.

One of Piazzolla’s most well known works, Histoire du Tango, depicts the evolution and transformation of the tango. It begins with the tango’s early days in the late 19th and early 20th centuries when it was perceived as something that was both dirty and low-class; next, the audience is introduced to its more appropriate version when it became accepted by the majority of the Argentinian people; finally, Piazzolla takes us to
the later years when he added his own influence to the tango with hints of classical and jazz music. This thesis will discuss the music, people and events that influenced Piazzolla’s music, the evolution of the tango, take a close look at one of Piazzolla’s premiere works, *Histoire du Tango for Flute and Guitar*, and will expand to discuss the influences that this genre of music had on Western music and flute repertoire.
Chapter 1: Introduction

Musical compositions that have stood the test of time are often those which cultivated new and unique innovations that were typically rejected both by organized power and the general public. Examples include the sometimes anti-Semitic and racist music of Richard Wagner, the violent and initially startling *Rite of Spring* by Igor Stravinsky, and more recently the unconventional form of tango introduced by Astor Pantaleón Piazzolla. As a native Argentinian, it was inevitable that the tango would eventually become an integral part of Piazzolla’s musical career, although it was not for several years, as he did not consider it to be a valid form of music in his earlier years. The musical style and performance practices of the tango had already undergone many changes by the time he had begun to utilize the form; he ultimately chose to go in his own direction.

Piazzolla’s introduction of a different style of tango called *Nuevo Tango* brought forth some of the biggest innovations that the genre had ever seen. His new tango style was more sophisticated with its unusual rhythms, classical influence, jazz-like improvisations, and use of electrical instruments, among other characteristics. As expected, the *nuevo tango* was the root of much controversy in Argentinian culture and politics with the opposition of the more traditional *porteños*¹ and *tangueros*.² In its earlier stages, tango was typically an improvisatory style of music that often involved song and dance. Later, it became a more serious art form when both musicians and composers became increasingly skilled at their craft. When Piazzolla entered the scene, this was

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¹ *Porteños* were inhabitants of the port city of Buenos Aires.

² *Tangueros* were those who were deeply passionate and knowledgeable about the art of the tango. A *tanguero* could be a professional tango dancer or musician, but could also be any person who had a deep understanding about its history.
further exemplified, and as a result his music became a part of the standard repertoire that many classically trained musicians, including the likes of Yo-Yo Ma, enjoy to this day.
Chapter 2: The Life of Astor Piazzolla

and Influences on his Music

Astor Piazzolla came from an Italian background and was born in the city of Mar del Plata, Argentina. When he was just four years of age, he and his parents moved to New York City in the hopes of a better life and opportunity for the family. They lived in the Little Italy district, which was in close proximity to one of the largest Jewish communities in the world at that time. Piazzolla became a shabbos goy, or “sabbath gentile,” at a nearby synagogue where he would extinguish candles for pocket money on Saturdays. Piazzolla once wrote, “My rhythmic accents, 3-3-2, are similar to those of the Jewish popular music I heard at weddings.”

At the age of eight, Piazzolla’s father gave him his first bandoneon.

See Appendix A.

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This was a major disappointment to the young Piazzolla who was not at all fond of the tango music that his father loved and listened to every night upon returning home from work. Piazzolla is quoted as saying, “To give pleasure to the old man, I clumsily tried to learn, and I was dreadfully bad.” \(^4\) By the age of eleven, however, Piazzola developed a liking to his instrument and began to play the bandoneon on various stages in New York. It was around this time that he discovered the world of jazz and became enamored with the sounds of the this highly popular genre; so much, that he would sneak into Harlem clubs where Duke Ellington and Benny Goodman were performing. These experiences influenced his own compositions later in his career.

In 1933, Piazzolla began to study classical music and took piano lessons with Hungarian musician Bela Wilda, who was a disciple of Sergei Rachmaninoff. While he had already begun to study the bandoneon with other musicians of Argentinian decent, it was with Wilda that he first discovered and became enamored with classical music, namely the music of Johann Sebastian Bach. While he originally studied the piano with his new instructor, Wilda eventually encouraged Piazzolla to play classical works by the likes of Bach and Mozart on his bandoneon. “But it was Wilda who made me get the bandoneon out of the closet and taught me to play Bach by adapting the music written for piano.” \(^5\) Soon after, Piazzolla and his family briefly moved back to Mar del Plata in 1936, during which time he began to play in various orquesta tipicas, or tango orchestras. \(^6\)

