National Dance and Folk Elements in Argentine Cello Compositions

by

Penelope Witt

BMus Hons, Griffith University, 2001

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DECLARATION

This exegesis contains the results of research carried out at the University of Tasmania between 2003 and 2006. It contains no material that has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the exegesis. I declare that this exegesis is my own work and to the best of my knowledge and belief contains no material previously published or written by another person except where due acknowledgement is made in the text.

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Date: 30/6/08

Penelope Witt
This research project focuses on the national dance and folk elements of Argentine compositions for cello and piano and for solo cello. Research has been conducted through the study and performance of these works with the aim of developing musical interpretation skills specific to the repertoire and improving general performance expertise. The outcomes of this research are a series of recorded performances and an accompanying exegesis that contextualises these performances.

The scope of the project was limited to 138 musical scores of Argentine cello compositions dating from 1898 to 2005. The research culminated in four major recitals which included performances of works by Argentina’s most well-known composers, Alberto Ginastera and Astor Piazzolla. These recitals also included compositions by other established Argentine composers such as Julián Aguirre, Constantino Gaito, Carlos Guastavino, Juan José Castro, Washington Castro, Luis Gianneo and José Bragato, and introduced new works by Alejandro Iglesias Rossi, Juan María Solare, Roberto Segret, Valdo Sciammarella and Roque de Pedro. Recordings of these concerts are appended to the exegesis. The exegesis includes a survey of literature and background information on the musical heritage of Argentina and the history of nationalism in Argentine art music. This background information is followed by the musical analysis of the national dance and folk elements found in the selected Argentine cello repertoire.

A significant proportion of the works analysed show evidence of musical elements from tango and indigenous and Creole folk music from Argentina and the majority of these elements have been incorporated with direct nationalist intent. Instrumental techniques
assimilated from folk and tango performance are demonstrated in the performances of this repertoire and discussed in the exegesis.
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INTRODUCTION

As the profile of popular music from South America grows throughout the world, the need for greater research into the art music from this region is highlighted. With the aim of learning more about a small section of this repertoire, the following exegesis focuses on the art music written for cello and piano and for solo cello by Argentine composers. The exegesis supports the major component of the research project which is conducted through the study and performance of these works.

The growing popularity of the cello as a solo instrument in Europe in the late Romantic period triggered the first compositions for cello by Argentine composers. Other contributing factors may have been the rise of the prodigious Argentine cellist, Ennio Bolognini (1893-1979) in the early twentieth century and the 1903 concert tour of South America by Spanish cellist, Pablo Casals (1876-1973). Casals' teacher, José García emigrated from Spain to Argentina in the 1890s where his new students included Bolognini and cellist/composer/conductor, José María Castro (1982-1964). Since the end of the nineteenth century Argentina has produced a sizable body of cello works, although recordings and scores of these pieces are extremely difficult to obtain in Australia, and indeed in Argentina itself.

Argentina still looks to its European colonisers for artistic direction today. Many of the most talented Argentine musicians, composers and conductors emigrated to Europe or North America during various political and economic crises in Argentina. Due to the subsequent lack of qualified teachers, numerous students seek a better music education

1 Following accepted modern practice, violoncello will be abbreviated to cello without the addition of an apostrophe.
overseas and do not return to live in Argentina. A similar insecurity governs Australia’s difficulty in acknowledging the validity of its artists until they have gained international recognition. As more Australian music researchers give credit to local composers and turn to their own backyard for inspiration, this study aims to uncover the nationalistic features of some of the forgotten works of Argentina, a country which bears many similarities to our own due to parallel postcolonial traditions.

Apart from that conducted by the Argentines themselves, almost all research into the field of Argentine music has been undertaken by academics at universities in the United States. The researchers working from these North American universities include British, French and, quite often, Argentine expatriates. It seems that no Spanish speaking countries outside of Argentina have focused on Argentine music and it has not yet captured the interest of English speaking countries in the southern hemisphere. The tango, however, has received widespread academic interest, often attracting historians and anthropologists as well as musicologists. The interest in this genre, and its surprisingly strong influence in countries such as Finland and Japan, has meant that the tango has been written about in numerous languages other than English and Spanish. In comparison there is very little written in any language about the national elements to be found in Argentine art music, especially in those works for the cello. The growth of the tango today can be attributed to its strong association with a fierce sense of national pride, and is linked to the economic advantages it brings as the most powerful tourist attraction of Argentina. The tango encompasses three elements of equal importance: music, dance and song. The academic composers of the twentieth and twenty-first centuries have drawn heavily on their national

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heritage and many works in the cello repertoire from this country are based on the easily identifiable rhythms and harmonies of the tango.

Another music genre from South America now popular in Europe, North America and Australia is the highland folk music of the Andes. Like the tango, this ancient musical tradition owes a large part of its foreign popularity to tourism, but was also introduced to first world countries by political refugees, particularly from Chile, where many musicians were among those forced to leave their country during the military dictatorship of General Pinochet in the 1970s and 80s. Music based on the pentatonic tonal system is still well established in the north-western corner of Argentina today, the only region of Argentina ever occupied by the Inca Empire. The tritonic\(^3\) music of the pre-Incan cultures from this area has also survived. Because these traditions are distinctive to the relatively small indigenous population in Argentina they play a very important role in defining the musical and cultural identity of the country. Andean music has therefore influenced a number of Argentine composers in their search for national identity.

Folk music of Hispanic origins, or Creole folk music, has also had a major effect on art music in Argentina. It has not attracted international recognition as a popular “world music” but forms an equally important part of the musical identity of the nation. Creole folk music is closely associated with the culture of the Argentine cowboys, the gauchos.

This research project is centred on the presentation of four recitals\(^4\) that included a wide variety of works for cello and piano and for solo cello by Argentine composers. Preparation for these performances has involved research into performance practices

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\(^3\) Tritonic music is written using the three notes of a major triad.

\(^4\) Three recitals given in course of candidature and final examination recital.
unique to this repertoire and the development of an interpretation that reflects the stylistic traditions of the music that has influenced it. This interpretation has been informed by a practical investigation of the rhythmic, melodic, harmonic and structural characteristics that this body of work shares with the national dance and folk music of Argentina. These findings are outlined in this exegesis and background information is given on the musical heritage of the country and the history of nationalism in Argentine art music. Recordings of the four major recitals given at the Tasmanian Conservatorium of Music are included with this exegesis, along with a list of other related concerts and projects and, where available, recordings and concert programmes.

The aims of this research are to introduce the cello works of Argentine art music composers to Australian audiences, and to show the extent and nature of the influences on these compositions from the popular music of the country in which they were written. Evidence will be given to support the existence of a significant body of compositions containing national folk and dance elements within the Argentine repertoire for cello and piano and for solo cello. Conclusions will be drawn on whether these elements were incorporated with deliberate nationalistic intent, or whether the composers were unconsciously using the musical language existing in their environment.
CHAPTER ONE

BACKGROUND AND SURVEY OF LITERATURE

Literature associated with the topic of this research spans a range of areas. They include the scores and recordings of Argentine cello compositions, sources which focus on the history of Argentine art music, musical nationalism, distinguished composers and specific cello works, as well as texts about tango and folk music in Argentina and Latin America.

The first step taken in this research was to obtain copies of as many Argentine works for cello and piano and for solo cello as possible. These scores are the most important sources for this study and have been gathered through a variety of channels. Fortunately there has been some specific research into Argentine cello works. A catalogue of Latin American cello works was compiled by Venezuelan cellist, German Eduardo Marcano. Although a number of the compositions listed are incomplete, lost or in the possession of cellists unwilling to make the scores available, this catalogue contains the most comprehensive list of Argentine cello works available and provides a short biographical entry and discography for each composer. Marcano lists 184 works for cello and piano and 60 works for solo cello, making a total of 244 compositions. The virtuosic works of Argentine cellist and composer, Ennio Bolognini are a notable among the unattainable manuscripts.

Another catalogue specifically listing cello music by Argentine composers was compiled by Daniel Gasse, an Argentine cellist living in the United States. As well as the cello and piano solo and cello works on which this exegesis focuses, Gasse also included works for

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cello with small and large ensembles in the scope of his research. He lists 220 pieces in the catalogue and gives excellent notes on the difficulties and characteristics of each one, as well as indicating their value for professional performance or as teaching resources. Gasse has listed ninety-nine of the compositions catalogued by Marcano: seventy-five for cello and piano and twenty-four for cello solo.

In addition to the catalogue, Gasse’s dissertation contains useful and well summarised information on the historical background of Argentine art music, including sections dealing with nationalism and vernacular influences. His historical synopsis includes information on some contemporary composers and works discovered during his research trip to Argentina in 1988. Also, within the catalogue he has indicated which pieces he has found to have national musical elements and identified the dance or folk song that has influenced it.

Copies of 138 works for cello and piano and for solo cello by Argentine composers were collected for this study. 114 of these are listed in Marcano’s catalogue and 24 are previously unlisted compositions. The composition dates span 107 years, from 1898 to 2005. Of the hundred compositions with known dates, exactly half were written in the 1970s and 1980s, with the majority of these (thirty-three) from the 1980s. The relationship of this distribution to the economic and political history of Argentina in the twentieth century will be discussed in Chapter Three. Arrangements of works for cello that were originally written for a different instrumentation have been included as many of these have been executed or approved by the composers themselves.
Published scores of some works by José Bragato, Alberto Ginastera and Alejandro Iglesias Rossi are readily available. Other published works were found at libraries within Australia, at the music libraries of the Universidad Católica de Argentina and the Instituto Nacional de Musicología “Carlos Vega”, and in the archive of the SADAIC (Sociedad Argentina de Autores y Compositores). Both German Marcano and Daniel Gasse provided copies of unpublished scores for the purposes of this investigation and a few unpublished works were obtained through Servicio Bibliográfico On Line (SERBOL) via the internet.\(^7\)

The following composers provided copies of their compositions over the course of a study trip to Argentina in 2005; Roberto Segret, Gabriel Senanes, Juan María Solare, Valdo Sciammarella, Jorge Arandia Navarro and Roque de Pedro. Related sources including recordings of traditional folk and tango music and books on folklore in Argentina were also obtained on this trip.

Although very few in number, the recordings of some of these works are also useful references. Recordings of cello compositions by Argentine composers such as Alberto Ginastera, Astor Piazzolla, Constantino Gaito, Washington Castro, Juan José Castro and Alejandro Iglesias Rossi have been made by cellists including Yo-Yo Ma, Aurora Natola-Ginastera, Eduardo Vassallo, Emilio Colón, Eduardo Valenzuela, Luis Leguía and Christopher Van Kampen (see discography).

The important Argentine composers have attracted researchers, some of whose work focuses specifically on cello compositions. Two sources that deal directly with individual

\(^7\)Servicio Bibliográfico On Line (SERBOL); http://serbol.webcindario.com/serbol2.htm; Internet; accessed 26 June 2006.
cello works by Alberto Ginastera are a thesis by Rebecca Caseythe thesis by Rebecca Casey⁸ and an article by Michelle Tabor.⁹ Casey compares Pampeana no. 2: Rhapsody for Cello and Piano (op. 21, 1950) and Sonata for Cello and Piano (op. 49, 1979) through the study of melody, harmonic language, form, rhythmic features, texture, timbre, folk and nationalistic features, significant features of the cello and piano writing, and traditional and innovative elements. Tabor explores the other major piece for cello by Ginastera, Punoña no. 2 for solo cello (1976) in her article about the late instrumental style of the composer. She uses Punoña no. 2 as an example of the pieces with nationalistic titles composed during this period. María Laura Fagilde blends the topics of folk music and nationalism in Argentine art music in her research, analysing six Argentine dances; the gato, bailecito, huella, malambo, milonga and tango, and their art music counterparts: six piano works by the most famous Argentine nationalist composers.¹⁰

This project is the first conducted on the national elements in the repertoire of Argentine cello compositions. There has, however, been some study into the influence of traditional Creole music on Argentine art music as a whole. Most notable is a book by Juan María Veniard,¹¹ an Argentine academic and professor at the Departamento de Artes Musicales y Sonoras “Carlos López Buchardo” at the Instituto Universitario Nacional del Arte in Buenos Aires. This publication provides an excellent source of information on the composers who were involved in the Argentine nationalist movement and their major

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works. Understandably there are very few references to cello works, considering the large body of works on a grander scale that this movement produced.

Although comprehensive in most respects, Veniard hardly touches on the subject of music influenced by the tango. This neglect is possibly related to his belief that Argentine art music influenced by thematic material of a national character died out in the 1950s when the political environment affected an overall decline in music production.12 He does not cite any work written after 1968, but it is in these more recent decades that elements of tango begin to appear frequently within Argentine art music compositions. The influence of folk music also survived the new trends in modern compositional techniques that became popular in the late twentieth century, its elements still appearing in the output of Argentine composers today.

Research by Deborah Schwartz-Kates and Thomas Turino has provided useful insights into the influence of musical nationalism in Latin America.13 Turino has some very detailed thoughts on nationalism as a broad concept and discusses how it relates to music through varied case studies on Argentina, Mexico, Perú and Cuba. Schwartz-Kates explores approximately the same period in Argentine music history as Juan María Veniard but she places special emphasis on the relationship between nationally influenced music and the culture of the gaucho, the cowboy of the Pampas region surrounding the city of Buenos Aires.

12 Ibid., 116.
Literature concerning tango and folk music from Argentina has proved to be an important resource for the research conducted here. In identifying the national dance and folk elements in the cello repertoire one must first be familiar with the elements themselves. Although there are numerous books and journal articles about the tango as a social phenomenon, its history and its leading figures, there is very little information available on the musical elements that make the tango such a unique entity in the world of popular music.

The collection of books and articles that concern the social, political and historical aspects of the tango include a relatively large amount of writing by Donald S. Castro published in the journals, *Studies in Latin American Popular Culture* and *Journal of Popular Culture*. Apart from these articles Castro has also published a book about the social history of the tango. His writing does not focus on the music of the tango but rather on the social and cultural influences and affects associated with the genre. Topics covered in his work include "lunfardo", the porteño slang used by tango poets and the themes they chose for their lyrics, Carlos Gardel, female tango stars, and the relationship between tango and the electronic media, cinema, Juan Domingo Perón and censorship.

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16 Adjective meaning "of the port," or in other words, "from Buenos Aires."
Other writers who have published articles and books on the tango include María Susana Azzi, Simon Collier, Marta E. Savigliano, Jo Baim, Julie M. Taylor and Rob Prince. Azzi and Collier wrote a book on Astor Piazzolla in 2000 after previously collaborating with Artemis Cooper and Richard Martin in 1995 to publish an easily accessible book on the history of the tango which includes illustrations and photographs that help the reader understand the historical eras discussed. Collier has also written a book about the life and music of famous tango singer, Carlos Gardel. In an article concerning the impact of the Italian immigration on tango published in the International Journal of Musicology, Azzi gives some statistics on the Italian population in Argentina and discusses the numerous tango musicians of Italian birth or heritage and their influence on tango titles and lyrics. She joined with Chris Goertzen to produce an article in the 1999 Yearbook for Traditional Music on globalization and the tango from the different perspectives of the two authors in Buenos Aires and Richmond, Indiana. Azzi has also published work in Spanish in Argentina.

Savigliano’s main publication is a book with the enigmatic title of Tango and the Political Economy of Passion. It is more dramatic than academic, a view evidenced by the insertion of theatrical scenes within the text. Within the context of sociology, Savigliano focuses on the exotic, erotic and scandalous associations of the tango. She focuses very

little on the musical side of the dance but her work provides some colourful images of the
tango and its place in society. Jo Baim chose tango as the topic of her 1997 dissertation
and published an article in *Music Research Forum* on tangos in waltz time as a possible early type.\(^2\) This article raises many questions about metre and rhythm that cannot be
answered by Baim due to lack of factual evidence, and the scant evidence given has been
taken from sources foreign to Argentina.

Apart from some very brief information provided by Gérard Béhague in *The New Grove*\(^23\)
on the rhythms, time signatures and structures of the tango, the main resource on its
musical elements is a tango course written for arrangers and composers by Horacio Salgán,
one of the most famous tango pianists and arrangers Argentina has produced.\(^24\) Salgán
touches briefly on some aspects of the history of the genre before explaining the different
types of tango and their identifying features. He then focuses more specifically on tips for
arranging tangos for the *orquesta típica* (typical orchestra) of four violins, viola, cello, four
bandoneóns (this version of the accordion will be described in Chapter Two), piano and
double bass, including audio examples of his own arrangements.

Current pianist with the *Orquesta del Tango de la Ciudad de Buenos Aires*, Hernán
Possetti has written his own *Curso de Tango* for pianists that he uses as a teaching resource
and hopes to publish in the near future.\(^25\) Possetti explains the rhythms of tango with more
clarity than Salgán but his manuscript is less detailed and contains fewer musical


\(^25\) Hernán Possetti, “Curso de Tango: Modelos Rítmicos de Acompañamiento (para Piano),” TMs in possession of Andrew James.
examples. Two other writers that approach the topic from a musical point of view are Gabriela Mauriño and tango double bass musician, Pablo Aslan. Mauriño’s article in *Latin American Music Review* in 2001 explores the musical influences on Astor Piazzolla of various historical tango musicians and groups and provides examples of how these influences manifested themselves in his compositions.

A possible reason for the lack of detailed research into the musical make-up and distinctive characteristics of the tango is that it is a relatively young genre. The chief documentation of the genre is in primary sources such as recordings and sheet music. On the other hand, folk music, especially the indigenous music included under this heading, springs from more remote areas of the country and is not nearly as well documented as the tango. Its history is also much, much older. The remoteness, age, verbal traditions and possibility of certain musical forms disappearing with globalisation have prompted more academic musical research into this field than into tango.

As folk music is still an extremely popular form of entertainment in Argentina there are also publications of a more instructional approach, in the same vein as the tango manual by Salgán, by authors such as María del Carmen Aguilar. Another simple and informative publication, more for general educational purposes than academic circles, is *Música Tradicional Argentina: Aborigen – Criolla*. Although its chapters are written by different authors there is good continuity in the writing, and cross referencing between the

sections is helpful. Photos, drawings and musical examples make this book very accessible, and the division of the information on all aspects of Argentine folk music into geographical regions is clearly defined.