\(^4\) Azzi and Collier, Le Grand Tango, 8.
\(^6\) The orquesta tipica was a popular ensemble in Latin-American countries that first came about in the 19th century. In Argentina, it was a medium sized chamber group that consisted of a string section, bandoneon section of 3 or more, and a rhythm section.
It was not until Piazzolla’s final move back to Mar del Plata that he finally developed an appreciation for tango music. It appears that the catalyst to this sudden change of pace was a recording of the Elvino Vardaro sextet on the radio; Vardaro would later become Piazzolla’s violinist in his own tango band. At this particular time, it was a major sign of success for an arranger or bandleader to have his music broadcasted the radio. It is this experience that officially inspired Piazzolla to move in a new direction and ultimately move to the city of Buenos Aires in 1938, where he became an arranger for one the most renowned tango orchestras of the time, the Anibal Troilo Orchestra. During this period, he continued to study with one of the most important Latin American classical composers, Alberto Ginastera. It was not surprising, however, that the bandleader found Piazzolla’s works to be “too advanced” for the time, which inspired him to make revisions in Piazzolla’s compositions in order to make them more suitable for listeners.\(^7\)

During the late 1940s Piazzolla entered his classical music phase. He became infatuated with prominent composers of the time such as Igor Stravinsky and Bela Bartok, thus influencing him to leave his bandoneon and his tanguero lifestyle behind. In 1953, he won the Fabien Sevitzky composition contest where he premiered his work *Buenos Aires*, which consists of three symphonic movements. In addition to other prizes, he was given a scholarship to study in Paris with Nadia Boulanger, who was known to be one of the premiere music educators in the world during that time.\(^8\) Still ashamed of his


\(^8\) Pessinis and Kuri, *Astor Piazzolla: Chronology of a Revolution*. 
history with tango music and his bandoneon playing, he initially tried to conceal this part of his life upon meeting Boulanger. Piazzolla once stated:

> When I went to her, I brought all the symphonies and chamber music and piano concertos I had written in Argentina. I thought I was a genius, and I must admit that by the time I went to her, I was ashamed to play tango. I had come to think that the tango was horrible and cheap and belonged to the underworld, and I thought the bandoneon was an ugly instrument.  

While Boulanger agreed that his new scores were well written, she told Piazzolla that they “lacked feeling.” When she asked him what he played in Argentina, he finally confessed, with reluctance, that he played and composed tango music. To his surprise, Boulanger was elated and raved about her love of tango music. Piazzolla then played her one of his original tango works Triunfal. Before he finished playing the piece, Boulanger stopped him and said, “This is Piazzolla! Don’t ever leave it!” This was one Piazzolla’s defining moments in which he came to the realization that he had finally found his true identity in music. From this point on, the tango and the bandoneon became one of the most integral parts of his musical career.

In 1955, following his studies with Boulanger, Piazzolla returned to Buenos Aires and formed his tango octet, “Octeto Buenos Aires.” The instrumentation included two bandoneons, two violins, a cello, a double bass, a piano and an electric guitar. This marked the start of a new phase in tango music called nuevo tango. This was Piazzolla’s way of separating from the well-established orquesta tipica style of tango that had

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already secured its place in Argentinian music for a few decades. Seeing that his new tango works were not conventional, there was a major backlash against Piazzolla’s music and he received very harsh criticism for his avant-garde compositions. Moreover, they lacked singers and dancers, which outraged the orthodox tangueros even more.\(^{11}\) After a few years of struggling with the Argentinian community, Piazzolla decided to move back to New York City to continue work as an arranger as well as working on his \textit{nuevo tango}. Contrary to the tangueros of his mother country, Piazzolla’s music was well received and he gained notoriety in the United States, Europe, South America, and even certain countries in the Far East. By 1960, he returned to Buenos Aires once more and his musical career began to thrive. Although it appeared that tango music was losing popularity in 1950, Piazzolla led a new movement of avant-garde tango, which began with his “Octeto Buenos Aires.”\(^{12}\) From that point forward, his music continued to develop and achieve great success.