Two of the most important figures in Argentine folk music research were Carlos Vega (1898-1966) and Isabel Aretz (1913-2005). Vega’s extensive field trips, recordings and publications have provided a solid base for all further study in this area. He founded the national government’s musicology institute in 1931 which has since been named in his honour as the Instituto Nacional de Musicología “Carlos Vega.” The many publications written by Vega explain the dances and songs of Argentina using a system of classification developed by the musicologist himself. The 1998 edition of Panorama de la Música Popular Argentina by Vega was printed in homage to the centenary of his birth and is accompanied by a double compact disc of recordings from his field trips. Vega wrote an anthropology of Argentine dances published in two volumes that not only classifies the dances but gives their origin, history and choreography as well. His short article published in the 1997 first edition of the Revista del Instituto de Investigación Musicológica “Carlos Vega” gives some succinct theories on the origin of Argentina’s folk dances.

Isabel Aretz’s book on Argentine folk music provides a comprehensive summary of the music, instruments, lyrics, choreography and specific songs and dances of traditional music in this country up to 1952.\(^{34}\) Another useful source on the instruments of folk music in Argentina is a publication by the Instituto Nacional de Musicología “Carlos Vega” which includes drawings, photographs and short descriptions of each instrument, providing a reference point when analysing compositions that have been influenced by the sounds and execution techniques of traditional instruments.\(^{35}\) The institute has also released a compact disc of field recordings with the same title to complement the book.\(^{36}\)

The section on Argentina in The Garland Encyclopedia of World Music is written by Ercilia Moreno Chá.\(^{37}\) It describes traditional instruments, festivals, the more recent popular genres of cumbia, rock nacional and cuarteto, and the social and political connections of music in Argentina. Additional sections by various writers are devoted to the music of the Guaraní, Quechua, Aymara and Mapuche peoples who inhabit Argentina today.

Juan María Veniard has also published a book encompassing the history of all kinds of academic music in Argentina.\(^{38}\) Although it includes a chapter on nationalism the main purpose of this book is to give a comprehensive history of academic music in Argentina by describing its significant eras, trends and events. Along with other books and

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\(^{34}\) Isabel Aretz, El Folklore Musical Argentino (Buenos Aires: Ricordi Americana, 1952).


\(^{38}\) Juan María Veniard, Aproximación a la Música Académica Argentina (Buenos Aires: Ediciones de la Universidad Católica Argentina, 2000).
encyclopaedias published in Argentina, Veniard gives solid information on Argentine composers, nationalism in major works, theatres and musical organisations but very little information on the cello compositions from this country.

Two very important contributors to the literature on Latin American music as a whole are Gérard Béhague and Gilbert Chase. Béhague wrote the majority of the entry on Latin America in *The New Grove* as well as contributing to the entry on Argentina in same with Irma Ruiz. He has published his own book on Latin American music and written the chapters on Latin America in *Folk and Traditional Music of the Western Continents* by Bruno Nettl. Béhague has also contributed work to the journal *Studies in Latin American Popular Culture* and founded the *Latin American Music Review* in 1980. Like Béhague, Gilbert Chase has published his own book on the music of Latin America, as well as two journal articles on the best known Argentine art music composer, Alberto Ginastera, in *The Musical Quarterly* and *Tempo*. Another academic who has written about Ginastera is Malena Kuss. These publications include a biography and list of works for the composer, and an article concerning the premiere of the Sonata op. 49 for cello and piano.

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This study narrows and extends the field of the studies conducted by German Marcano and Daniel Gasse into the wider cello repertoire in Argentina and Latin America and builds on the analytical research done by Rebecca Casey, Michelle Tabor and María Laura Fagilde. Sources that were especially useful in informing this research were those by Juan María Veniard, Gérard Béhague, Isabel Aretz, Carlos Vega, María del Carmen Aguilar, Horacio Salgán, Hernán Possetti, Pablo Aslan and Gabriela Mauriño. Attending private lessons with Roberto Segret and classes taught by Bernardo Di Vruno, Juan María Veniard and Roque de Pedro at the Departamento de Artes Musicales y Sonoras “Carlos López Buchardo” of the Instituto Universitario Nacional del Arte in Buenos Aires added depth to the author’s understanding of popular music and art music in Argentina.

The remainder of this exegesis is organised as follows: Chapter Two gives an overview of Argentina’s musical heritage. It explores the varied origins of the cultural identity of the country. The cultural invasions of the Incas, Spanish conquistadors, African slaves and European immigrants each brought a different style of music to Argentina. Combinations of these contrasting musical styles have created Creole (native Argentine with Hispanic parentage) folk music, indigenous folk music and tango. The identifying features of these musical traditions will be discussed, as will the individual characteristics of the songs and dances that belong to them.

Chapter Three deals with the subject of nationalism in Argentine art music and includes the effects of political and economic fluctuations in an unstable country on its artists, and the relationship between the nationalistic tendencies of literature and music. The early beginnings and consequent waves of nationalism in Argentine music will be outlined and the main protagonists of this movement will be identified. Among these, the composers
who wrote for cello will be singled out and the place of their work within the Argentine cello repertoire will be discussed.

The nationalistic musical elements found in Argentine cello works through the course of this study will be presented in Chapters Four and Five. Chapter Four describes where and how characteristics of indigenous and folk music from Argentina have been incorporated into the works studied. The incorporation of elements characteristic to the tango of the Río de la Plata will be discussed similarly in Chapter Five. Chapter Five is followed by the conclusion to the exegesis where the discoveries made over the course of this research project will be analysed and summarised.
The strong cultural identity that exists in Argentina is an amalgamation of many different ethnic traits. The origins of these traits can be found spread across the globe in a variety of locations including Perú, Bolivia, Spain, Africa and Italy. The elements that present themselves as distinctly Argentine are those that have developed differently in Argentina from in their country of origin, mixing at times with the pre-existing indigenous culture. The combined cultural influences of numerous indigenous tribes, the powerful Inca and Tiahuanaco empires, the Spanish colonisers, the African slave trade, the Roman Catholic missionaries and the European immigrants have created an extremely complex national identity. An understanding of the traditional music and the art music of Argentina can be enhanced by further knowledge of these cultural origins and influences.

Argentina is the second largest country in South America and its vast territory is divided naturally into six different regions, some of which have cultural identities of their own that contribute to the overall image of Argentina. The provinces seen in figure 2.1 are grouped to form the regions as follows:

1. **Andean north-west**: Jujuy, Salta, Tucumán, Catamarca and La Rioja.
2. **Chaco**: Santiago del Estero, Chaco, Formosa and the northern parts of Córdoba and Santa Fe.
3. **Mesopotamia or Litoral**: Corrientes, Misiones and Entre Ríos.
4. **Cuyo**: Mendoza, San Juan and San Luís.
5. **Pampas**: Buenos Aires, La Pampa and the southern parts of Córdoba and Santa Fe.
6. **Patagonia**: Neuquén, Río Negro, Chubut and Santa Cruz and Tierra del Fuego.\(^{44}\)

![Map of Argentina and its provinces.\(^{45}\)](http://www.maxlifestyle.net/images/maps/map-argentina.gif)

The Andean north-west is the region with the largest indigenous population in Argentina, but even the Quechua-speaking people who inhabit this region today are not completely indigenous to the area. The main culture that existed prior to the invasion of the Peruvian

\(^{44}\) Definitions of these regions vary from source to source.

Incas in the early 1480s was that of the Diaguita, a people whose culture had previously been influenced by the Tiahuanaco Empire of neighbouring Bolivia. The Incans brought with them a more highly developed culture that included the pentatonic tonal system. The pentatonic scale was added to the existing tritonic tonal system of the Diaguitans.

The neighbouring Chaco region shares many of the cultural aspects belonging to the northwest, but the province of Santiago del Estero stands out as the sentimental home of the popular folk dance, the chacarera. The Cuyo region shares much of its culture with the central region of the Pampas. The northern provinces of sparsely populated Patagonia are home to many settlements of Mapuche Indians where traditional music practices have been retained. Mesopotamia in the north-east is famous for its ruins of the Jesuit missions San Ignacio, Santa Ana and Loreto, as well as for growing yerba mate. Western music first reached Argentina through the missions in this area.

The fertile Pampas is home to many of Argentina’s cultural icons. Cattle and horses were abandoned here by the Spanish after their first attempts at colonising Buenos Aires between 1536 and 1541. The horses were later tamed by the free roaming Creole and mestizo (mixed race) gauchos who used cleverly designed indigenous weapons called boleadoras to take control of the cattle. Leather and beef production helped Argentina

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46 The Mapuche settled in Patagonia after fleeing their native lands in Chile as the Spanish conquerors moved south from Lima.
48 Yerba mate is a plant native to this region that belongs to the holly genus. The yerba leaves are dried and cut before being used as a kind of tea in a gourd called a mate. It is drunk through a metal straw called a bombilla. Sharing a “Mate” with friends and family is now a deep rooted custom throughout Argentina, Uruguay and parts of other neighbouring countries. The Guarani Indians native to this region drank mate and the custom was adopted by the Jesuit missionaries during the colonial period.
50 Consisting of three balls attached to a leather thong, boleadoras were thrown at the legs of the cattle to trip them up and bring them crashing to the ground.
become a prosperous nation and they are still two of the most important industries in the country. The traditions of horsemanship, music, dance and poetry belonging to the gauchos has been integral in the formation of a national identity.

The Pampas is the most highly populated region in the country. The capital city of Argentina, Buenos Aires, is located on the western banks of the Río de la Plata. Together, residents of the Federal Capital and the rest of Buenos Aires province account for approximately two thirds of the total population. As the main port in Argentina, the city of Buenos Aires has been bombarded with external influences, the most notable of these being the great influx of immigrants during the 1800s and early 1900s. The majority of these new arrivals were Italian. Other large groups of immigrants came from Spain, France and Russia. The Italians have left an indelible imprint on the “porteños” (people of Buenos Aires city). Porteños speak Spanish with an accent containing inflections that are most similar to those heard in the Italian city of Naples, and they have adopted traditional Italian food as their own. It is with the help of these immigrants that the tango was born.

A very important non-human arrival to the port of Buenos Aires was the bandoneón, a small squeezebox invented in 1844 by German, Heinrich Band. Originally called the Band-Union, this instrument is thought to have arrived in Argentina between 1860 and 1865. Now synonymous with the tango and milonga ciudadana in Buenos Aires, the

51 Lewis, 3.
52 Locatelli de Pergamo and others, 107.
53 Ibid.
54 The milonga ciudadana (urban milonga) is a lively dance related to the tango.
*bandoneón* is also used to accompany folk dances such as the *zamba* and *chacarera* in the north-west, and the *polca* and *chamamé* in the north-east.\(^5^5\)

Immigration has also affected other regions in Argentina. Groups of Scottish, English, Swiss and Welsh settled in Patagonia but their musical traditions, although kept alive in their own communities, have not been absorbed into Argentine culture.\(^5^6\) The region of Mesopotamia received many Jewish immigrants from Germany, Poland and other Eastern European countries as a result of World War Two. In contrast to the settlers in Patagonia, immigrants in the north-east have had a significant effect on the traditional music practices specific to the area. This influence is evident in the incorporation of the accordion into most musical groups, and the continued popularity of European salon dances such as the Polka and its derivatives in Mesopotamia.\(^5^7\)

The often unstable political situation in Argentina has affected the national musical culture in different ways. Military dictatorships, and the shocking atrocities they perpetrated, have been interspersed with democratic governments, the most well known elected president being Juan Domingo Perón. Perón’s rise to fame was aided by the charisma of his wife, Eva, who became known throughout the world as Evita. Some Argentine governments, including that of Perón, used popular and traditional music as tools to promote a sense of national pride.\(^5^8\) Laws on national content in radio broadcasts, censorship, and the

\(^{5^5}\) The *bandoneón* has buttons on each end, and unlike an accordion (named for its ability to play chords) each of these buttons plays only one note when depressed, although there are two complete sets of notes depending on whether the bellows are being opened or closed.

\(^{5^6}\) Locatelli de Pergamo and others, 108.


economic lows that have plagued the country in more recent times have all affected music production.

Two notable works of literatura gauchesca (literature about gauchos) are the epic poem, *El Gaucho Martín Fierro* (1872, 1879) by José Hernández and the novel, *Don Segundo Sombra* (1926) by Ricardo Güiraldes. Both works have inspired musical compositions and will be discussed further in Chapter Three. Literature is an integral part of Argentine culture. In international circles the two best known Argentine writers are Jorge Luis Borges and Julio Cortázar.

Argentine popular music today encompasses the styles of tango, folk (both Creole and indigenous), rock nacional, cuarteto, and cumbia villera. 59 Rock nacional is a style of fusion rock music unique to Argentina in which touches of folk music can be detected. 60 One of the pioneering musicians of this genre, Charly García, is still immensely popular in Argentina despite being in his fifties. Cuarteto music is based on a very simple rhythmic formula and is unique to the dance halls of the city of Córdoba. 61 Cumbia villera is based on the Colombian dance music, cumbia, but with a bit of punk and reggae mixed in. It comes from the villas (shanty towns) and its popularity has not spread much further than the confines of these low socio economic communities. The Uruguayan carnival dances murga and candombe are also popular and can be seen performed in the streets and parks of Buenos Aires at all times of the year.

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59 Some of the best known Argentine folk musicians are Mercedes Sosa, a singer from Tucumán, Los Chalchaleros, a group from Salta, and the roaming guitarist and singer, Atahualpa Yupanqui. As far as international fame goes, the stars of tango music are singer Carlos Gardel, and more recently, composer and bandoneónist, Astor Piazzolla.

60 Behague and Ruiz, 881.

61 Ibid.
Tango is performed regularly in Buenos Aires in a number of formats. It is sung, played and danced in shows specifically for tourists, by buskers in the streets, by traditionalists in small music venues and cafes, by electronic musicians in dance clubs, and by a new breed of young tango musicians, including the Orquesta Típica Fernandez Fierro (see figure 2.2), who are giving the genre a new lease of life without compromising its traditional elements.

Figure 2.2. Orquesta Típica Fernandez Fierro, photograph by the author.

Folk music is sung and played in informal gatherings called peñas all over the country, and whether they are in established clubs or family homes they are always accompanied by food, wine and audience participation. Folk dances including the malambo, chacarera, gato and zamba are performed at festivals and regular markets. One such market is held weekly in Mataderos, a suburb on the outskirts of Buenos Aires, where the locals often dress up in traditional outfits for the occasion (see figure 2.3).
The Amerindians inhabiting Argentina in pre-Colombian times belonged to many different ethnic groups. The north-west was part of the most advanced civilisation in South America when the Incas ruled there from 1480 to 1533.\textsuperscript{62} Present before the arrival of the Incas, among others, were the native Diaguitas, Calchaquíes, Capayanes and Omaguacas. The descendents of these people from the \textit{Puna} (high plateaus) are now collectively called

\begin{footnote}
\textsuperscript{62} Béhague and Ruiz, 876.
\end{footnote}
Kollas (or Collas).\textsuperscript{63} They speak the Quechua and Aymará languages from Perú and Bolivia and live in the provinces of Salta, Jujuy and Catamarca.\textsuperscript{64}

Although forms of pre-Colombian music have survived in various regions in Argentina it is the music of the north-west that has been the most influential and become the best known. Nearly all of these forms have been affected by Creole influence to some degree. The only musical instruments used during the pre-Colombian period were idiophones, aerophones\textsuperscript{65} and a limited number of membranophones. A myriad of new instruments were introduced to the indigenous population with the arrival of the Spanish colonisers in the early 1500s.\textsuperscript{66} More complex musical forms and structures accompanied the arrival of these instruments. Spanish colonisation and Catholic missions created a new mixed culture in Argentina that, although based on Spanish roots, has managed to maintain many of its original aboriginal elements.\textsuperscript{67} The sounds produced by both indigenous and Hispanic instruments have frequently been imitated by Argentine composers in their works for cello and piano and for solo cello.

Music of the Andean north-west that has retained musical elements from pre-Hispanic times includes the songs baguala, vidala, vidalita, triste and yaravi, and the dances huayno and carnavalet. Elements from all of these species appear in the repertoire under investigation. The baguala, vidala and vidalita are forms of singing coplas. Coplas are octosyllabic, hexasyllabic or pentasyllabic quatrains of Spanish origin.\textsuperscript{68} Refrains

\textsuperscript{63} Locatelli de Pérghamo and others, 21.

\textsuperscript{64} Ibid., 12.

\textsuperscript{65} Sonajas or rattles were made in various forms from dry fruits, gourds or clay and flutes and trumpets were constructed from bone, ceramic, wood, stone and gourds.

\textsuperscript{66} Isabel Aretz, \textit{El Folklore Musical Argentino} (Buenos Aires: Ricordi Americana, 1952), 47.

\textsuperscript{67} Locatelli de Pérghamo and others, 36.

\textsuperscript{68} Aretz, \textit{El Folklore Musical Argentino}, 77.
(estribillos and motes) of an independent nature can be inserted at various points into the coplas. This is an Andean addition to the form. The triste and yaravi are rhythmically variable melancholy love songs of Peruvian origin.

Bagualas can also be called coplas or tonadas depending on the region in which they are found. Their melodies are usually tritonic owing to the musical systems of the pre-Incan cultures. They may be sung using only two of these tones or with the addition of some passing notes. Expression is an important element in the execution of bagualas. Notes are often joined by glissandos ending with glottal strokes. Apart from these more expected additions, the practice of making rapid inflections to higher or lower pitches in between notes is called by the indigenous name, kenko. These techniques have been imitated in cello works by composers such as Alberto Ginastera and Alejandro Iglesias Rossi. The structure of lines and verses in these songs is often relatively free given their improvisatory nature. Bagualas can be sung solo or in groups accompanied by the caja. The sounds of the caja have been imitated in some of the Argentine cello compositions under investigation.