\(^{11}\) Pessinis and Kuri, \textit{Astor Piazzolla: Chronology of a Revolution}.
Chapter 3: The History and Evolution of the Tango

It is inevitable that all genres of music eventually develop and transform into something that can be quite different from its original form; the tango was no exception. It has been said that the earliest traces of the word *tango* appeared in 1616, when African dancing was prohibited by the Cathedral diocese in Montevideo “known by the name of tango, except on feast days, and then only until sundown.”\(^{13}\) Although this primitive version of the tango has very little similarities to the tango that we know today, it is interesting that there were restrictions placed upon even the oldest forms of tango. This was also the case when the tango resurfaced in the early 1900s and was seen as a lascivious form of entertainment that was only fit for lower classes. Before the tango became established as its own genre, there was a form called the *milonga*, which was a type of song and dance style that had a faster tempo than the tango and was usually in duple meter, but encouraged more relaxation in the bodies of the dancers. They were typically social songs and dances that were performed at community or private gatherings, *pulperias*,\(^{14}\) and brothels.\(^{15}\) African influence was also present with its asymmetric beats, syncopations and unusual accents. As indicated in the example below, (Figure 1), a very common rhythm used in the *milonga* is a dotted eighth-sixteenth-note rhythm in duple meter.

\(^{14}\) *Pulperias* were a type of rural grocery store that also functioned as drinking establishments and social centers for the lower classes.
\(^{15}\) Brill, 351.
Figure 2 illustrates another rhythm that was widely used in the *milonga*, a dotted-eighth-sixteenth rhythm tied to an eighth note. This was also commonly written as a triplet.\(^\text{16}\)

\[
\begin{align*}
&\begin{array}{c}
\text{Figure 2}
\end{array}
\end{align*}
\]

While the *milonga* still exists in certain South American countries, it paved the way for its much more popular successor, the tango. This is regarded as one of the most important musical transformations in Argentinian history.\(^\text{17}\) The tango went through many alterations and can be divided into three distinctive periods:

1. *Guardia Vieja* (old guard), which started from tango’s origins and lasted until 1920.


3. *Nuevo Tango*, which began after 1955 and was led by Astor Piazzolla.

Being the first generation of tango, the *guardia vieja* was associated with the lower classes, gangsters, pimps and prostitutes. For this reason, Argentinians of the middle and upper classes would not associate with this provocative musical genre that began to surface as early as the 19\(^\text{th}\) century. While the middle class eventually began to accept tango within the generation of the *guardia vieja*, the upper class was not easily swayed. Ultimately, it wasn’t until the popularization of tango in Europe, namely Paris, that all of the Argentine society accepted a cleaner, less controversial form of tango. The


\(^{17}\) Brill, 352.
guardia nueva was dominated by Carlos Gardel, with whom Piazzolla worked closely in his earlier years, and it was during this period that the tango was established as a staple of Argentinian culture. One prominent change that became evident during this era was the increase in numbers of professional musicians. Tango had previously been known to be extremely free and improvisatory, but both performers and composers began working at a much higher level and as a result added more structure and guidelines to the genre.

Ismael Spitalnik, a bandoneon player, composer and arranger, once stated the following:

We had to study harmony and counterpoint and apply the new knowledge to enrich the interpretation of the tango… The demand for greater responsibility and discipline imposed by the music stand – the need to be able to read music – raised the average professional capacity of the musicians. It was very different from thirty years earlier, when there would be a trio or a quartet a la parilla [improvising the arrangement], with only one score on the piano. The arranger and the music stand disciplined the musicians. From a musical point of view, we stood in opposition to the so-called classical musicians who looked down on us and despised us like rats. But later on the violinists who had mastered the tango played in symphony orchestras. The professional quality had improved that much.

Tango continued to spread around the world, becoming especially popular in the United States during the Roaring '20s. The early 1950s marked a major decline in popularity for the tango. The world had been introduced to pop and rock stars such as Elvis Presley and The Beatles, and the younger generation favored these new celebrities that had made their debut in pop culture.

18 Carlos Gardel was an Argentinian singer, songwriter, composer and actor. He is considered to be the original father of tango music and was seen as a sex symbol during the height of his career. Gardel had asked young Piazzolla to join his band as they were about to tour. Piazzolla’s father did not allow his son to join due to the fact that he was still underage. Soon after, Gardel and his band died in a tragic plane crash during their tour.

19 Maria Susana Azzi, “The Tango, Peronism, and Astor Piazzolla,” in From Tejano to Tango, ed. Walter Aaron Clark, (New York: Routledge, 2002), 34.