The names vidala and vidalita are used for a number of largely unrelated folk songs in Argentina and this creates confusion. In her book, Isabel Aretz has included sections on the vidala, vidalita, vidalita andina and vidalita del carnaval. To add to this confusion these species have been given different names in different regions. The vidala may be

69 Béhague and Ruiz, 876.
71 Ibid.
72 The caja is a cylindrical drum with a diameter much greater than the height of its sides. A mallet is attached to the drum by a cord and a leather thong spans the skin on the side that is not hit, acting like a snare. The caja is held and played by one hand, leaving the other free to play the erkencho, a rustic clarinet fashioned from cow horn with a cane reed.
called yaravi or vitalita, and the vitalita del carnaval can also be called vitalita del pujllay (pujllay is quechua for carnival) or simply carnaval. The vitalita andina comes from the western provinces of San Juan, La Rioja and Catamarca, and is very similar to the bagualia. The vitalita del carnaval is a lively song popular throughout the north-west and is usually sung in unison or octaves by group processions at carnival time. Accompaniment is provided by the caja and sometimes the guitar or charango.\textsuperscript{74}

The vidala is a slow song in simple triple time that is sung by two people in parallel thirds when using scales of European origin, and solo when using pentatonic scales. It is accompanied by the caja, sometimes with the addition of a guitar.\textsuperscript{75} The origin of the vitalita is not clear. Although it is most popular in Mesopotamia and the central provinces its origin is likely to be Peruvian, and is musically similar to the triste peruano.\textsuperscript{76} It retains few indigenous characteristics.

The round dances of this region are also reminiscent of pre-Colombian traditions. Large groups dance in circles or lines to music played by bands of siku (panpipes), quena (vertical flute), charango and bombo (large double headed drum with wooden rim).\textsuperscript{77} Dances such as these exist throughout the Andean region and are called either huayno (huaino, huainito, wayño or waynu) or carnavalito. Carnavalitos were originally huaynos danced at carnival time but they are now danced year round. The traditional rhythm of these two dances is $\frac{3}{4}$~$\frac{7\,\frac{2}{3}}{}$. They are usually pentatonic but versions using the tritonic, major and minor scales also exist.

\textsuperscript{74} A small guitar with five double strings traditionally made from the shell of an armadillo.
\textsuperscript{75} Aretz, \textit{El Folklore Musical Argentino}, 123-124.
\textsuperscript{76} Ibid., 133.
\textsuperscript{77} Information for this paragraph drawn from Aretz, \textit{El Folklore Musical Argentino}, 177-178.
The tonal pentatonic scale used in Argentina is C, D, E, G, A. Each of these pitches act as the tonic of a pentatonic mode (see figure 2.4). Modes I and III are major, modes II and IV are minor, and mode V is modal. In Argentine folk music the minor mode II is the most common.

Figure 2.4. Pentatonic modes.

During the three hundred year period between the Spanish conquest in the first half of the sixteenth century and the beginnings of the European migration in the mid nineteenth century, Argentina became the home of music from a number of diverse backgrounds. The Spanish colonisers and their African slaves were followed shortly after by groups of Roman Catholic missionaries from Spain. Up until their expulsion in 1768 the Jesuit

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78 Vega, Panorama de la Música Popular Argentina, 126.
79 Ibid., 130-132.
missions were centred in what is now the province of Misiones. The missionaries were instructed to teach the indigenous population how to sing and play European music in 1609.\textsuperscript{80} Among the teachers were some very fine musicians and composers from various European countries.

Argentina was part of the Peruvian viceroyalty until 1776, the year the viceroyalty of the Río de la Plata was formed.\textsuperscript{81} Until this date the port of Buenos Aires was only used for smuggling, and all of the official trading was handled through the Peruvian port of Lima.\textsuperscript{82} It was through this route that Argentina received updates on European cultural trends.\textsuperscript{83} This meant that the dances popular in the European salons were often modified in Perú before they reached Argentina.\textsuperscript{84} As the most fashionable city in Europe in the eighteenth century, Paris greatly influenced musical development in Argentina. Many of the popular European salon dances that reached Argentina began their transatlantic journey in the French capital.\textsuperscript{85} Paris also played a large part in the history of the tango by turning it into a successful and respectable dance of high society that the Argentine upper classes were happy to incorporate into their dance repertory.\textsuperscript{86}

The many African slaves brought to Argentina by the Spanish created a large population of Afro-Argentines that has since mysteriously vanished. Their numbers made up thirty

\textsuperscript{80} Isabel Aretz, \textit{El Folclore Musical Argentino}, 18.
\textsuperscript{81} Lewis, 7.
\textsuperscript{82} Ibid., 6.
\textsuperscript{83} Behague and Ruiz, 876.
\textsuperscript{84} Vega, \textit{Panorama de la Música Popular Argentina}, 283.
\textsuperscript{86} Simon Collier and others, \textit{¡Tango!: The Dance, the Song, the Story} (London: Thames and Hudson Ltd., 1995), 116.
percent of the population in Buenos Aires between the years 1778 and 1815.\textsuperscript{87} The African influence has also been felt in the north-eastern region of Mesopotamia, although this is almost entirely due to movements through the borders this area shares with Brazil and Uruguay, two countries in South America with strong African heritage. The black community in Buenos Aires had an important but indirect impact on the development of tango.\textsuperscript{88} They gathered to dance the \textit{candombe}, an energetic improvised dance with exotic rhythms. There are accounts of an Afro-Argentine dance similar to the \textit{candombe} from the 1870s called \textit{tango}.\textsuperscript{89} Its movements were parodied by the \textit{compadritos} (street toughs) in mockery and were included in their dance, the \textit{milonga}.\textsuperscript{90}

The origin of the music of tango has a complicated and confused history. One hypothesis is that the rural poetic \textit{milonga} was modified in Buenos Aires by the rhythm of the Cuban \textit{habanera}, which had arrived in the city via Europe in the late nineteenth century.\textsuperscript{91} This rhythm, $\frac{7}{8}$, is still prominent in the faster \textit{milonga ciudadana} (urban milonga).

According to Aslan the introduction of the \textit{bandoneón} to tango groups slowed the original tempo of the tango because of its technical difficulties, and the original \textit{habanera} rhythm was replaced by a steady four beat pattern with a time signature of $\frac{4}{4}$ or $\frac{1}{4}$ called \textit{en cuatro} by around 1915.\textsuperscript{92} The tango was originally played by trios of guitar or accordion, violin and flute. Instruments were gradually added to the group until it arrived at the \textit{orquesta típica} described in Chapter One. Larger groups can be seen in Argentina today that

\textsuperscript{87} Huw Hennessy, ed., \textit{Insight Guide Argentina}, 4\textsuperscript{th} ed. (Singapore: Apa Publications, 1999), 41.
\textsuperscript{88} Simon Collier and others, 42.
\textsuperscript{89} Ibid., 44
\textsuperscript{90} Ibid., 44-45.
\textsuperscript{92} Ibid.
include drum kit and percussion instruments, but these are considered uncouth additions by tango traditionalists.

Ana María Job de Brusa has traced the complicated ancestry of two popular Argentine dances, the zamba and the cueca, back to the Spanish fandango of the early eighteenth century. Three of the cello works under investigation are zambas. A general trait of Creole music from Argentina is that is especially evident in the zamba is the use of the E or Phrygian mode characteristic to flamenco music from Andalusia in southern Spain, where the descending phrase A, G, F, E (tone, tone, semitone) often concludes a melody.

The gauchos have come to represent the Creole culture of the vast flat Pampas region. Their culture was developed in the farm kitchens and pulperías (bars) of the area and their music is represented in the songs of the payador, a roaming, singing guitarist who improvises either alone or in poetic contests with other payadors. These contests, called payadas de contrapunto, have been known to last for days. The form of rhyming poetry most widely used by the payadors in their payadas is the décima espinela. The payadors accompany their half sung, half recited poetry with various musical forms. The payada individual is most often accompanied by the estilo, while the cifra and milonga are usually played during the payadas de contrapunto. The music is always of secondary importance to the words. All three of these songs species are represented in the Argentine cello repertoire.

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93 Locatelli de Pergamo and others, 68-69. After arriving in Lima the fandango was modified and renamed the zamba antigua, which then became the zamacueca in around 1824. The zamacueca travelled back and forth through Perú, Chile and Bolivia before reaching Argentina in two different forms, the zamba and the cueca. The cueca arrived in Mendoza from Chile and the zamba through Perú and Bolivia.


95 Locatelli de Pergamo and others, 91. The décima espinela was invented by the Spanish poet Vicente Espinel (1550-1624). Décima refers to the number of lines in each verse (ten) and its rhyming pattern is abbaaccdedc.
Of all the dances performed in this region, it is the *malambo* that best represents the gauchos. In a similar competitive spirit to the *payada contrapuntal*, the *malambo* is an exclusively male dance that is often performed in contests lasting many hours. The two dancers continue to challenge each other with *zapateos* (complex foot tapping manoeuvres) that increase in difficulty as the dance progresses. Reminiscent of the foot tapping that is a feature of the *flamenco* from southern Spain, *zapateos* are part of many Argentine dances, including the *chacarera*, *zamba* and *gato*. The practice of finger clicking with the hands held above the head during some of these Argentine dances also seems to imitate the *flamenco* and its use of castanets. The practice of scarf or handkerchief waving is another indication of the Spanish origins of these dances.  

Two related traits shared by the music of most Argentine Creole dances are polyrhythm and hemiola rhythm. Both are combinations of the compound duple time signature, $\frac{6}{8}$, and the simple triple time signature, $\frac{3}{4}$. These rhythms have their origins in the Spanish music of the fifteenth, sixteenth and seventeenth centuries. The hemiola rhythm involves alternating bars of each metre, where as polyrhythm is the simultaneous execution of both metres. Polyrhythm may also involve a melodic line written in $\frac{7}{8}$. The $\frac{5}{8}+\frac{3}{8}$ polyrhythm is made audible in the *bombo* and guitar accompaniment. The first and fourth quavers in the bar are played with high pitched sounds, by hitting the wooden rim of the *bombo* and *chasqueando* on the guitar (using the fingernails to strum the high strings). This marks the $\frac{5}{8}$ metre. The third and fifth quavers in the bar are played with low pitched sounds, by

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striking the skin of the *bombo* and by playing the low guitar strings with the thumb, marking the $\frac{3}{4}$ metre. This produces the following rhythmic pattern (figure 2.5):

![Figure 2.5. Polyrhythmic pattern.](image)

The measured rhythmic systems of Argentine folk music as outlined by Isabel Aretz and Carlos Vega are constructed with small units called *pies* (feet). The two types of *pies* are the *pie binario* (two quavers) and the *pie ternario* (three quavers). The *pies* are grouped to form two types of *frases*; the *frase perfecta* (two bars of equal length), and the *frase imperfecta* (two bars of unequal length). *Frases perfectas* and *imperfectas* can be combined within a piece of music.

One tonal system shared by many Argentine folk species revolves around the practice of oscillating between the major and its relative minor. This has been described as *bimodal* by Argentine academics. Regardless of the key the piece starts in, *bimodal* music always ends in the minor and is therefore classed as a minor harmonic system. The melodies of *bimodal* pieces are mostly written in parallel thirds which are represented in figure 2.6.

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98 Ibid., 19.
99 Due to the lack of a self-explanatory English equivalent this term will be used throughout the exegesis.
The chords used to accompanying these melodies are shown in figure 2.7. If the tonic is taken to be that of the minor key, the chords can be numbered VI, VII, III, V\(^7\) and i. The first three chords represent the major key, in which they would be numbered IV, V and I.

Also characteristic of the bimodal tonal system are the chromatic embellishments to the lower note shown in figure 2.8.
The rich folk and popular music of Argentina therefore contains elements of the musical traditions of pre-Incan, pre-Colombian, Hispanic, modern European and African cultures. The tritonic scale of the Diaguitans, the pentatonic system of the Incans, the polyrhythm and hemiola rhythm of the Spanish, and the Creole bimodal tonal system have become the basis on which Argentine folk music is built. On the other hand, tango music has been influenced by modern European and African music. This deeper understanding of Argentina's musical heritage is integral to the analysis of the Argentine art music compositions for cello and piano and for solo cello that will be discussed in depth in Chapters Four and Five.
CHAPTER THREE
NATIONALISM AND ARGENTINE ART MUSIC

The tradition of Argentine art music began with the arrival of the Jesuit missionaries at the beginning of the seventeenth century. The first music school in Argentina was founded in 1620 by the Italian, Fr Pedro Comental (1595-1665) in San Ignacio Guazú.\textsuperscript{103} Other well known music teachers were Fr Juan Vaiseau (1584-1623) from Belgium, Fr Luis Berger (1588-1639) of France and the Austrian, Fr Antonio Sepp (1655-1733).\textsuperscript{104} Sepp was responsible for creating one of the most important and productive musical centres in the region at the Guaraní mission of Yapeyú.\textsuperscript{105} The Italian organist and composer, Domenico Zipoli (1688-1726) arrived in Argentina in 1717 with the intention of working as a Jesuit missionary. He never made it to the missions however, dying in Córdoba where he had worked as the organist at the church of the Company of Jesus while attending the Jesuit college and university there. When the Jesuits were expelled from South America in 1768 by the royal order of King Carlos the Third of Spain, the musical activities in Argentina decreased and the development of art music in the area suffered a significant setback.

After the expulsion of the Jesuits a new Creole folk culture began asserting itself throughout the country. Of the various songs and dances belonging to this culture, those of the Pampas region played an important role in the emergence of national elements in Argentine art compositions. Music from the Cuyo and north-west regions, including the songs and dances of the indigenous people, did not influence Argentine art music until the

\textsuperscript{103} Juan María Veniard, Aproximación a la Música Académica Argentina (Buenos Aires: Ediciones de la Universidad Católica Argentina, 2000), 28.
\textsuperscript{105} Information for the remainder of the paragraph found in Gérard Béhague, Music in Latin America: An Introduction (Englewood Cliffs, N.J.: Prentice-Hall, 1979), 55-56.
beginning of the twentieth century, when the overt reflection of national influences in Argentine art music became an aesthetic movement.

The first half of the nineteenth century saw many changes in Argentina. The British invasions of 1806 and 1807 and the Napoleonic conquest of Spain in 1807-8 triggered a move for independence which culminated in the Revolution of May 25, 1810 in Buenos Aires. A formal declaration of independence was made in San Miguel de Tucumán on July 9, 1816. The following decades saw much infighting as the powerful land owners of the interior resisted the rule of Buenos Aires city. As this conflict died down mid century, immigration increased, and the new arrivals were seen by the Creoles as a threat to the culture they had created in Argentina. Efforts were made to hang onto and strengthen these criollo customs, music and ideals. History has shown that nationalism arises in countries when it becomes necessary to consolidate their institutional and social organisation and their culture. This often happens in colonial countries when they achieve independence.

Later to become the President of Argentina, Bernardino Rivadavia held the position of Minister of Education in Buenos Aires from 1820 to 1824, injecting significant capital into literature, medicine, science and the arts. In the area of music, he created the Sociedad Filarmónica and the Academia de Música and worked hard to promote music education. Apart from those societies and institutions created by Rivadavia, many other new musical associations emerged in Buenos Aires, some of which were founded by Antonio Picasarri (1769-1843), the chapel master at the city cathedral. As well as founding associations and

107 Ibid.
108 Ibid., 15.
societies, Picasarri contributed to musical life in Argentina through teaching and organizing instrumental ensembles.\textsuperscript{109} In 1822 he opened the Escuela de Música y Canto with the help of Rivadavia.\textsuperscript{110}

In the first half of the nineteenth century Argentina also played host to many important touring virtuosi, some of whom composed and performed variations, fantasies or capriccios on local Creole themes. Italian violinist Vincenzo Massoni, for instance composed Varicaiones del Cielito during his stay in Argentina in the 1820s.\textsuperscript{111} Other strong European influences were felt through the rise of Italian opera, instrumental music from Germany and Parisian dances. More than ten theatres opened in Buenos Aires in the 1800s and the city became a world centre for Italian, French and local opera. By the end of the century, Argentines began imitating these European trends and finding their own form of national music.\textsuperscript{112}

Although there had been many amateur composers producing music from early in the nineteenth century, the first group of professional Argentine art music composers came to prominence in the 1870s. They were Luis J. Bernasconi, Francisco Hargreaves, Saturnino Berón, Miguel Rojas, Juan Gutiérrez and Zenón Rolón.\textsuperscript{113} Along with the re-emergence of the previously introduced European styles of fantasias and capriccios, these Argentines embraced the symphonic poem, a new European form developed by Franz Liszt in the 1840s and 50s. La Pampa (1878) by Saturnino Berón (1847-1898) was the first nationally

\textsuperscript{110} Ibid.
\textsuperscript{111} Juan María Veniard, La Música Nacional Argentina: Influencia de la Música Criolla Tradicional en la Música Académica Argentina: Revelamiento de Datos Históricos para su estudio (Buenos Aires: Instituto Nacional de Musicología “Carlos Vega,” 1986), 25.
\textsuperscript{112} Ibid., 17.
\textsuperscript{113} Ibid., 18.
inspired symphonic poem to be premiered in Argentina.\textsuperscript{114} In it one can hear various aires nacionales.

The slightly younger composer, Arturo Berutti (1858-1938) began his long involvement with nationalism by writing a work for piano and orchestra based on the Creole dance, the gato with similar national elements to La Pampa by Berón. This work, titled Gran Capricho de Concierto (1879) was premiered in 1880 along with other works by composers from this group in one of a series of national concerts given between 1874 and 1922. The works of Berutti include many operas of which Pampa (1897) and Yupanki (1899) are nationalistic in character.\textsuperscript{115} Francisco Hargreaves (1849-1900) wrote operas, symphonic and piano music in the national vein, drawing on Creole songs and dances such as the gato, vidalita, cielito, estilo and décima.\textsuperscript{116}

In 1890 small musical theatre shows like the sainete and zarzuela criolla (derived from the national theatre genre of Spain) experienced a new explosion of popularity. Many of these shows were based on Argentine Creole themes and local characters sang and danced traditional songs and dances.\textsuperscript{117} A new group of composers also appeared in this decade that was much larger than the group that emerged in the 1870s. The three most important composers from this period met at the house of Delfina Mitre de Drago, the daughter of General Bartolomé Mitre, in 1891 and consequently became good friends. They had all recently returned from their musical studies in Europe: Alberto Williams (1862-1952) returned from Paris in 1889; Julián Aguirre (1868-1924) from Madrid in 1886; and Eduardo García Mansilla (1870-1930) from Vienna in 1890. These three men and their

\textsuperscript{114} Ibid., 29.
\textsuperscript{115} Béhague, Music in Latin America, 108.
\textsuperscript{116} Ibid., 107.
\textsuperscript{117} Juan María Veniard, La Música Nacional Argentina, 39.
contemporaries raised the standard of Argentine art music, both in those works containing national elements and those with a more international flavour.\textsuperscript{118} Almost all the prominent composers of this era had studied music overseas and they brought the latest compositional techniques back with them from Italy, France, Germany and Spain.

Alberto Williams is often referred to as the champion or initiator of nationalism in Argentine art music.\textsuperscript{119} When he returned to Buenos Aires from his studies with César Franck in Paris he travelled around the province of Buenos Aires with the express purpose of learning about the rhythms, melodies and forms of the traditional folk music of the gauchos.\textsuperscript{120} Of this trip he said:

\begin{quote}
I wanted to saturate myself in the music of my homeland, so that I would not feel a stranger in it. I wanted to write music with an Argentine atmosphere, not just transcriptions, but art music of the native atmosphere, color, and essence. For this I went to the ranches of the Province of Buenos Aires, to learn the songs and dances of our gauchos. I had the chance to meet Julián Andrade, the companion of Juan Moreira, the great (popular) improviser.\textsuperscript{121}
\end{quote}

On his return Williams wrote \textit{En la Sierra} (1890), a series of pieces for piano including the movement entitled \textit{El Rancho Abandonado} based on the rhythms of the \textit{huella} he came to know during his trip.\textsuperscript{122}

In 1910 Argentina celebrated the centenary of the 1810 May revolution. Planning for the festivities began in 1907 with the intention of introducing Argentina to the world as a

\textsuperscript{118} Ibid., 41.
\textsuperscript{119} Gasse, 106.
\textsuperscript{120} Béhague, \textit{Music in Latin America}, 108.
\textsuperscript{121} Alberto Williams as quoted in Vicente Gesualdo, \textit{Historia de la Música en la Argentina} (Buenos Aires: Editorial Beta SRL, 1961), I, 526; English translation from Béhague, \textit{Music in Latin America}, 108.
\textsuperscript{122} Béhague, \textit{Music in Latin America}, 108; Veniard, \textit{La Música Nacional Argentina}, 43.
country with economic and cultural strengths. For the first time, the traditions of the indigenous population were also considered as an important part of the national heritage. Musicians, artists and writers were encouraged to create locally inspired works of high quality that could be displayed to the world. A big “national concert” was held as part of the festivities which included orchestral performances of works by Williams, Aguirre and García Mansilla.

In the years before and after this event Alberto Williams began looking to indigenous musical traditions for inspiration. He composed two series of Canciones Incaicas in 1909 and 1912. Unlike earlier dramatic works with indigenous themes that were not reflected in the music, Williams incorporated musical elements from the yaravis, vidalitas and huaynos of the Andean north-west in his songs. This new direction in musical nationalism was added to and developed by many other composers. The overall nationalist aesthetic became so strong during the following years that very few composers remained outside the nationalist movement. Those who did were looked down upon as being Europeanist, particularly if they were also European immigrants.

Many composers gained recognition in Argentina during the years that separated the beginnings of the twentieth century and the appearance of the most well known Argentine art music composer, Alberto Evaristo Ginastera (1916-1983) in the 1930s. Those who composed works within the nationalist trend include (in chronological order) Constantino Gaito (1879-1945), Pascual De Rogatis (1880-1980), Carlos López Buchardo (1881-1948), Ernesto Drangosch (1882-1925), Juan Buatista Massa (1884-1938), Alfredo Luis Schiuma

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123 Veniard, La Música Nacional Argentina, 54.
124 Ibid., 58.
125 Ibid., 55.

Also coming to the fore of Argentine music in these decades were the three sons of Spanish cellist, Juan José Castro (1864-1942): José María (1892-1964); Juan José junior (1895-1968); and Washington (1909-2004). As well as all composing, José María and Washington were cellists like their father, and Juan José became one of Argentina’s best known conductors. Despite rejecting nationalism in general, all three brothers wrote some nationally influenced works, such as Diez Piezas Cortas (1932) for piano by José María, Sinfonía Argentina (1934) by Juan José, and Tangos (1976) for cello by Washington. They joined the strong anti-nationalist, Juan Carlos Paz to form the Grupo Renovación in 1929 with the aim of promoting the use of modern European compositional techniques. The two other founding members were Gilardo Gilardi (1889-1963) and Jacobo Ficher (1896-1978), who, like the Castros, occasionally included national elements in their works. For example, the third movement of Ficher’s Sonata op. 48 (1943) for cello and piano is based on the combined use of ½ and ¾ metres that is characteristic many Creole folk dances.

Many of the art music composers interested in nationalism in Argentina have turned to literatura gauchesca for inspiration. The first major work from this genre is Facundo written by Domingo Faustino Sarmiento in 1845. It describes the various dances and songs of the gaucho. In 1879 a novel by Eduardo Gutiérrez called Juan Moreira appeared as a newspaper serial in La Patria Argentina. Aimed toward the masses, Juan

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126 Ibid., 94, 104.
127 Béhague, Music in Latin America, 106.
128 Veniard, Música Académica Argentina, 127.
Moreira was the inspiration for a very popular theatrical drama of the same name that started life in a circus tent before moving to the theatres of Buenos Aires. The well-known epic poem, *Martín Fierro* was published in two parts by José Hernández in the 1870s. It is about the life of a gaucho who defects after being drafted to serve at the Argentine frontier against the Indians. Hernández’s poem and another called *Fausto* by Estanislao del Campo (1843-1880) came to inspire Argentine composers during the first half of the twentieth century.

Honorio Siccardi (1897-1963) based his series of symphonic poems (1925) on *Martín Fierro*, and Juan José Castro used its text to write *Martín Fierro* (1944), a cantata for baritone, chorus and orchestra. Alberto Ginastera included sung and recited portions of *Martín Fierro* in his ballet, *Estancia* (1941). Isidro B. Maiztegui wrote the musical numbers for a theatre production of the famous poem in 1941. Floro M. Ugarte (1884-1975) drew on verses by Estanislao del Campo for his first tone poem, *De mi Tierra*, in 1923, and *Obertura para el “Fausto” Criollo* was written in 1943 by Ginastera in reference to del Campo’s *Fausto*. It employs both folkloric musical elements and some fragments from Gounod’s opera, *Faust*. Ficher also composed an overture to a work of literatura gauchesca with his 1954 *Obertura para el “Don Segundo Sombra.”* The novel *Don Segundo Sombra* by Ricardo Güiraldes was published in 1926.

Alberto Ginastera began his career in composition as part of the nationalist movement. Late in his life he classified his compositional output into three separate periods, giving them the names of “Objective Nationalism” (1937-1947), “Subjective Nationalism” (1948-

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129 Ibid., 128.
130 *Fausto* by Estanislao del Campo is a humorous poem about the impressions of a gaucho who goes to see the opera, *Faust* on a visit to Buenos Aires.
1957) and "Neo-Expressionism" (from 1958 to his death in 1983). Works from the first period employ rhythmic and melodic elements of traditional Argentine music written in clear tonal language but with frequent dissonance. Examples of works from this period are the two ballets Panambí (1937, based on a Gauranf legend) and Estancia, as well as Obertura para el "Fausto" Criollo and some piano pieces.

Ginastera wrote a series of three pieces inspired by the Pampas that mark his transition to the second period of "Subjective Nationalism." They are Pampeana no. 1 for violin and piano (1947), Pampeana no. 2 for cello and piano (1950) and Pampeana no. 3 for orchestra (1953). In this period he obtained an Argentine atmosphere through the clever use of original rhythms and melodies inspired by traditional music, which he combined with polytonality and twelve-tone techniques. He also introduced the frequent use of the notes of the open strings of a guitar (E,A,D,G,B,E) for impressionistic purposes. Apart from Pampeana no. 2 and Pampeana no. 3, major works from this period are the String Quartet no. 1 (1948), the Piano Sonata no. 1 (1952) and Variaciones Concertantes for chamber orchestra (1953). All of these works exhibit subjective national character.

The final period is much longer and contains a larger proportion of Ginastera's works. In it, he introduces microtonal intervals and extended instrumental techniques. The first work from this period, String Quartet no. 2 (1958), is also the first completely dodecaphonic work by Ginastera. Michelle Tabor divided this period into three separate trends. They are:

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133 Behague, Music in Latin America, 218.
1. A group of works from 1963 – 1972 that contain no references to nationalism and very little, if any, tonality.

2. Four works with nationalistic titles which create the spirit of nationalism without using traditional melodies, rhythms or framework. Two of these works are *Punèña* no. 1 (1973) for solo flute *Punèña* no. 2 (1976) for solo cello.

3. Works after 1976 that, although predominantly avant-garde, contain nationalistic rhythms and melodies, references to traditional tonality and form, and have regular titles. This direction includes Sonata op. 49 (1979) for cello and piano, Sonata for guitar (1976) and the second and third piano sonatas (1981 and 1982).\(^\text{134}\)

The third trend seems to be an integration of his most important compositional themes: nationalism, the avant-garde and tradition.\(^\text{135}\)

The Pampas region provided special inspiration for Ginastera. To illustrate this link, Gilbert Chase quotes Ginastera’s description of the genesis of *Pampeana* no. 3:

*Whenever I have crossed the pampa or have lived in it for a time, my spirit felt itself inundated by the changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquillity, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of the day. Sensations similar to mine, aroused by the contemplation of “aquella inmensidá” (that immensity), as Hernández said of the pampa (*Martín Fierro*, Canto IX), were likewise experienced by certain painters, such as Figari, and writers such as Ricardo Güiraldes.*

\(^{134}\) Tabor, 3-4.
\(^{135}\) Ibid., 4-5.
From my first contact with the pampa, there awakened in me the desire to write a work that would reflect these states of my spirit. Already in some moments of my ballet *Estancia* the landscape appears as the veritable protagonist, imposing its influence upon the feelings of the characters. Nevertheless, my wish was to write a purely symphonic work, ruled by the laws of strict musical construction, but whose essence would partake of my subjective feeling. 136

Chase notices that “the feelings aroused in him by the pampa are inseparable from impressions received through reading the *gauchesca* literature”. 137 This link is evident in the works Ginastera wrote based on the *literatura gauchesca* of Estanislao del Campo and José Hernández, as discussed earlier.

Ginastera was one of the many artists in Argentina whose life was affected by the politics of the nation. He had been teaching at the National Conservatory and the San Martín National Military Academy for two years when a military coup overthrew civilian rule in 1943. Juan Domingo Perón was made head of the National Department of Labour and Welfare. Perón became vice President and met the popular radio presenter, Eva Duarte (Evita) in 1944. With Evita by his side, he gained enormous support from the large working class. The military grew wary of Perón’s new power and arrested him after forcing him to resign on October 9, 1945. On October 17, Evita organised a demonstration of over 200,000 workers in Plaza de Mayo which resulted in Perón’s release from prison. Perón then married Evita and easily won the Presidential election on February 24, 1946.

While in the position of vice President, Perón forced Ginastera to resign from his job at the Military Academy in 1945 for signing a petition in favour of civil liberties. Many other intellectuals who did not explicitly support Perón were treated in a similar fashion. For example, Perón “promoted” the writer, Jorge Luis Borges from his job in the national library to poultry inspector in the local market.\textsuperscript{138} Ginastera spent 1946 in the United States of America thanks to a Guggenheim scholarship he won in 1942 but deferred due to World War II. After he returned to Argentina he became the director of music and theatre arts at the National University of La Plata in 1948. In 1952 Ginastera met Perón’s disapproval once more and was dismissed along with several other professors from the university. Perón then renamed the city of La Plata (and hence the title of the institution), “Ciudad Eva Perón,” after his recently deceased wife. In the ensuing years Ginastera wrote a lot of film scores to augment his finances. He regained his position in 1956 after Perón was forced into exile in 1955 by yet another military coup.

Perón believed economic independence from foreign capital could be gained by increasing domestic industry which would in turn increase consumption. He called this “patriotic energy.”\textsuperscript{139} For “patriotic energy” to work it was important that the Argentine people acted as one large patriotic mass so Perón increased the size of this mass by giving women the right to vote. Perón had spent time in Italy and Germany and admired the way the Nazis and Fascists (both populist, nationalist governments like Perón’s) used public spectacle and musical propaganda to win the support of the people. He promoted both folk music from the interior and tango from the city to make both cultural groups feel like they belonged to the same nation. In 1946 Perón said “The state has to concern itself with the culture of the

\textsuperscript{139} Ibid., 183.
people, because nations that lack a culture of their own are highly vulnerable to becoming semi-colonial countries."140

The military governments that preceded Perón from 1943 to 1946 had decreed that radio stations must be locally owned, provide time for Argentine music and censor language and content to spare the morals of the public. The censored words and phrases were predominantly from the *lunfardo* slang of the porteños, an undeniably integral part of tango lyrics at the time. Tango titles and lyrics were changed in order for them to be aired, compromising the artistic rights of the affected composers and musicians.141 During Perón's years in power, however, the tango became important as an element of his plan for a new national culture, and the ban was eventually lifted.

In 1949 Perón introduced a mandate stating that fifty percent of music broadcast on the radio had to be of national origin. Other forms of entertainment were also monitored. During the following line of military governments this law was reiterated in 1969. In 1971 the percentage was increased to seventy percent, with the added condition of dividing the national content quota equally between folk and modern Argentine music. These requirements were abolished with the return of democratic government in 1983.142

Many of the cello compositions compiled were written in the 1970s and 1980s. These decades included the Dirty War, a six year period from 1976 to 1982 during which thousands of Argentine civilians “disappeared” at the hands of the military government and

140 Ibid., 192.
their process of national reorganisation. Despite this horror and impending economic problems, the unemployment rate in the 1970s and 80s was quite low. Whether the increase in compositional output was due to high employment levels or whether composers were inspired by the tragedies of the Dirty War is not known, but the compositional output definitely declined at the end of the 1980s. In fact, none of the collected works were written in 1989 or 1990. This decline is almost certainly due to the increase in economic problems that resulted in recession.¹⁴³ Unemployment rates soared and many Argentines emigrated for economic reasons.¹⁴⁴

Many of the composers mentioned previously in this chapter wrote works for cello and piano and for solo cello. Apart from a series of three tangos by Washington Castro, the significant contribution to the cello repertoire by the three Castro brothers does not include overtly national compositions. Nor do those works for cello by Carlos López Buchardo, Isidro B. Maiztegui, Alfredo L. Schiuma, and Alberto Williams, although Alberto Schiuma (brother of Alfredo L. Schiuma) arranged Milonga: La Yerra by Williams and La Canción de la Ñusta by Alfredo L. Schiuma (both of which contain national elements) for cello and piano duo. Julián Aguirre and Luis Gianneo did not write specifically for the cello but arrangements of some of their compositions have been made by others. Carlos Guastavino arranged one of his own songs, La Rosa y el Sauce for cello and piano with the help of Aurora Nátila-Ginastera. Jacobo Ficher, Constantino Gaito, Alberto Ginastera, Angel E. Lasala, Juan Bautista Massa, Luis R. Sammartino and Pedro Valenti Costa all wrote cello compositions which included national elements.

¹⁴⁴ Lewis, 101.
More recent composers who have contributed nationally flavoured works to the repertoire have been influenced by tango to a greater degree than their predecessors. These composers are José Bragato (1915- ), Astor Piazzolla (1921-1992), Valdo Sciammarella (1924- ), Roque de Pedro (1935- ), Rodolfo Daluisio (1952- ), Roberto Segret (1955- ), Daniel Cochetti (1956- ), Gabriel Senanes (1956- ), Alejandro Iglesias-Rossi (1960- ), Juan María Solare (1966- ) and Pedro Ochoa (1968- ). Previously unmentioned Argentine composers who have written more than one non-nationalistic cello work include Eduardo Alemann (1922-2005), Benjamin Bronfman (1932- ), Elsa Calcagno (1910-1978), Hilda Dianda (1925- ), Javier Giménez Noble (1953- ), Rodolfo Kubik (1901-1985), Horacio López de la Rosa (1933-1986), Silvano Picchi (1922- ), Alejandro Pinto (1922- ) and Osías Wilenski (1933- ).

Nationalism first in appeared in Argentine art music in conjunction with the declaration of Independence in the first decades of the nineteenth century and was consolidated a century later with the celebration of Argentina’s hundredth year as a republic. The manifestation of this trend in the cello music of Argentine composers will be discussed in the following chapter.
CHAPTER FOUR

ARGENTINE CELLO COMPOSITIONS CONTAINING INDIGENOUS AND
FOLK ELEMENTS

Many intentionally nationalistic Argentine compositions contain references to Argentina and its folk music in their titles or expressive markings. Some titles include the name of the specific folk genre the piece is based on while others make reference to Argentina, its landscape or its people. Nineteen of the compositions under investigation advertise their nationalistic character in this way. Compositions with the title aire de (air from) followed by the name of a folk genre are common in Argentine works of musical nationalism. Within the compiled repertoire of cello compositions, two works use this form of title. The first two movements of Serie Argentina (itself a nationalistic title) by Luís R. Sammartino are Aire de Zamba and Aire de Vidalita. Aire de Zamba is also the subtitle of Para Los Que No Tienen Nombre (For Those Who Have No Name) by Roque de Pedro. Other pieces collected for this study that have nationalistic titles include those with the name of one or more folk genres in the title or subtitle, like Triste y Zamba and Chacarera by José Bragato.