20 Brill, 358.
Astor Piazzolla and his Octeto Buenos Aires first performed his work titled “Orquesta de Cuerdas” in 1955. This marked the beginning of the *nuevo tango*. As mentioned previously, this ensemble broke away from the traditional *orquesta típica* with its use of an electric guitar in addition to the usual instruments (strings, *bandoneón*, piano). The focus of his music was not on the singer or dancers; the emphasis was now solely on the music. Two forms of music that were greatly influential to *nuevo tango* were classical music, with its musical structure and technical demands, and jazz, with its elements of improvisation and unusual syncopations. Characteristics of Baroque music can be heard in his compositions with the use of virtuosic counterpoint and fugal passages. Mark Brill, author of *Music in Latin America and the Caribbean*, further describes innovations:

> Dissonance and even atonality are common. Melodies can be at once harsh and lyrical, and textures often contrast greatly, echoing the dramatic shifts of the earlier tango choreography…. Piazzolla’s tangos often have a greater rhythmic complexity, playing on the dance’s natural dramatic syncopations. He also explored the possibilities of timbre, with unorthodox combinations of instruments and playing techniques.\(^\text{21}\)

This fusion produced a sound that was completely new and far more advanced than the music of his contemporaries. As a result, Piazzolla and his *nuevo tango* was the root of major controversy, as the more conservative *porteños* and *tangueros* felt that it was far from authentic Argentinian tango music; it was the complete opposite of what they thought true Argentinian tango ought to be. Regarding this opposition to *nuevo tango*, Brill states, “Piazzolla was seen in some circles not only as an artistic defector, but also as a political traitor whose music verged on the unpatriotic. A powerful anti-Piazzolla

\(^\text{21}\) Brill, 363.
movement quickly arose that occasionally resorted to threats on the composer’s life.” On the contrary, those who were in favor of his music were jazz fans and jazz musicians, classical music enthusiasts, rock musicians, university students and youth. Much like the beginnings of tango, nuevo tango didn’t gain popularity in Argentina until it had reached Europe and the United States. Only then did the Argentinians slowly embrace the music of their very own Piazzolla.

Chapter 4: An Analysis of *Histoire du Tango for Flute and Guitar*

*Histoire du Tango* is a tango cycle that was originally written for the flute and guitar in 1986, which was well after Piazzolla had established the *nuevo tango*. It was later arranged for other ensembles such as violin and guitar, flute and harp, flute and piano, just to name a few. This work was one of the few that were not written for the typical tango orchestra, a specialty of Piazzolla, and it was his only composition that was written for the flute and guitar alone. The piece is slightly longer than twenty minutes and is divided into four separate movements. Each movement represents a different setting and time period from the history of tango. It takes listeners on a journey back in time as they experience the history and the transformation of this widely popular genre of music. While the first two movements represent the earlier and more conservative periods of the tango, the second two movements depict Piazzolla’s unique style and contributions to the tango music of the second half of the 20\textsuperscript{th} century.

The first movement, titled *Bordel 1900*, is set in an early 20\textsuperscript{th} century bordello, or brothel, where French, Italian and Spanish women would tease policemen, thieves, sailors and men of questionable character in the society at the time, many of whom visited these bordellos on a regular basis. The bordellos of Buenos Aires were the original setting where tango music was performed. This is apparent in *Bordel 1900* with its provocative melodies and rubato tempo in the solo flute passages. The piece is elegant yet lively, which is indicated with a tempo marking of molto giocoso. Its extensive use of single and double-tongued staccato figures in the flute, accompanied by percussive techniques in the guitar, gives this movement a vibrant, dance-like feel. It is in a duple meter, as most tangos were in the first decade of the 20\textsuperscript{th} century. There is also a
The habanera\textsuperscript{23} influence with his use of repeated dotted eighth-sixteenth rhythms in the guitar. One of the defining characteristics of this movement is the excessive use of accents on both downbeats and offbeats. This technique gives the movement a very authentic tanguero character. Both the accented figures and habanera element are shown in the example below (Figure 3) from Bordel 1900.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure3.png}
\caption{Figure 3}
\end{figure}

Whereas the Bordel 1900 was a tango piece written for flirtatious and sensual dancing, the second movement, Cafe 1930, was intended for listening only. The reason for this was that by 1930s, the emphasis on the actual tango dance had subsided and the focal point became the music itself; however, sometimes tangos were still sung during this period. In the 1930s, the music had become overall more romantic, slow and sultry. Cafe 1930 in particular contains very somber melodies in both the flute and guitar. It begins with a melancholy guitar solo that is mostly arpeggiated with a few chords and embellishments throughout. The flute gently enters fifteen measures later with an equally