The nationalist tendencies of some works are evident in titular references to the land or indigenous people without referring to specific folk genres. Pampeana no. 2: Rapsodia para Violoncello y Piano (1950) and Puneña no. 2 (1976) by Alberto Ginastera take their names from the Pampas and Puna regions respectively, and Impresiones de Mi Tierra (Impressions of My Land, 1939) is the patriotic title of a two movement work by Angel E. Lasala. Examples of titles that refer to the indigenous people of Argentina are Lamento

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145 See appendix A.
Quichua (Quechua Lament) by Luís Gianneo, La Canción de la Ñusta (Song of the Incan Princess) by Alfredo L. Schiuma and Llorando Silencios: Seis Canciones Quechuaas (Crying Silences: Six Quechua Songs, 1988) by Alejandro Iglesias-Rossi. Compositions with relatively generic titles may also refer to folk music in their expressive markings. The fourth movement of Ginastera's Sonata op. 49 (1979) contains the marking “Ritmo di Karnavalito,” indicating that the movement is to be played with the rhythm and character of the carnaivalito. In Pequeña Canción y Danza (Little Song and Dance, 1984) Lasala writes “con caracter campero” (with rural character) and Burlesca (1951) by Faustino del Hoyo includes the marking “recitativo como payada criolla en contrapunto” (recited as in the Creole payada contest).

Apart from the rhythmic, melodic, harmonic and formal elements, folk influences may also include the imitation of traditional folk instruments and performance techniques. Elements of folk music from Argentina’s motherland, Spain and neighbour, Paraguay also appear among the works collected for this study. The Spanish influenced works are Boceto Andaluz by Manuel del Olmo, Los Madriles (no. 2 of Recuerdos de España, 1963) by Juan José Ramos and Serenata Española (1947) by Dante V. Pisani. José Bragato composed two works for cello and piano based on the folk music of Paraguay; A Mauricio and Tres Melodías Paraguayas.

Argentine folk songs and dances can be divided into seven groups based on rhythmic and modal similarities. The most important genres belonging to each group are listed in the table below.
The songs of indigenous origin display a range of different musical elements while the two dances of indigenous origin are almost identical. The three song-types listed in the Creole category are those embraced by the payadors of the Pampas. The Creole dances are united by the cross-rhythm produced when the time signatures of $\frac{2}{4}$ and $\frac{3}{4}$ are combined. The zamba, cueca and chilena also use this time signature but the addition of a semiquaver in the basic rhythm places them in a sub-group of their own, as signified in figure 4.1 by a separate column. In the repertoire under investigation only the chacarera, gato, malambo, huella and zamba are represented from the Creole dances. The national dances of European derivation are also divided into two groups. The cielito, pericón and media caña are Argentine rural dances based on the Spanish contradanza that are now in disuse. None of the European derived species have been used by Argentine art music composers as a source of inspiration for their cello compositions and will therefore not be discussed in this chapter.

Alejandro Iglesias Rossi has explained that his solo cello composition, Llorando Silencios: Seis Canciones Quechusas is based on the Andean song type, baguala, as well as imitating
three indigenous instruments from the region; the *moxeño*, *siku* and *erke*. The *moxeño* is a very long, transverse cane flute with a second, smaller pipe attached in a way that allows the player to reach all the finger holes. It can be longer than one metre and produces very low notes with a similar timbre to the *siku* (panpipes). The *erke* (see figure 4.2) is an extremely long (three to five metres) trumpet made from cane with a transverse mouthpiece at one end and a horn at the other. It is a ceremonial instrument played only by men in the winter.

![Figure 4.2. Erke.](http://www.jujuy.gov.ar/turismo/asociacion/erke.jpg)

Iglesias Rossi also marks “pizz alla guit” in the first, second, fourth and fifth movements of the work to indicate guitar-like strumming of the cello.

*Bagualas* are most often tritonic and are sung by one or two people accompanied solely by the *caja* (drum). As a piece for solo cello, *Llorando Silencios* captures the sonic image of

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146 Personal correspondence with Alejandro Iglesias Rossi by email, 15 April 2003.
a lone performer in the Andean plateau. Unlike the guitar-style pizzicato in the rest of the piece, the pizzicato in movement six is not marked “alla guit” and consists of two or three note chords plucked simultaneously with the right hand on the lower strings rather than strummed. These pizzicati resonate more like a drum (caja or bombo), accompanying the vocal-like melodic line which is played with the bow. Iglesias Rossi’s use of microtones makes it difficult to identify any scales or modes, but notes which form the pentatonic Mode II (D, F, G, A, C) are prominent in the third movement (see figure 4.4). One of the rhythms common to the baguala is the typical rhythmic pattern of the vidala, \( \frac{1}{4} \frac{3}{4} \), which appears in two bars of pizzicato chords in the second movement of Llorando Silencios.

The siku is imitated in the high-pitched first and fourth movements (figure 4.3), while the third and sixth movements are slower and lower in pitch with long notes that recall the moxeño (figure 4.4).

Figure 4.3. Alejandro Iglesias Rossi, Llorando Silencios, movt. 4, bars 1-6.
The penetrating sounds of the *erke* are produced through static passages of artificial harmonics or stopped notes in the second and fifth movements respectively. The pitch moves up and down through microtones in a wave pattern and the passages are marked “like a howl” and “static, menacing” with the aim of reproducing the impressive sounds of the long, cane trumpet (figure 4.5).

Grace notes that imitate the *kenko* style of singing typical to *bagualas* are frequent in the first, second, fourth (figure 4.3) and fifth movements.
Two of the compiled works include the word *vidala* in their titles. They are Roberto Segret’s *Vidala del Silencio* for solo cello, and *Lamento Coya: Vidala* for cello and piano by Dante V. Pisani. The typical *vidala* creates the overall impression of a minor mode because it is written using either the *bimodal* scale (which always ends in the minor) with a melody in parallel thirds, or a single line melody in one of the minor pentatonic modes. Segret’s *Vidala del Silencio* is in a minor and regularly employs the two most common rhythmic features of the slow \( \frac{3}{4} \) (or \( \frac{3}{2} \)) metre of the *vidala*: \( \text{\textit{J}} \) and \( \text{\textit{J}} \). The number and lengths of the phrases resemble the structure of the *coplas*, *estroillos* and *motes* (small refrains of four, five or six syllable lines) that provide the text for traditional *vidalas*. The first thirty-two bars comprise four, eight-bar phrases which could be considered a structural imitation of the four lines in a *copla*. The remaining eighteen bars are similar to an *estroillo* of two, seven-bar phrases followed by a four-bar cadence (figure 4.6).

Figure 4.6. Roberto Segret, *Vidala del Silencio*.
The indigenous origin of this folk song is emphasised in the title of Pisani’s *vidala*, which refers to the Coya people (also spelt Colla or Kolla) of north-west Argentina. *Lamento Coya* is in $\frac{3}{4}$ time and marked “Andante.” The characteristic $\frac{3}{4}$ rhythm of the *vidala* appears frequently but there is no sign of the $\frac{1}{4}$ pattern. Harmonic and melodic features common in *bimodal* folk music are present in this piece. They are: parallel thirds in the melody, the inclusion of chromatic embellishments to the semitone below, and the predominance of the chords $V_7$ and $i$ from the tonic minor, and $IV$, $V$ and $I$ from the relative major. Another shared harmonic trait is that where there is a chord change on the third beat of the bar it is always followed by another on the downbeat of the following bar as it does in traditional *vidalas*.

The cello part of *Lamento Coya* imitates the *kenko* style of singing with glissandi marked between notes, the *caja* by tapping the body of the instrument on two occasions (marked “golpe”), and the *quena* with artificial harmonics. These techniques help to create an indigenous atmosphere. The piano part of figure 4.7 displays parallel thirds, chromatic embellishments to the semitone below, chord changes on the third beat and spread chords that imitate strummed guitar chords. *Caja* and *quena* imitations are evident in the cello part.
La Canción de la Ñusta was originally written for voice and piano in 1942 by Alfredo L. Schiuma and later transcribed for cello and piano by his brother; cellist, Alberto Schiuma. The composition displays many of the traditional elements of the vidala. It is in a minor and is marked “Poco lento y triste” (a little slow and sad) in accordance with the character of a vidala and uses both the traditional rhythmic patterns. An extra quaver is often added to the \( \cdot \cdot \cdot \) pattern as follows: \( \cdot \cdot \cdot \cdot \) \( \cdot \cdot \cdot \). The original song lyrics fit to the musical phrases, following a pattern of coplas and estribillos.

The melody of the slow lyrical theme that begins and ends Pequeña Canción y Danza by Angel E. Lasala is written in \( \frac{3}{4} \) using both of the characteristic rhythms of the vidala. The piano accompaniment, however, is polyrhythmic which does not fit the vidala tradition.
As mentioned earlier in the chapter, this section bears the instruction “con carácter campero” (with rural character). In conjunction with this marking, the polyrhythmic nature of the accompaniment seems to indicate a Creole folk species from the Pampas region. It is possible that Lasala combined the two styles intentionally.

*Aire de Vidalita*, the second movement of *Serie Argentina* by Luís R. Sammartino, contains many of the identifying characteristics of the traditional *vidalita* (see figure 4.9). It is in $\frac{3}{4}$ with two six bar sections in $\frac{3}{4}$ time and its key is g minor. The most notable traditional characteristics are the extensive use of the rhythm, $\frac{3}{4} \frac{3}{4}$ in both cello and piano parts and the melodic similarity to the following example of a typical *vidalita* melody (figure 4.8).

![Figure 4.8. *Una Palomita*, traditional *vidalita*.](image)

![Figure 4.9. Luís R. Sammartino, *Serie Argentina*, movt. 2, cello part bars 24-27.](image)

*Vidalitas* are written in a minor mode and are smooth and sentimental in character without being too slow. As seen in figure 4.8, it is traditional for the harmony to continually repeat

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dominant seventh to tonic cadences, with chord changes at the commencement of each bar. Sammartino’s *vidalita* does not follow this tradition but retains some of the elements of traditional *bimodal* music through the use of parallel thirds in short segments of the right hand of the piano part, and the lower note chromatic embellishment popular in *bimodal* folk music.

The *vidalita* is most often written in $\frac{3}{4}$ metre, although due to the poetic structure of the text, traditional *vidalitas* have been transcribed by Carlos Vega in $\frac{3}{4}+\frac{2}{4}$. *Frases imperfectas* like this are common in old folk songs because of the variable number of syllables in lines of text. The text of the *vidalita* comprises a *copla* of four hexasyllabic lines usually rhyming in the “abab” pattern. The refrain consists only of the word *vidalita* and appears between the first and second lines of the *copla*, and again between the third and fourth lines. It is from the refrain that the song-type takes its name. The typical rhythm shown above creates five beats per bar of $\frac{3}{4}$, corresponding to the five syllables of the text. Because the lines of the *copla* have six syllables and the refrain has four, when they are sung to the typical rhythm, the accents do not always fall on the bar lines but the chord changes do, creating a form of syncopation.

The majority of the cello part in *Lamento Quichua* by Luis Gianneo is written in parallel thirds which is characteristic of Argentine *bimodal* songs such as the *vidalita*. Gianneo has also used the typical rhythm of the *vidalita* but in $\frac{3}{4}$ time so it looks like this: $\frac{3}{4}$ \[\five\]. These elements add to the indigenous character inferred by the title of the piece. Traditional *vidalitas* can also be written in duple metre. Compare the melody of the traditional *vidalita*, *Una Palomita* which is transcribed in $\frac{3}{4}$ in figure 4.8 and in $\frac{8}{8}$ with a $\frac{6}{8}$ accompaniment in figure 4.10.
Two of the Argentine cello pieces collected for this study bear the title *Triste*. The *triste* (meaning sad in Spanish) is a rhythmically variable song-type of Peruvian origin\textsuperscript{152} that is always slow and melancholy. The two pieces called *Triste* were composed by Alberto

\textsuperscript{151} Aretz, *El Folklore Musical Argentino*, 134.

Ginastera (originally for voice and piano, 1943, transcription for cello and piano by Pierre Fournier, 1945) and Juan Bautista Massa (1919). The ‘A’ section of Triste y Zamba by José Bragato is a triste, as is the ‘A’ section of the third movement of Four Strings (1981) by Gabriel Senanes. Like Bragato’s piece, the movement by Senanes (Cariceca) is shared by a contrasting Argentine folk genre, this time the malambo. The tristes by Ginastera and Bragato are both marked “Lento,” the one by Massa is “Adagio doloroso” and Senanes’ is “Dolce, tranqui” (sweet and quiet). Due to their sad nature all examples are in minor keys, or in the case of that by Senanes, atonal with a distinct minor tinge. The Ginastera piece often hints at pentatonic tonalities within the minor mode.

The triste often has a faster middle section or instrumental interlude. In Triste y Zamba by Bragato and Four Strings by Senanes the zamba and malambo-inspired second themes assume this role. A better comparison is evident in Triste by Massa, where the second theme is marked “Poco piú mosso.” The time signatures of the four pieces vary because of the variable rhythmic nature of the genre. The Massa is in $\frac{3}{4}$, the Bragato in $\frac{3}{4}$, the Ginastera includes $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$, and $\frac{6}{8}$, and Senanes’ is written in $\frac{8}{8}$ (although the accents do not often coincide with the bar lines). The many time signatures in the Ginastera reflect the indigenous style of singing, where frases imperfectas are used frequently.

Despite these differences in metre, between them, the four pieces display the most common rhythmic motives of the triste. Some use pies binarios similar to the estilo (see figure 4.15 for example of an estilo) and others, mostly from Buenos Aires, are based on
the Spanish contradanza. The four types of rhythms that appear most frequently in these tristes for cello are:

a. \( \frac{3}{4} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Bragato) and \( \frac{4}{4} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Massa).

b. \( \frac{3}{4} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Bragato) and \( \frac{8}{8} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Senanes).

c. \( \frac{6}{8} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Ginastera) and \( \frac{8}{8} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) | \( \frac{3}{4} \) \( \text{\textsuperscript{\text{3}}} \) (Senanes).

d. \( \frac{3}{4} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Ginastera) and \( \frac{5}{4} \) \( \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \text{\textsuperscript{\text{3}}} \) (Bragato).

The first movement of Puneña no. 2 for solo cello by Alberto Ginastera is called Harawi, an alternate spelling of yaravi. The yaravi is a song type of Peruvian origin found in northern Argentina that is often confused with the triste because of its sentimental character. Ginastera composed Puneña no. 2 in 1976 for the conductor, Paul Sacher's seventieth birthday. Harawi is composed in a very rhythmically free and irregular fashion which imitates the improvised nature of the traditional yaravi. There are dotted bar lines which follow the \( \frac{4}{4} \) time signature as well as bracketed sections with no indications of any metre. The second theme is marked “Métamorphose d’un thème precolombien du Cuzco,” which refers back to the genre's Peruvian origins. This theme is played entirely on artificial harmonics with many grace notes, imitating the sound and playing style of the quena very accurately (figure 4.11).

\[153\] Aretz, El Folklore Musical Argentino, 38.
The guitar sometimes accompanies the singer in traditional practice and Ginastera has inserted two bracketed sections of strummed pizzicato chords within the second theme to
represent the instrument’s involvement in the song-type. One of these can be seen in figure 4.11.

The second movement of Puneña no. 2 is called Wayno Karnavalito. Wayno and karnavalito are Ginastera’s alternate spellings for the lively indigenous round dances, huayno and carnavalito. The characteristic rhythm of these two very similar dances is \( \ldots \). Ginastera uses this rhythm extensively in Wayno Karnavalito, often in conjunction with strummed pizzicato chords marked “pizz. alla chitarra” that imitate the role of the charango in the accompaniment to the dancers (figure 4.12).

![Figure 4.12. Alberto Ginastera, Puneña no. 2, movt. 2, bars 60-66.](image)

Ginastera also uses this carnavalito rhythm as the basis for the fourth movement of his Sonata op. 49 for cello and piano. According to Malena Kuss the melody played by the cello at the end of this movement is a literal melodic quotation of a traditional carnavalito (figure 4.13).\(^{154}\)

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\(^{154}\) Malena Kuss, “First Performances: Ginastera’s Cello Sonata,” Tempo 132 (March 1980): 42. Kuss does not name the traditional carnavalito she is referring to.
In *Puneña* no. 2 and *Pampeana* no. 2, Ginastera employs the notes E, G, A, B, D with two nationalistic purposes in mind. These five notes represent the tuning for the open strings of a guitar, the most important instrument in Argentine folk music since the Spanish conquest. They also form a pentatonic scale so when they are used in a composition to structure a melody they suggest either Creole folk music, pre-Colombian indigenous music (as seen in figure 4.12) or both simultaneously.

*Burlesca* by Faustino del Hoyo is modelled on the Creole song known as the *cifra*. *Burlesca* means comic in Spanish and comic moods are common in *cifras*. Like the traditional *cifra*, *Burlesca* is in the major mode and its harmony is based on the tonic,
subdominant and dominant chords.\textsuperscript{155} It also loosely follows tradition in its formal structure, with lively sections in $\frac{3}{4}$ time and slower themes in duple metre. The section of \textit{Burlesca} that most resembles the sung part of the \textit{cifra} is that from bar 48 to bar 57 (figure 4.14).

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Figure 4.14. Faustino del Hoyo, \textit{Burlesca}, bars 48-60.

\textsuperscript{155} Aretz, \textit{El Folklore Musical Argentino}, 156.
This resemblance is due to the $\frac{3}{4}$ time signature, the two almost identical phrases, and the markings that indicate to the cellist to imitate the recited style of a payada en contrapunto. Traditional cifras have $\frac{6}{8}$ introductions and interludes strummed on the guitar\textsuperscript{156} that are similar to the music of the malambo and triunfo dances. Between each interlude are two sung or recited poetic lines of variable length in pies binarios. The second of these lines is commonly a repetition of the first and is sung by the second payador taking part in the contest.\textsuperscript{157}

The estilo and the milonga are the other two folk song genres most popular among the payadors of the pampas region. The estilo is represented in cello literature in El Amanecer: Estilo Campero (Dawn: Rural Estilo) by Dante V. Pisani. This composition also includes milonga sections but these are based on the danced rather than vocal milonga. Traditionally estilos have a slow first theme (tema), often in $\frac{3}{4}$ time followed by a slightly faster section called the alegro [sic] which is often in $\frac{3}{4}$ or $\frac{6}{8}$ before the return of the theme.\textsuperscript{158} El Amanecer has an introduction of ten bars, an estilo of thirty-two bars (four coplas of four octosyllabic or decasyllabic lines each), a milonga of sixteen bars, a repetition of the estilo with ornamentation and finally, a longer milonga section of thirty-six bars. The milonga sections are faster and fulfil the function of the alegro section of a traditional estilo. Although the rhythms of the tema vary from region to region, the rhythm Pisani has used is one of the more common ones (figure 4.15).

\textsuperscript{156} Ibid., 156.
\textsuperscript{157} Ana Maria Locatelli de Pér gamo and others, Música Tradicional Argentina: Aborigen – Criolla (Buenos Aires: Editorial Magisterio del Río de la Plata, 2000), 97.
\textsuperscript{158} Aretz, El Folklore Musical Argentino, 145-146.
The first two lines of the third and fourth coplas contain ten notes or syllables and to accommodate this, two bars of $\frac{3}{8}$ replace two $\frac{7}{8}$ bars, creating frases imperfectas (figure 4.16).

*Chacarera* by José Bragato follows the two part structure of traditional chacareras where the first and second parts are exactly the same melodically but with different text. In Bragato’s piece, “Da Capo todo” indicates the repeat of this material. In figure 4.17 from *Chacarera* by Bragato the polyrhythmic pattern typical of the chacarera accompaniment can be seen clearly in the fourth and fifth bars. One of the common melodic rhythms, $\frac{3}{8} \downdownarrows$, is present in both figure 4.17 and figure 4.18. *Chacareras* are most often written in minor keys or are bimodal. This one is in e minor and the influence of bimodal
music can be seen in figure 4.18 where parallel thirds are formed both in the piano part and between the cello part and the upper line of the piano part.

Figure 4.17. José Bragato, *Chacarera*, bars 23-30.

Figure 4.18. José Bragato, *Chacarera*, bars 36-43.
Daniel Gasse tends to describe most polyrhythmic influences in Argentine cello music as malambo rhythms, but this is not always the case. He claims that Variaciones Tonales sobre un Tema Argentino by Pedro Valenti Costa displays the metric features of the malambo when further analysis suggests that it is in fact a gato, as will be discussed shortly. The only cello work gathered for this study that contains malambo in the title is the third movement of Four Strings for solo cello by Gabriel Senanes, Cariceca: Triste y Malambo. The malambo is an exhibition dance for a solo male or sometimes two dancers in competition that is identified by its unvarying harmonic system (eg. IV – V – I over 2 bars). These two bars are repeated as the melody is improvised over the top. The chord changes create a pattern of accents that appears consistently for longs sections in the malambo part of Cariceca. It is common for the top voice to rise in steps on these accents that, corresponding to the chords involved, follow the tone, semitone, or tone, tone pattern. This is also evident throughout the Senanes' composition (figure 4.19).

Figure 4.19. Gabriel Senanes, Four Strings, movt. 3, bars 36-43.

Although they do not follow the typical harmonic characteristics of the *malambo*, *Pampeana* no.2 and the first movement of Sonata op. 49 by Ginastera suggest the character of this male competition dance. The hemiola pattern used in traditional *malambos* has been used by Ginastera in both compositions (see figures 4.20 and 4.21).\(^{160}\) Malena Kuss states that the “relentless rhythmic ostinatos of creole [sic] male dances” is suggested in the first movement of the Sonata op. 49.\(^{161}\)

Figure 4.20. Alberto Ginastera, *Pampeana* no. 2, bars 37-42.

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\(^{161}\) Kuss, “First Performances: Ginastera’s Cello Sonata,” 42.
Two Argentine cello and piano pieces bear the title of the Creole dance, the *huella*. They are *Huella: Canción Argentina* op. 49 by Julián Aguirre (originally for piano and transcribed for cello and piano by Alberto Schiuma) and the third movement of *Serie Argentina* by Sammartino which is simply titled *Huella*. The *huella* (also spelt *hueya* or *güella*) is another polyrhythmic Argentine dance or song. It and the *gato* differ from the other dances in their group due to the exclusive use of the Spanish *copla de seguidilla* form of poetry. In the *copla de seguidilla* the first and third lines of the verse have seven syllables and the second and fourth lines have five syllables.\(^1\) The text always begins with “*A la huella, la huella*” (to the track, the track) and revolves around the road, trips, leaving and returning.

\(^1\) Aguilar, 74.
The melody of the traditional *huella* begins on the second quaver of the bar and is always very similar to the following example (figure 4.22).

![Figure 4.22. A la Huella, traditional *huella*.](image)

The next example from Sammartino’s work displays a very similar melody with clear motives of seven and five notes which correspond to the number of syllables in the lines of the *copla de seguidilla* (figure 4.23).

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163 Ibid., 80.
Figure 4.23. Luís R. Sammartino, *Serie Argentina*, movt. 3, bars 42-53.

Similar phrases occur in Aguirre’s piece using triplets in $\frac{3}{4}$ time but with added notes in the second bar (figure 4.24).
Four quavers followed by a crotchet is the typical rhythm for the strummed guitar accompaniment. This pattern appears frequently in the *huella* by Sammartino (bars 50-52 of figure 4.23). Once again Aguirre has altered this pattern, replacing the last two notes with a duplet (see figure 4.24).

The *gato* (meaning cat) is the other Creole dance that employs the *copla de seguidilla* for its text. The theme for Pedro Valenti Costa’s *Variaciones Tonales sobre un Tema Argentino* (Tonal Variations on an Argentine Theme) is a *gato*. Composed in the characteristic polyrhythmic metre of $\frac{9}{4} + \frac{3}{4}$, Valenti Costa’s *gato* theme (figure 4.25) shares many traits with the traditional *gato*, an example of which can be seen in figure 4.26.
Valenti Costa has used the Neapolitan V7 chord as a substitute dominant within the structure of the characteristic I, V, V, I four-bar harmonic sequence. The upbeat of two quavers to the phrase used by Valenti Costa is typical but not as common as the crotchet upbeat seen in figure 4.26. The first full bar of the melodic phrase in both examples

164 Ibid., 96.
display the characteristic \( \begin{array}{c} \underline{.} \underline{.} \underline{.} \underline{.} \end{array} \) rhythm, and the second bar of Valenti Costa’s theme shares the first two beats of the typical \( \frac{3}{4} \) hemiola bar seen the traditional example.

The first (seven syllables) and second (five syllables) lines of the copla de seguidilla complete the typical four-bar phrase of the gato. Notes in the third and fourth bars are usually longer than those in the first two bars, as fewer notes are needed to fit to the pentasyllabic line of text. In Valenti Costa’s theme these twelve-note phrases are divided instead into eight and four-note motives. The four-note motive employs only crotchets and a dotted crotchet in order to fill the third (written in \( \frac{3}{4} \)) and fourth bars of the phrase.

Para Los Que No Tienen Nombre: Aire de Zamba by Roque de Pedro is the clearest example of a zamba within the cello repertoire. Unlike other folk-inspired Argentine cello works, de Pedro’s piece follows the formal structure of a traditional zamba. In this structure there are two parts, each following the pattern: introduction, first verse, second verse, refrain. The verses and refrain in de Pedro’s zamba are all twelve bars long and constitute three phrases of four bars each, as is traditional. It is also characteristic that the same melody is used for the two verses. The melody is played by the cello in the first verse and by the piano in the second.

Although they belong to the large group of Argentine folk genres with polyrhythmic metres, the zamba (a dance or song) and its faster counterpart the cueca differ from the others due to the use of a semiquaver in the basic rhythmic pattern. The pattern is as follows (figure 4.27):

\[
\begin{array}{c}
\underline{\underline{.}} \underline{\underline{.}} \underline{\underline{.}} \underline{\underline{.}}
\end{array}
\]

Figure 4.27. Zamba rhythm.
This rhythm is frequently present throughout de Pedro’s *zamba* but added beats disguise it at times (figure 4.28).

![Figure 4.28. Roque de Pedro, *Para Los Que No Tienen Nombre*, bars 10-16.](image)

A common characteristic of the *zamba* is that within a four-bar phrase, the first three bars have accents on the downbeats but the downbeat accent of the fourth bar is anticipated on the third beat of the third bar.\(^{165}\) This is often enhanced by writing the melody of the third bar in straight \(\frac{3}{4}\) time, producing the hemiola rhythmic pattern. An example of this device is found in *Aire de Zamba*, the first movement of *Serie Argentina* by Sammartino (figure 4.29).

\(^{165}\) Ibid., 30.
Very old **zambas** were *bimodal* but the newer tradition favours the major key, as does Bragato in the middle section of his *Triste y Zamba*, which is in F major. The following four-bar example from this piece shows one of the most frequently used rhythms in *zamba* melodies in the first and third bars, as well as the typical accompanying rhythm in the fourth bar of the piano part (figure 4.30).
Rhapsodie Argentine (1898) is an arrangement by Cárlos Marchal for cello and piano of Julián Aguirre’s piano piece, Aires Populares Argentinos (1897). It includes sections with elements of the chacarera and estilo. Five of the remaining compositions gathered show strong polyrhythmic influence but with no other indications as to which Creole folk dance they draw their influence from. Three of them are referred to as danzas. The five pieces are: Capricho op. 1 no. 3 by José Martí Llorca; the third movement of Sonata op. 48 (1943) for cello and piano by Jacobo Ficher; the second movement (Arrebatos de la Danza) of Ofrenda de Amistad (1983) by Carlos W. Barraquero; the first movement (Danza de la China Querendona) of Impresiones de Mi Tierra (1939) by Angel E. Lasala; and the middle section of Pequeña Canción y Danza (1984) also by Lasala. In contrast, the melody of another piece by Lasala called Leyenda uses the pentatonic scale as a base.

The cello is not a traditional instrument in any type of folk music in Argentina and because of this, cellists must borrow performance practice techniques from other instruments, such as the violin, guitar, erke, moxeño and siku, as well as employing the vocal inflections used by folk singers. The following techniques are important in the imitation of instruments traditionally used in Argentine folk music.

- **Guitar** – As there are no frets on a cello greater pressure must be applied to the fingertips of the left hand to harden the contact points. Strumming with the right hand is best effected with the thumb (strokes towards the higher strings) and index finger (strokes towards the lower strings) at the mid-point of the fingerboard. At the mid-point there is more elasticity in the strings, creating a more reverberant sound. Also, the curve across the strings is shallower at this point which creates a flatter surface similar to that of a guitar. Strummed pizzicato of this kind is most extensive in Puneña no. 2 by Ginastera (see figure 4.12 on page 68).
• *Erke* – This long cane trumpet is imitated in the second and fifth movements of *Llorando Silencios* by Iglesias Rossi (see figure 4.5 on page 58). To create the penetrating sound of the *erke* the bow is best operated as close to the bridge as possible before sound distortion occurs, using a fast speed and consistent pressure. Consistent pressure is also important in the glissandi in the left hand. Compared to playing similar passages in western art music all reference to a tonal centre must be abandoned and the cellist must accept imitating an atonal sonority.

• *Moxeño* – This instrument is also imitated in *Llorando Silencios* (see figure 4.4 on page 58). In order to imitate the low smooth tones of the *moxeño* flute the first essential technique is to play without vibrato. Consistent pressure and a hard touch using the fingertips rather than the finger-pads of the left hand, combined with keeping the bow relatively close to the bridge, encourages the high harmonics of the low notes as they would occur on a woodwind instrument. The demand on the cellist is to employ these techniques within a soft dynamic range so detailed attention to bow control is necessary.

• *Siku* – To imitate the clear sounds of these pan pipes the use of consistent bow pressure without the western art music reliance on bow speed for articulation creates a penetrating treble sound helped by the cellist exposing upper partials. Very clear articulation is necessary in the left hand to imitate the embouchure flicking from one pan pipe to the next. Slurred groups of notes therefore also need very clear and rapid articulation in the left hand (See figure 4.3 on page 57).

• *Quena* – In passages where artificial harmonics (fixed thumb and lightly depressed third finger in the left hand) are used to imitate the sounds of this vertical flute the notation must not be interpreted too literally. These passages should be played in an improvisatory manner to approximate the sound of the *quena*. In *Puneña* no. 2
(see figure 4.11 on page 67) these harmonics are played on the lower strings where freer use of bow speed is necessary to accentuate the phrasing. Generally when playing artificial harmonics in this repertoire the left arm needs to move freely between positions so that microtonal inflections become a feature of the performance.

In the repertoire gathered for this study these techniques are usually notated in some way by the composer, except those habitually used by folk violinists. Folk violinists in Argentina employ a very rustic style of playing. They frequently incorporate glissandi when moving from one note to the next and perfect intonation is not a priority. In the repertoire for cello discussed in this chapter contrasting rhythmic and lyrical sections require different bowing techniques. The rhythmic passages are best executed using the lower half of the bow, accentuating the rhythmic patterns with the heel, while the cantabile passages are enhanced by playing legato in the upper half of the bow in a fashion that is quite violinistic. This isolation between the use of the lower and upper halves of the bow is distinct to the even bow distribution generally employed by cellists in western art music. Some of the cello pieces under investigation, especially those which fit into the Creole dance category, are enhanced by a style of playing that is more robust and carefree than cellists with a western art music background are used to adopting.
CHAPTER FIVE

ARGENTINE CELLO COMPOSITIONS CONTAINING TANGO ELEMENTS

The most characteristic musical form of Argentina is the tango. Tango music is distinguished by many characteristic elements including specific rhythms, melodic variation, ornamentation, percussive effects, and similarities in harmonic and formal structures. Tango arrangers and band leaders who have greatly influenced the development of these elements, and hence the style of the genre, include Julio de Caro, Aníbal Troilo, Osvaldo Pugliese, Horacio Salgán and Astor Piazzolla. Ornaments, percussive effects, melodic variation and instrumental solos are usually notated rather than improvised. The only element of performance practice that is not notated is rubato. Considered a part of the tango genre, the milonga is generally written in a lively \( \frac{3}{4} \) metre and has distinct dance steps.

Tango bands and orchestras have never included percussion instruments.\(^{166}\) Because of this, the tango musicians have developed ways of marking the rhythm for the dancers and more recently introduced percussive effects pertaining to different instruments. The percussion (or accentuation) of the accompaniment is called the marcatto. Marcatto en cuatro is when the four crotchets in a \( \frac{4}{4} \) bar are accented and staccato. In marcatto en uno tres the accents are on the first and third beats of the bar. Pesante is when the beats are marked with tenuto lines on all four beats and pesante en dos consists of tenuto lines over the first and third beats and crotchet rests for the second and fourth beats. A reversed form of marcatto that instead marks the second and fourth beats of the bar with accented low notes is called yumba. It was developed by pianist, Osvaldo Pugliese and is named after

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the sound it produces: yum-BA yum-BA. Tangos that are lyrical rather than overtly rhythmical often exhibit a steady four beat rhythm in the accompaniment without any accents or tenuto lines.

Syncopation and rhythmic variation over a marcato bass line are two other rhythmic devices used in tango accompaniments. The basic form of syncopation is $\frac{1}{4} \cdot \cdot \cdot \cdot$. The accents are often shared in piano arrangements between bass notes in the left hand and chords in the right with an upbeat of two semiquavers (figure 5.1).

![Figure 5.1. Common form of syncopation.](image)

Rhythmic variation over a marcato bass line occurs when the left hand of an accompanying piano part is marked in four or two while the right hand is either syncopated or displaced to the off beats.

The original rhythmic pattern of the habanera, $\frac{3}{4} \cdot \cdot \cdot \cdot$, has been transformed over time into three different forms of accompaniment in tangos and milongas; that of the milonga ciudadana, and the bordoneo and 3+3+2 patterns. The one most similar to the habanera rhythm is that of the milonga ciudadana. Possetti identifies three types of milongas in his

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manuscript.\textsuperscript{169} They are the \textit{milonga campera}, the \textit{milonga ciudadana} and the \textit{milonga triste}. The \textit{milonga campera} (rural \textit{milonga}) is slow and written in $\frac{7}{4}$. In contrast, the \textit{milonga ciudadana} (urban \textit{milonga}), also written in $\frac{7}{4}$, is fast and lively. The \textit{milonga triste} (sad \textit{milonga}) has only been in existence since the appearance of \textit{milongas} by Astor Piazzolla. It is a slow \textit{milonga} in $\frac{7}{4}$ time which often uses the style of accompaniment known as the \textit{bordoneo}.

The \textit{bordoneo} technique aims to imitate the plucking of the \textit{payador}'s guitar strings in the \textit{milonga campera}, and has been used frequently by Piazzolla in his \textit{milongas tristes}. Usually the bass of the accompaniment is based on the habanera rhythm, most often with the middle two notes tied (as seen below) or slurred together, or an accent on the quaver (in $\frac{4}{4}$) or semiquaver (in $\frac{3}{4}$) while the top voice moves around the notes of a chord (figure 5.2).

This tie/slur in the rhythm is also taken from the guitar technique of the \textit{payador}.\textsuperscript{170}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{bordoneo.png}
\caption{Bordoneo.\textsuperscript{171}}
\end{figure}

The 3+3+2 rhythmic pattern is an extension of the cross-rhythm that can be seen in the bass of some \textit{bordoneo} accompaniments. The two basic forms of this pattern can be seen

\textsuperscript{169} Ibid.
\textsuperscript{170} Mauriño, 242.
\textsuperscript{171} Possetti.
in figure 5.3. The 3+3+2 pattern was very common in the groups led by the violinists, Julio de Caro and Alfredo Gobbi.\textsuperscript{172}

![Figure 5.3. 3+3+2 accentuation pattern.](image)

There are many characteristic rhythms that appear frequently in tango melodies. Assuming the time signature is $\frac{3}{4}$, they share the following rhythmic elements: a quaver rest (sometimes a crotchet rest) on the first beat of the bar before a melodic fragment begins; a tie to the third beat of the bar; crotchet and quaver triplets; and the syncopation, $\cdot \cdot \cdot$.

Typical variations in the melody include semiquaver runs (commonly known as variación), contracantos (countermelodies), and fraseo, which refers to the way of “saying” the melody. Variación, the technique of varying the melody with a semiquaver run, is most often used to add exhilaration to the final climax of a section or whole composition.