\textsuperscript{23} The habanera is a slow Cuban dance that is in duple meter. One of the most well known examples of the habanera is from Bizet’s Carmen.
somber and expressive melody while the guitar continues with an accompaniment figure. In addition to *accelerandos* and *rallentandos* that are written in, Piazzolla frequently marks sections with *ad libitum*, giving the performers more leeway with tempo changes and freedom to create their own interpretation.

The third movement is titled *Nightclub 1960*. By the 1960s, the tango had transformed once more; this time there was a fusion of Argentinian tango with the Brazilian *bossa nova*. These new tangos were being performed at nightclubs in Buenos Aires where civilians were flocking to get a taste of this new sound of tango. This movement combines the better of first two movements. It possesses both the flashy and rhythmic elements as well as the slower, more expressive sections. It begins with a tempo marking of *deciso*, meaning “with determination.” In bars 25-26, there is a *rallentando* that leads up to the first *lento* section in bar 27. Markings such as *molto cantible* and *tristemente* indicate that the flutist must play as if singing a very mournful song. While it is indicated that the duo play a bit heavier, *pesante*, in measure 36, the slow and melancholy mood is to be carried out until measure 54, where the duo arrives back at Tempo I. This section is compelling in that the flutist can choose to perform it in a variety of ways, depending on their ability and creativity.
As indicated above in Figure 4, no actual tone needs to be produced by the flutist between measures 54-59. A percussive effect can be produced through key clicking in addition blowing fast air, harmonics, sharp tongue attacks, or any additional techniques that the performer deems appropriate. The original theme returns following this improvisatory section until measure 85 where the performers return back to the aforementioned *lento* section that was introduced in measure 27. This second instance of the *lento* section varies a bit with the addition of gentle *glissandos* in the flute line, followed by a repeated descending interval, as if like an echo, until it launches once more into the brisk Tempo I, which serves as a coda and ends with a dramatic ending in unison between the two instruments.

The fourth and final movement of Histoire du Tango is titled *Concert d’aujourd’hui*, which translates to “modern-day concert” or “concert of today.” By the last two decades of the 19th century, Piazzolla’s intent was to compose tango works that resembled classical concert pieces and could be performed in concert halls around the
world. The tango had transformed from its risqué days in the brothels, to polite café music, to dance music for nightclubs, to this modern form of music that was again intended for listening above all else. This idea of “playing music for listening and not dancing” was a something that resonated with Piazzolla throughout his career. This movement was Piazzolla’s way of showing the direction in which the tango was headed and what was to become of it in the future with the influences of 20th century music. Of the four movements, the _Concert d’aujourd’hui_ appears to be the only one that is not quite tonal and a somewhat idiosyncratic with its eccentric melodies. It is extremely chromatic, has many displaced accents, and a number of jazz-like improvisatory elements in the flute line. All the while, the guitar part has a recurring glissando figure that serves as a constant throughout the movement, shown in Figure 5 below.

![Figure 5](image_url)

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24 Clark, 35.
While this movement evokes a sense of urgency with the flute’s sporadic movement and eccentric rhythms, this constant pattern in the guitar line induces a relaxed mood. Piazzolla did not indicate any tempo changes throughout the movement, it is simply indicated that it is to be performed at a brisk tempo with its marking of *Presto, molto ritmico.*
Chapter 5: The Influence of Latin Music on Flute Repertoire

The modern day transverse flute was not always one of the first instruments to be used in newer genres of music such as Latin, jazz and pop, but over time it became an integral part of these genres and many others. In regards to the tango, the flute was in fact one of the original instruments that was used in its earlier stages between 1905 and 1920. Following that time, the tango became primarily dominated by the previously mentioned orquesta típica, which consisted of bandoneons, strings and piano.