Bandoneón players Pedro Maffia and Pedro Laurenz systemised the playing and composing of the variación in Julio De Caro’s sextet in the 1920s.\textsuperscript{173} Contracantos traditionally only occur after the original melody has been played at least once. Fraseo includes the techniques of rhythmic variation, rubato, anticipating and delaying the beat, and ornamentation.\textsuperscript{174} In his manuscript, Possetti lists the following rhythmic variations of four notes in a $\frac{3}{4}$ tango bar (figure 5.4):

\textsuperscript{172} Ibid.
\textsuperscript{174} Possetti.
Although many early tangos were written in major keys, the use of minor keys has become steadily more popular as they suit the nostalgic mood of many tango lyrics.

Harmonisations are traditionally very simple, centring on the tonic, dominant and subdominant chords, and modulations to the relative major are common. Descending sequences are frequent in tango melodies, with a motive one or two bars in length repeated at progressively lower pitches, usually with some variation. The motive itself often follows a descending shape also. The circle of fifths (C,G,D,A,E,B,F#) is frequently used to harmonise these passages.

Of the four techniques involved in fraseo, rubato and anticipating and delaying the beat will be discussed at the end of the chapter as elements of performance practice.

\[ \text{Figure 5.4. Rhythmic variants.}^{175} \]

\[ \text{\small \textsuperscript{175} Ibid.} \]
Ornamentation and *arrastre* (a way of anticipating the first beat of the bar that has become intrinsic to tango) are two special effects that add to the sound palette of the genre. Additional effects are the use of glissandi, accents, pizzicato, and the percussive effects of *candombe*, *tambor*, *chicharra* (also known as *papel de lija*), and the tapping of instrument bodies.

One form of ornamentation is the addition of grace notes and mordents. Grace notes are more common on the first, second, fifth or sixth quaver in a $\frac{2}{4}$ bar, while mordents usually occur on the first, fifth, sixth or seventh quaver. A common way of ornamenting crotchet upbeats is the practice of inserting four semiquavers that ascend or descend a scale in the fourth beat of a $\frac{4}{4}$ bar. This technique is used frequently by pianists and double bass players in traditional tango groups. Other effects that make tangos easily identifiable are glissandi and pizzicato passages. Even when glissandi are not marked they are an important factor in performance practice. Many glissandi either begin or end on the first beat of the bar to add emphasis to the down beat. Pizzicato passages played by the cello in an *orquesta típica* are used as variation in melodic passages and to imitate the traditional role of the double bass in accompanying passages.

*Arrastre* is a technique specific to tango music that has a similar effect to the semiquaver runs on the fourth beat of the bar. Eduardo Arolas, *bandoneón* player in the orchestra of Roberto Firpo from 1913, is credited with inventing the *arrastre* technique by striking the notes before the beat and articulating them with the *bandoneón*'s bellows on the downbeat. The effect was then imitated by other instrumentalists and is now notated in tango arrangements. The *arrastre* is more of a percussive effect than a tonal one. In fact,
it is more effective if the tonality is somewhat imprecise. On string instruments it is most often played with a fast portamento or acceleration of the bow which can distort the sound.

Arrastre starts the marcato or syncopation accompaniment patterns by anticipating the attack of the first beat of the bar. It usually appears in the lower part or the bass of a chord. When anticipating a syncopated passage, the arrastre starts one quaver before the first beat and in marcato en cuatro patterns it starts a crotchet early. Although usually the same note as the first beat of the following bar, variations of this technique include a different note or two semiquavers deployed in a similar fashion to the four semiquaver runs discussed earlier. According to Salgán, the arrastre preceding a syncopated passage has its origin in the orchestra of the bandoneón player, Aníbal Troilo in around 1943. It is now used frequently in tango music and has been referred to as “swing” tanguero. Examples of the rhythm this produces and the different ways of writing it are as follows (figure 5.5):

Figure 5.5. Arrastre.  

\[\text{Violin}\]

\begin{align*}
\text{equals:} \\
\end{align*}

\[\text{Figure 5.5. Arrastre.}^{179}\]

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177 Salgán, 86.
178 Mauriño, 250.
179 Salgán, 86, 88.
The percussive effect, *tambor*, is performed by the string instruments by placing a finger from the left hand on the fingerboard in between two strings, then plucking the string which is resting next to the fingernail of this finger. It is called *candombe*\(^{180}\) when the *tambor* effect is used to mark the beats of the 3+3+2 rhythm.\(^{181}\) The *chicharra* (cicada), also known as *efecto de lija* or *papel de lija* (sandpaper), is a percussive effect for the violin that was developed by Julio De Caro. The sound of a cicada or sandpaper is produced by short strokes using the heel of the bow on the part of the string that lies between the bridge and the tailpiece. Piazzolla used the *chicharra* effect in many compositions for his tango ensembles and even invented a small instrument with a tiny bow that would produce the same sound so that the classical musicians who played *Buenos Aires, Tres Movimientos Sinfónicos* (1954) did not damage their expensive instruments.\(^{182}\)

Solos played in tango groups are similar to those played in jazz ensembles, but in most cases the tango solos are composed rather than improvised. Some other elements specific to the sound of a traditional tango group are “walking bass” lines and elongated descending chromatic scales in the left hand of the piano and double bass. The formal structure of tangos revolves around the contrast of rhythmic sections with lyrical sections. Variations and the use of repeats and da capos are also common. The way the final cadence of a tango is notated and played has become an important and identifiable element of the genre and is called the *final*. Most common is the progression of tonic, dominant and tonic in root position for the last three chords. In performance practice the penultimate chord is

\(^{180}\) This name does not imply a relationship to the African-Uruguayan dance, *candombe*.

\(^{181}\) Salgín, 45.

\(^{182}\) Mauríño, 243.
often louder and held much longer than the final chord. The following examples are from

*Curso de Tango* by Horacio Salgán (figure 5.6):

A:

B:

C:

D:

Figure 5.6. Final cadences.\(^{183}\)

Included in the Argentine repertoire for cello and piano and for solo cello compiled for this study are sixteen original compositions and six arrangements which contain musical

\(^{183}\) Salgán, 54.
elements of the tango. The focus of this chapter will be those sixteen works that have been composed specifically for cello, as most of the arrangements are of traditional tango compositions necessarily containing the elements under investigation. Of the original compositions three are by Roque de Pedro, and Astor Piazzolla, Gabriel Senanes and José Bragato (a cellist, arranger and composer who worked closely with Piazzolla) composed two each. The other composers represented are Roberto Segret, Pedro Ochoa, Daniel Cocchetti, Juan María Solare, Washington Castro, Valdo Sciammarella and Rodolfo Daluisio. The pieces from this group that have known composition dates were written between 1970 and 2005 and the majority of the composers are still living.

The rhythmic, melodic, harmonic, structural and percussive elements indicative of traditional tango are all present in this group of works. The rhythmic elements of the accompaniment played by the piano and double bass in orquestas típicas are found in the piano parts and the different rhythms of the melody usually played by the violins and bandoneóns are evident in both the cello part and the right hand of the piano. Certain distinctive melodic shapes, tonalities and formal structures appear frequently and a few pieces demonstrate the different percussive elements played by the instruments of the orquesta típica. Cadenza like sections for the cello are similar to the solos played in these traditional tango orchestras.

The rhythmic accompaniment patterns as described in the tango courses by Horacio Salgán and Hernán Possetti have been developed over the years by the personal styles and innovations of individual instrumentalists and specific groups of musicians under the direction of their band leaders. In Nómade (Nomad, originally the second movement of Sonatango for piano, arranged by the composer for cello and piano in 2004), Juan María
Solare uses a steady pesante rhythm which runs throughout the whole piece starting in the cello and continuing in the piano part. The two cello and piano compositions by Roque de Pedro, *La Pesadilla del Celo* (The Nightmare of Jealousy) and *Tango Blues Dúo* (2001), both contain examples of the *en cuatro* style. In *Tango Blues Dúo* an eight-bar section from bar 31 to bar 38 consists almost entirely of three-note crotchet chords in both hands (figure 5.7).

![Figure 5.7. Roque de Pedro, *Tango Blues Dúo*, bars 35-38.](image)

*La Pesadilla del Celo* contains similar passages but with two-note chords and tenuto marks which indicate the pesante style. From bar 34 to bar 38 of this piece the marcatto pattern is restricted to the left hand while the right plays a melody. Here the crotchets have staccato and tenuto marks, rather than staccato marks and accents (see figure 5.33, page 118). Similar passages occur in *Vitrango* by Roberto Segret (see figure 5.26, page 112).

In *Evocación Porteña* (1987) by Rodolfo Daluisio there is a good example of a variation of *marcatto en cuatro*, where the four beats are split into two registers in the left hand (figure 5.8).
In Piazzolla’s *Le Grand Tango* (1982) these two registers are shared between the left and right hands in bars 202-205 (figure 5.9) and 279-282.

Examples of *marcato* in ¾ can be found in the first and third movements of Washington Castro’s *Tangos* (1976). In some passages the four quaver beats are marked with accents and in others they are staccato. The only example of the *yumba* rhythm is one bar from *La Pesadilla del Celo* by de Pedro (figure 5.10).
The basic form of syncopation used in tango music can be found in many Argentine compositions for cello and piano. In *Graciela y Buenos Aires* (1994), José Bragato uses syncopation frequently. The \( \frac{3}{4} \) pattern first appears in bars 2-4 and is repeated a number of times in the course of the work. Other variations on the syncopation style appear in bars 63-69 (figure 5.11), 99-103 and 113-116.
The two pieces by de Pedro mentioned earlier also contain examples of this technique. In *Tango Blues Duo* the syncopation is clear in bars 43-46 and 80-83. Bars 63-66 of *La Pesadilla del Celo* are another good example of syncopation in the accompaniment. In *Le Grand Tango* by Piazzolla syncopation occurs in bars 82-87 (figure 5.12) and 119-125.
Rhythmic variation over a *marcato* bass line is present in *Le Grand Tango* by Piazzolla from bar 135 to bar 162. This section marked “Pesante” in the piano part exhibits four different patterns in the right hand while the left continues in single note crotchet beats. They are as follows (figure 5.13):
This device is also present in Vitrango by Segret, and Graciela y Buenos Aires (see figure 5.23, page 109) and Milontán by José Bragato.

Of the cello compositions in this group Silencio de los Patios (The Silence of the Courtyards, 2005) by Pedro Ochoa is the best example of a milonga ciudadana. The
A typical accompanying pattern of the habanera appears in the piano part in bar 60 in a lively \( \frac{3}{4} \) metre and is then present until the end of the piece. The four notes of this habanera rhythm typically ascend the three pitches of a triad then descend an octave leap (figure 5.14).

![Music notation](image)

Figure 5.14. Pedro Ochoa, *Silencio de los Patios*, bars 157-171.
Silencio de los Patios is a set of variations in reverse, where each successive variation becomes more like the theme, which is played last. Schiuma's arrangement for either violin or cello and piano of the milonga, La Yerra by Alberto Williams is also a milonga ciudadana in which the typical accompaniment pattern is evident throughout.

The bordoneo technique can be seen in the following example from Milonga en Re (1970) by Piazzolla (figure 5.15).

![Figure 5.15. Astor Piazzolla, Milonga en Re, bars 1-2.](image)

It also appears a few times in the second Tango by W. Castro. In Silencio de los Patios, Ochoa transfers the bordoneo to the cello part where it is more effective, as the pizzicato passages imitate guitar plucking perfectly (figure 5.16).

![Figure 5.16. Pedro Ochoa, Silencio de los Patios, bars 49-50 (t, m and i refer to the thumb, middle and index fingers).](image)

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184 Personal correspondence with Pedro Ochoa by email, 14 March 2006.
Milontán by Bragato is in ternary form. The ‘A’ section is a *milonga triste* and the ‘B’ section is a tango. The *bordoneo* is present in the ‘A’ section but it lacks the *habanera* or 3+3+2 pattern in the bass. A very similar passage can be found in *Tango Blues Dúo* by de Pedro in bars 15-28 (see figure 5.21, page 108).

Among the pieces under investigation, the 3+3+2 accentuation occurs most frequently in *Le Grand Tango* by Piazzolla (figure 5.17) and *Graciela y Buenos Aires* by Bragato (figure 5.18).

Figure 5.17. Astor Piazzolla, *Le Grand Tango*, bars 217-221.
At the beginning of *Le Grand Tango* Piazzolla creates a polyrhythm by augmenting this pattern in the cello part to 3+3+3+3+2+2 over two bars while the piano part continues to be accented according to the 3+3+2 pattern each bar. He also uses this device in the *bandoneón* solo from *Baires Promenade* (1978). Solare and Segret use the 3+3+2 accentuation pattern sparingly for added emphasis in climax points in their pieces *Nómade* (see figure 5.31, page 116) and *Vitrango*. In the two solo cello works, *Monólogo* (1988) by Roque de Pedro and the second movement of *Four Strings* by Gabriel Senanes, the 3+3+2 pattern has been altered. In the following example from *Monólogo*, de Pedro uses diminution in bars 41 and 42 and brings the pattern back to its regular length in bar 43 (figure 5.19).

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185 Mauriño, 242.
Senanes has written the second movement of *Four Strings* (1981) entitled *Tango* in $\frac{3}{4}$ which makes the 3+3+2 pattern impossible. From bar 34-42 he has placed accents on the first, fourth and sixth quavers of the bar which produces a pattern of 3+2+2 instead (figure 5.20).

![Figure 5.20. Gabriel Senanes, Four Strings, movt. 2, bars 33-42.](image)

There are also tango waltzes written in $\frac{3}{4}$ that contain many of the characteristic musical elements of tango. The only examples of the waltz style available in the scores collected for this study are two arrangements for cello and piano. They are José Bragato’s arrangement of Osvaldo Montes’ *vals lento, Ninine* (composed in 1988) and Atilio Stampone’s 1973 arrangement of Juan Carlos Cobián’s *La Casita de mis Viejos* (My
Parents’ House, 1931). Stampone has rewritten some sections of the original version in waltz time.

The four rhythmic elements of tango melodies listed earlier in the chapter (a rest on the first beat of the bar, a tie to the third beat of the bar, triplets and syncopation) occur in the majority of the Argentine cello works studied in this chapter. They can be seen in the following three musical examples from *Tango Blues Dúo* (figure 5.21), *La Pesadilla del Celó* (figure 5.22) and *Graciela y Buenos Aires* (figure 5.23).

![Figure 5.21](image)

Figure 5.21. Roque de Pedro, *Tango Blues Dúo*, bars 13-24. Crotchet and quaver rests on the first beat, tie to the third beat and crotchet triplets.
Figure 5.22. Roque de Pedro, *La Pesadilla del Celó*, cello part bars 28-32. Quaver rests on the first beat, syncopation, and crotchet and quaver triplets.

Figure 5.23. José Bragato, *Graciela y Buenos Aires*, bars 72-78. Quaver rests on the first beat, syncopation and ties to the third beat.
Variación has been used to create an exhilarating final climax in Milontán by Bragato. Le Grand Tango by Piazzolla (figure 5.24), Tango Blues Duo by de Pedro, the second movement of Sonata en Mi (1991) by Valdo Sciammarella and Silencio de los Patios by Ochoa (figure 5.25).

Figure 5.24. Astor Piazzolla, Le Grand Tango, bars 292-297.
Contracantos are evident in *La Pesadilla del Celo* by de Pedro, *Evocación Porteña* by Daluisio and *Le Grand Tango* by Piazzolla, but the clearest example is from *Vitrango* by Segret. In *Vitrango*, the eight-bar melody is played first in the cello part and then repeated in the piano part while the cello plays the countermelody from bar 9 to bar 16 (figure 5.26).
Of the fifteen relevant compositions, the predominant tonality is minor. There are four pieces each in c minor and a minor and La Pesadilla del Celo has a section in the relative major which is a common trait in tango music. In the pieces by Piazzolla and Bragato the use of chords with added sixths, ninths and fourths are not uncommon. Piazzolla was influenced by jazz as well as the classical composers, Bach, Ravel and Stravinsky. The influence of Bach can be seen in the use of pedal notes in both Milonga en Re and Le Grand Tango. Four Strings and Y Yo Me Iré... by Senanes, Tangos by W. Castro, Tango op. 4 by Cocchetti, Evocación Porteña by Daluisio, and Sonata en Mi by Sciammarella all display more ambiguous tonality.

Descending melodic sequences are present in the majority of the compositions under investigation. They can be seen in figure 5.20 (page 107) from the solo cello piece, Four

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186 Aslan, “The Evolution of Tango Music.”
187 Ibid.
*Strings* by Senanes and in bars 76-78 of figure 5.23 (page 109) from *Graciela y Buenos Aires* by Bragato. In compositions with piano accompaniment the circle of fifths is often used to harmonise these passages, as can be seen in *Milontán* (figure 5.27) and *Graciela y Buenos Aires* by Bragato (figure 5.11, page 100), *Le Grand Tango* by Piazzolla and *Tango Blues Duo* by de Pedro.

![Figure 5.27. José Bragato, Milontán, bars 43-46.](image)

Within the context of ornamentation, grace notes can be found on the first, second, fifth or sixth quavers of a bar in *Tango* op. 4 (1986) by Daniel Cocchetti, *Le Grand Tango* by Piazzolla, *Evocación Porteña* by Daluisio, *Graciela y Buenos Aires* by Bragato, *Sonata en Mi* by Sciammarella (see figure 5.28) and *Tangos* by W. Castro. The second movement of the latter also has mordents, as does *Silencio de los Patios* by Ochoa and *Le Grand Tango* by Piazzolla (mordents generally occur on the first, fifth, sixth or seventh quavers of the bar). A wide vibrato effect similar to a mordent is indicated repeatedly in the second movement of Sciammarella’s *Sonata en Mi* (figure 5.28).
Descending or ascending runs of four semiquavers ornamenting upbeats appear in eleven of the sixteen pieces being analysed. They are more frequent in the piano part than the cello part (see figure 5.12, page 101 and also figures 5.26, page 112 and 5.31, page 116). A similar effect is achieved through the use of the *arrastre* technique in *Evocación Porteña* by Daluisio, *Le Grand Tango* by Piazzolla (figure 5.29) and the second movement of *Tangos* by W. Castro (see the upbeat to the first bar of figure 5.30, page 115).
Figure 5.29 above from *Le Grand Tango* also involves a glissando to the first beat of the bar, another effect that is a common characteristic of tango music. Apart from this piece, glissandi are marked in the two compositions by Bragato, the two works for cello and piano by de Pedro, *Tango* op. 4 by Cocchetti, Sonata en Mi by Sciammarella and *Silencio de los Patios* by Ochoa. Glissandi starting from or ending on the first beat of the bar appear in figures 5.11 (page 100), 5.17 (page 105) and 5.25 (page 111). Accents and sforzandi can also be seen in many of the musical examples in this chapter. Melodic pizzicato passages are evident in *Tangos* by W. Castro (figure 5.30) and the majority of the second movement of Sonata en Mi by Sciammarella (figure 5.28, page 114).