Piazzolla’s intensive training in classical music made it possible for him to integrate those elements into the music of his native culture. The result was a new form of music that had structure and direction, which made it possible for classical musicians to perform such works in concert halls and recitals. In the case of Histoire du Tango, the fact that he created a multi-movement work to illustrate the history of the tango was ingenious in that the music tells a story to the listener. Following his publication of Histoire du Tango in 1986, Astor composed the 6 Tango Etudes for solo flute in 1987. What makes both of these works special is the fact that Piazzolla specifically wrote them for the flute. His music has been arranged and rearranged for other instruments on numerous occasions as previously mentioned (the tango etudes were also arranged for the saxophone, for example), but what is certain is that his original intent for these pieces was for the flute itself. The tango etudes are quite technical and can be beneficial for any flutist whilst retaining a tango element that makes them quite enjoyable to play. As shown below in Figure 6, we can see how Piazzolla uses the aforementioned tango rhythm (dotted quarter and tied notes) in the first Etude that is also present in the coda of the third movement in Histoire du Tango.
Another influential piece that has become a part of standard flute repertoire is Mike Mower’s Sonata Latino, written in 1994. What makes this piece unique is that each movement represents a different style of music from a different country (sometimes more than one). Mower himself stated that his intent was not to mimic the purist view of these styles of Latin music; rather, it was to show the “improvisational play of Latin/jazz duo.”

The first movement, titled *Salsa Montunate*, is drawn from the Cuban/Venezuelan *salsa*. It begins with a *clave* rhythm in the flute on beats 2 and 3, which becomes a constant for the duration of the movement. This figure is to be played with a *marcato* accent so as to emulate percussion instruments. The pianist mostly plays a *tumbao* bass line to support the flutist. There is also a recurring main *salsa* theme in the flute that finds its way back throughout the movement. The second movement is titled *Rubango*, a

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26 The *tumbao* is a rhythmic line that has Afro-Cuban origins and is played on a bass.
combination of the words *rumba* and *tango*, which come from Columbia and Argentina, respectively. This begins with a dark and mysterious cadenza in the flute that has a very contemporary sound. As the pianist enters to accompany the flutist, a calm *rumba* section launches into an aggressive and frenzied waltz. At certain points in this movement, the flute and piano play in unison, and at other times they are completely independent or in close harmony. This is how the duo evokes the style of the actual tango dance. The third and final movement is titled *Bossa Merengova*. As indicated by its title, this movement is another hybrid of two different Latin dance styles: the Brazilian *bossa nova*, whose roots come from the *samba*, and the *merengue*, which is popular in Venezuela and Columbia. Some common rhythmic patterns that are prevalent in the *bossa nova* and *samba* are shown below in Figure 7.

![Figure 7](image)

The movement alternates between high energy, chipper sections and slower, jazz-like sections. The jazz influence is especially present in the slower solo piano lines. The double octave arpeggios in unison are reminiscent of the *merengue*, and according to Brown, “this style of dance exhibits the influences of responsorial singing.” The example below (Figure 8) illustrates the unison octaves in the flute and piano.

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27 Brown, 14.
28 Brown, 15.
The piece ends with a coda that reverts back to the original Cuban-style *salsa* theme from the beginning of the movement.

Argentinian classical guitarist and composer Maximo Diego Pujol composed a more recent work titled Suite Buenos Aires (1995). He is highly influenced by Astor Piazzolla, and this is apparent in in the suite for flute and guitar that is very reminiscent of *Histoire du Tango*. This work is also divided into four movements like that of Piazzolla’s and has very similar rhythmic patterns. Although Pujol primarily composes works for guitar, he has multiple works that include the transverse flute.

Juaquin Rodrigo was a composer of Spanish descent who composed four concertos, one of which was for flute and orchestra, the *Concierto Pastoral*. Out of all the pieces listed, Rodrigo’s concerto is the one that is closest to the standard repertoire of classical flutists and is known for its exquisite improvisatory melodies and very technically demanding passages throughout. It is divided into three movements: Allegro, Adagio and Rondo (allegro). Rodrigo made the follow comments about this work:

I composed this concerto, first performed in London in October 1978, for the exceptionally gifted flautist, James Galway. The work is divided into three movements, the first being in classical form, with first and second themes, imposing exceptional difficulties on the soloist in the first theme...The second
theme has a more pastoral character, reminiscent of popular Valencian style and contrasting with the frenzied speed of the first theme.29

The piece was written between 1977-1978 on commission from Sir James Galway, whom Rodrigo was enthusiastic to compose the piece for. It was premiered in London on October 17th, 1978. Galway, who was thrilled to premiere this concerto also developed a fascination with the possibilities of a flute transcription for Rodrigo’s piece for guitar and orchestra, Fantasia para un gentilhombre. This piece was originally written for the world renowned Andres Segovia, and with the help and guidance of Rodrigo himself, Galway completed the transcription.

**Conclusion**

The Latin influence has played a significant role in the history of fine arts for many centuries, beginning with song and dance that had African origins. The more sophisticated this music became, the more widespread it became. It had become so well known and almost fashionable that it even entered the world of opera with Georges Bizet’s very controversial *Carmen*. Much like other music that had originally received major backlash, *Carmen* was also not well received by the general public when it first premiered. Today, it is one the most popular operas in the history of music. Europe and the United States were integral in spreading this exquisite music around the world and thus allowing it to gain notoriety. In later centuries, Latin music became very closely related with jazz music, so much that “Latin Jazz” become a genre of its own.

Astor Piazzolla was one of the more successful composers that were able to create a fusion of two very popular genres of music, and while the response was not initially favorable, these innovations were indeed what made him a staple in the history of Latin music, particularly in the realm of tango. It is safe to say that his constant moving from Argentina, to New York City, to Europe, and back to Argentina again provided him with profound musical experiences that made a very large impact on his life and his music. His determination to stay true to his craft and his decision to push limits in his compositions is truly admirable and has made his music both iconic and influential in more ways than one.
Biobliography


Appendix A

Bandoneon

The bandoneon is very similar to the concertina, which is related to the accordion, but much more difficult to play. It was widely popular in Argentina, Uruguay and Lithuania and was the most essential part of the orquesta tipicas and tango ensembles in the early 1900s. This instrument is played by squeezing and pulling the it with the player’s hands. There are buttons on either side of the instrument that are depressed while playing. Pictured above is Astor Piazzolla himself performing on his bandoneon.

The photo above shows one of the first orquesta tipicas from the early 1900s by the name of “Orquesta Tipica Criolla.” This ensemble consisted of two bandoneonists, two vilionists, a flutist and a guitarist.
Appendix B

A Sample Worklist of Flute Repertoire with Latin Influences

Sergio Arragiaida – 10 Latin American Etudes
Francois Borne/Georges Bizet – Carmen Fantasy for Flute and Piano
Christopher Caliendo – Caliente!
Christopher Caliendo – La Milonga
Christopher Caliendo – Flute Sonatas 1-10
Gordon Lewin – Three Latin American Impressions for Flute and Clarinet
Mike Mower – Sonata Latino
Astor Piazzolla – 6 Tango Etudes for Solo Flute
Astor Piazzolla – Histoire du Tango for Flute and Guitar
Maximo Diego Pujol – Suite Buenos Aires for Flute and Guitar
Paquito D’Rivera – Two pieces for Flute and Piano
Paquito D’Rivera – Gran Danzon, Concerto for Flute and Orchestra
Joaquin Rodrigo – Concierto Pastorale, Concerto for Flute and Orchestra
Heitor Villa-Lobos – Bachianas Brasileiras No. 6 for Flute and Bassoon
Heitor Villa-Lobos – Choro No. 2 for Flute and Clarinet
Heitor Villa-Lobos - Distribuição de Flores for Flute and Guitar
Heitor Villa-Lobos - Quinteto Instrumental for Flute, Violin, Viola, Cello and Harp
Trevor Wye – Latin American Flute Album, Volumes 1 & 2
Appendix C

Recital Program

California State University, Northridge
Mike Curb College of Arts, Media, & Communication
Music Department

Sheila Molazadeh, Flute
Masters Recital
A student of Sandra Kipp

Featuring
Paul Switzler, Piano
Christian Cruz, Guitar

Saturday, April 6th, 2013 ~ 4:30 p.m.
Cal State University, Northridge ~ Cypress Recital Hall

In partial fulfillment of the Master of Music Degree in Flute Performance
Sonata in E minor, BWV 1094............Johann Sebastian Bach  
   Adagio ma non tanto  
   Allegro  
   Adagio  
   Allegro  

Histoire du Tango...............................Astor Piazzolla  
   Bordel 1900  
   Café 1930  
   Nightclub 1960  

   Christian Cruz, Guitar  

   ~Intermission~  

Pièce pour flute seule..............................Jacques Ibert  
   (1890-1962)  

Sonata in D Major, op. 94......................Sergei Prokofiev  
   Moderato  
   Scherzo  
   Andante  
   Allegro con brio  

*Reception to follow*