![Figure 5.30. Washington Castro, Tangos, movt. 2, bars 70-75.](image-url)
Accompanying pizzicato passages that imitate the role of the double bass in the *orquesta típica* can be seen in bars 25-28 of *Nómade* by Solare (figure 5.31).

![Figure 5.31. Juan María Solare, Nómade, bars 21-32.](image)

Unfortunately, although common in traditional tango orchestras, the *tambor* and *candombe* percussion effects have not been incorporated into any of the Argentine cello compositions available for study. Although the *chicharra* effect itself cannot be played on the cello
Piazzolla has used the rhythm usually associated with it in *Le Grand Tango* (see figure 5.17, page 105). Piazzolla has also adapted a *bandoneón* technique to the cello in *Le Grand Tango*. Often a *bandoneón* player will start a melodic fragment an octave above the written note, mostly for phrases that then continue in octaves. A long section near the end of *Le Grand Tango* is written in octaves for the cello but in contrast to the *bandoneón* technique, the lower octave is played first and accented (see figure 5.9, page 98).

Two compositions which use extended percussive techniques for both piano and cello are *Silencio de los Patios* by Ochoa and *Tango* op. 4 by Cocchetti. Ochoa instructs the pianist to play the piano strings with timpani mallets while the cello plays *sul ponticello*. The final 13 bars of Cocchetti’s piece are almost completely percussive. The figure of two demisemiquavers and one semiquaver played staccato and *sul ponticello* in the cello part are reminiscent of the *chicharra* effect. The pianist must use his or her knuckles to tap the body of the piano while the cellist plays *col legno* on the cello body, and there are glissandi in both parts (see figure 5.32). The final two notes in the cello are Bartók pizzicati. Segret also employs the percussive technique of tapping the body of the piano in *Vitrango*.

![Figure 5.32. Daniel Cocchetti, *Tango* op. 4, bars 48-51.](image)

188 Bars 13, 15, 217, 221 and 225 in the cello part and bars 231-236 in the piano part.
As the cellist in one of Piazzolla’s ensembles and the principal cellist of the Orquesta del Tango de la Ciudad de Buenos Aires, performer/composer José Bragato was used to taking his turn as a soloist. Bragato has written cadenzas for the cello in both Milontán and Graciela y Buenos Aires. The latter piece also has long, free sections for the pianist which could also be compared to the piano solos played in traditional groups. Valdo Sciammarella has also included a cello cadenza in the second movement of Sonata en Mi.

Bass lines resembling the “walking bass” technique can be found in the piano parts of Vitrango by Segret (which also has an optional double bass part), Milontán by Bragato (in the section marked “Tempo de Tango”) and La Pesadilla del Celo by de Pedro (figure 5.33).

Figure 5.33. Roque de Pedro, La Pesadilla del Celo, bars 34-38.
Elongated descending chromatic scales in the left hand of the piano are especially evident throughout *Nómade* by Solare (see figure 5.31, page 116). They also appear in *Milonga en Re* and *Le Grand Tango* by Piazzolla, *Vitrango* by Segret, *Tango Blues Dúo* by de Pedro (figure 5.7, page 97) and *Four Strings* by Senanes.

The typical final cadence of tango music is present in a number of the pieces analysed. In the following examples from *Nómade* by Solare (figure 5.34) and *Vitrango* by Segret (figure 5.35) the penultimate chord is louder and held much longer than the final chord, a feature that is not necessarily notated in traditional tango arrangements.

![Figure 5.34. Juan María Solare, *Nómade*, bar 48.](image)

![Figure 5.35. Roberto Segret, *Vitrango*, bars 25-26.](image)
The penultimate chord in the final from Nómade is ii\(^{6}\) with a raised third notated enharmonically substituting for a dominant chord. This adds unexpected colour to the ending. Monólogo by de Pedro and all movements of Tangos by W. Castro display variations of the traditional final cadence while Silencio de los Patios by Ochoa (see figure 5.25, page 111) is similar to example D from Salgán’s book (see figure 5.6, page 95).

Like traditional tangos, the formal structures of these cello compositions revolve around contrasting rhythmic and lyrical sections, and variations. Most of the pieces that contain sections of contrasting mood and tempo are in ternary form, like Milontán by Bragato, Evocación Porteña by Daluisio, Y Yo Me Iré... by Senanes and Vitrango by Segret. As mentioned previously, Silencio de los Patios by Ochoa is a theme and variations in reverse. Tango Blues Dúo by de Pedro has two themes that are repeated with variation (A B A\(^{1}\) B\(^{1}\)), a pattern also employed by W. Castro in all three movements of Tangos.

Some aspects of performance practice have been touched on earlier in this chapter but rubato needs further explanation. In conjunction with the growing popularity of tango canción in the 1920s, tango melodies became more flexible.\(^{189}\) The greatest protagonist of tango song, Carlos Gardel, began to incorporate the speech patterns of the porteños into his renditions, often rushing ahead of the accompaniment.\(^{190}\) There now exists an accepted way of pulling the phrases around which includes starting long notes early and delaying the last two quavers of a run to form a triplet. Ochoa has written this out in the piano part of Silencio de los Patios (figure 5.36) but writes underneath that the last two notes of the triplet should be played softly, almost like a duplet, so that the intended effect of a delayed

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\(^{189}\) Aslan, “The Evolution of Tango Music.”

\(^{190}\) Ibid.
duplet is not lost. In bar 96 he has written a different instruction with the intention of obtaining the same effect (figure 5.37).

Figure 5.36. Pedro Ochoa, *Silencio de los Patios*, bar 105.

All of the characteristic musical elements of the tango have been employed by Argentine composers in works for cello and piano and for cello solo. It is not surprising that the compositions which include the most elements of tango music are those by composers who were originally trained as tango musicians, like Astor Piazzolla and José Bragato. Of the compositions compiled for this research, the titles of nine original cello works and three arrangements include the words tango, *milonga* or variants there of (see appendix A). Tango-inspired Argentine cello works have a relatively short history compared to folk-
inspired compositions and as the tango reasserts itself in Argentina, more compositions of a similar nature are likely to be produced.
CONCLUSION

The four major recitals of this research project include performances of forty Argentine compositions for cello and piano and for solo cello, almost all of which contain elements of Argentine folk music and tango. This exegesis discusses the rhythmic, melodic, harmonic, and structural elements and performance practice techniques demonstrated in the recordings of these recitals. The research conducted has demonstrated that there is a substantial body of Argentine art music written for cello and piano and for solo cello which also includes a significant proportion of intentionally nationalistic pieces. Of the 138 works that were collected for this research project, 24 (14 for cello and piano and 10 for cello solo) have been discovered that were not listed in the catalogues compiled by German Marcano and Daniel Gasse. Stylistic analysis of these works has revealed that twenty-seven contain folk elements, twenty-one contain tango elements and another four include elements from both genres, making a total of fifty-two Argentine art music compositions for cello and piano and cello solo that contain national dance and folk elements. Thirty-seven of these works have nationalistic titles: twelve include the words tango, milonga or variants thereof; ten are explicitly named after folk songs or dances; and sixteen make reference to Argentina, its heritage or its people (see appendix A).

The remaining fifteen compositions that contain national dance or folk elements not referred to in their titles include four with markings that indicate this connection. They are La Pesadilla del Celo by Roque de Pedro, Pequeña Canción y Danza by Angel E. Lasala, Sonata op. 49 by Alberto Ginastera and Burlesca by Faustino del Hoyo. The national influence in the remaining eleven pieces is not immediately obvious from their titles or markings. Of this group, La Castita de Mis Viejos by Juan Carlos Cobián and Yo Soy Aquel
Muchacho by Joaquin Mora are both arrangements of original tangos. Ninine by tango musician Osvaldo Montes, Y Yo Me Iré... by Gabriel Senanes and Monólogo by Roque de Pedro all display enough musical elements characteristic to the tango genre to state with confidence that the composers intended to write tangos (in the case of Ninine, a tango waltz). Valdo Sciammarella has written about the underlying tango elements in his composition, Sonata en Mi, and Pedro Ochoa has indicated that Silencio de Los Patios is based on the milonga ciudadana. 191

In this way, the composition of a work intentionally based on the musical characteristics from Argentine folk and tango music has been demonstrated for forty-eight of the fifty-two works containing national dance and folk elements. It is impossible to say whether the national elements of the four remaining pieces were incorporated deliberately or unconsciously. However, it is possible that the title of Leyenda (Legend, 1941) by Angel E. Lasala indicates an indigenous reference that would explain the pentatonic nature of its melody. Jacobo Ficher and José Martí Llorca were immigrants to Argentina from Russia and Spain respectively. Ficher undertook his musical training in Russia before he arrived in Argentina at the age of twenty-seven. The strong polyrhythm in the third movement of his Sonata op. 48 could therefore be seen as an attempt to imitate the rhythm of the folk dances of his new environment. Martí Llorca arrived in Argentina as a child so the same conclusions cannot be drawn concerning the polyrhythm in his composition for cello and piano, Capricho op. 1 no. 3. The second movement of Ofrenda de Amistad (Offer of Friendship, 1982) by Carlos W. Barraquero is also based on the characteristic polyrhythm of Argentine Creole folk dances.

Since colonisation art music composers in Argentina have always written music according to European composition techniques, styles and trends. The works of eighty-six composers have been compiled for this study. Within this group twelve are immigrants; four from Italy, two each from Russia and Spain, and one each from France, Germany, Portugal and Poland. Of the remainder, at least twenty-five spent some time studying music in Europe or the United States, the majority in Italy or France. Even those who remained in Argentina to study were taught European composition skills. This strong grounding in European techniques resulted in Argentine art music compositions that used European musical language rather than the language of the traditional and popular music genres of folk, indigenous music and tango. When national dance and folk elements were incorporated it was therefore with the intention of creating works with distinctive national characteristics rather than the unconscious use of musical language absorbed into a personal idiom from the existing environment.

The appearance of nationalistic works for cello and piano and for solo cello in the early decades of the twentieth century coincides with the celebrations of the centenary of the 1810 May revolution and the nationalist movement this encouraged in Argentina. Although Australia was colonised more recently, postcolonial similarities between Argentina and Australia are evident in the recent promotion of Australian music and culture during the celebration of the Centenary of Federation in 2001. In the second half of the twentieth century more Argentine art music composers were attracted to the emerging image of tango as a national legend. This has produced a significant increase in Argentine cello compositions based on the tango in recent years while the solid popularity of folk music in Argentina has ensured that its influence is still felt in modern compositions.
# APPENDIX A

## TITLES WITH NATIONAL DANCE OR FOLK REFERENCES

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APPENDIX B
MAIN POSTGRADUATE RECITALS

2003  Recital 1
       Tuesday 11 November 8pm – Conservatorium Recital Hall

2004  Recital 2
       Friday 29 October 7:30pm – Conservatorium Recital Hall

2006  Recital 3
       Friday 31 March 7:30pm – Conservatorium Recital Hall

2007  Examination Recital
       Saturday 17 November 7:30pm – Conservatorium Recital Hall
Conservatorium of Music presents
POSTGRADUATE RECITAL

PENELOPE WITT CELLO

Penelope Witt presents a concert tracing the development of Argentinian cello music from its early baroque heritage to contemporary folk and dance idioms.

Tuesday 11 November 2003 8pm
Conservatorium Recital Hall
Admission Free
Marin Marais (1656-1728) was a famous French composer and viol player from the Baroque period. 'Folia' is a term used to describe a musical framework used during this era for songs, dances and sets of variations. It emerged in Portugal and Spain in the late 15th Century as a fast and noisy dance accompanied by tambourines and other instruments. This dance attracted the name 'Folia' which means 'mad' or 'empty-headed.' Songs and sets of variations based on the chordal ostinato pattern of this dance also became known as 'Folias.' They were nearly always in g minor at this stage. In the late 17th Century a related alternative form became popular. Lully played a vital role in the development of this new form and influenced other French composers of the time, Marais among them. In France it was called 'Folies d'Espagne,' focusing on its Spanish origins. Folias were now slow, dignified and nearly always in d minor. They were based on exactly the same theme used by Marais in these variations for viol written in 1701. This piece opens a programme of Argentine 'cello works as an example of the kind of dance music that would have reached South America with the Spanish and Portuguese conquistadors of the 18th Century.

Alfredo L. Schiuma (1885-1963) set a poem by José R. Luna to music in 1941. Originally for voice and piano, Alfredo's younger brother, 'cellist Alberto, later arranged it for 'cello and piano. 'Rústica is the indigenous word for wife, so this is 'The Wife's Song.' It is a heart felt lament.

Washington Castro was dedicated to fellow 'cellist, Christina Walevska. In it, Bragato uses the rhythmic and melodic features of the milonga (a rural folk song) and the popular Argentinean salon dance, the tango. The piece begins with a solo 'cello introduction followed by a milonga, then a faster tango section, and ends with a reinstatement of the milonga theme.

Alberto Ginastera (1916-1982) is Argentina's most famous composer of classical music. Pampeana No. 2: Op.21 Pampeana means 'of the Pampas.' The Pampas is a vast region of low-lying grasslands in Argentina's east where the nomadic gauchos (cowboys) used to live. Written in 1950, this piece is a rhapsody for 'cello and piano which has been influenced by the gaucho tradition. It includes the driving rhythm and syncopation of the vigorous dance, the malambo, and haunting melodies linked to the folklore of the Pampas.
Alberto Ginastera

Punefia No. 2, Homenaje a Paul Sacher
Op. 45
I. Harawi
II. Wayno Karnavalito

Punefia No. 2 was written in 1976 for Mstislav Rostropovich to celebrate the 70th birthday of their mutual friend, conductor and music patron, Dr. Paul Sacher. Ginastera wrote the following about this piece for solo 'cello:

The [quechuan] word "Puna" refers to the highlands or a plateau of 4,000 meters in the Andes. It also means bare and arid ground, as well as the feeling of anguish one can have at high altitudes. "Punefia" refers therefore to the Puna.

Punefia No. 2, Homage to Paul Sacher, is a recreation of the scenographic world of the mysterious heart of South America that was the Inca empire, the influence of which one can still feel in the north of my country, as well as in Bolivia and Peru.

The work consists of two closely related movements. The first one, Harawi, means mysterious heart of the Puna.

The second movement, Wayno Karnavalito, is a wild and tumultuous Carnival dance on the principal theme "estadero," full of rhythms of charangos [stringed folk instruments from the Puna] and Indian drums, coloured costumes, ponchos and masks, as well as of Indian corn alcohol.

Dante V. Pisani

Three Pieces
I. El Amareño - Estilo Campero
II. Lamento Coys - Vidala
III. Serenata Española

The first two pieces in this bracket were written in 1972 and are based Argentine folk music. "El Amareño" translates to "The Sunrise." An Estilo is a nostalgic gaucho song inspired by the vastness of their surrounding landscape and campesino means rural or country style. The Estilo is often sung as a duet in parallel thirds with guitar accompaniment. This can be heard clearly in the middle section of the piece. More energetic montuno sections interrupt this Estilo twice.

"Lamento Coys" means the lament of an Amerindian from the Andean region that includes the Northwest corner of Argentina. A Vidala is a sentimental song in triple metre that also comes from the gaucho tradition. The word "vidala" is a combination of Spanish and Quechuan and is usually repeated at the end of each refrain.

"Serenata Española" was written earlier than the first two pieces, possibly in the 1930s or 40s. It is a passionate and fun piece in the Spanish style that opens with a passage imitating the flamenco guitar.

Astor Piazzolla

Le Grand Tango

Astor Piazzolla (1921-1992) is famous for introducing the tango to classical and jazz musicians by creating the Tango Nuevo (new tango) style. He wrote tangos influenced by jazz for typically classical ensembles. Piazzolla's tangos were written to be listened to, not danced to and this disturbed the older generation of tango fans in Argentina. With time, and more recently, his death, Piazzolla's genius has been recognised by his countrymen and the popularity of his work continues to grow around the globe. Le Grand Tango (The Great Tango) is dedicated to Rostropovich and was premiered in 1982 by Eduardo Navarro and Cristina Flore in Buenos Aires.

ARTISTS

Born in Hobart in 1979, Penelope Witt started 'cello lessons with Sue-ellen Paulsen when she was eight years old. She was awarded a music scholarship to attend the Friends School and gained her ABRSM on piano and on 'cello with distinction in 1996. Penelope moved to Brisbane in 1997 where she held an academic scholarship to study with Markus Stocker at the Queensland Conservatorium.

After graduating with first class honours in 2001, Penelope returned to Hobart to work as a casual 'cellist with the Tasmanian Symphony Orchestra. She began her PhD in February this year under the supervision of Dr Anne-Marie Forbes and Christian Wojtowicz. She is researching the national dance and folk elements of Argentine 'cello compositions. Penelope has been a member of the Tasmanian Youth Orchestra, the Queensland Youth Orchestra and the Australian Youth Orchestra, touring Korea and Europe with OYO, and Australia and Europe with AYO.
Conservatorium of Music presents
POSTGRADUATE RECITAL

CELLO MUSIC
FROM
ARGENTINA

PENELOPE WITT - CELLO
ANDREW JAMES - PIANO
KAREN SMITHIES - PIANO

Works influenced by tango, folk and indigenous music by Argentine composers including Astor Piazzolla, José Bragato, Alberto Ginastera and Alejandro Iglesias Rossi.

Friday 29 October 2004 7:30pm
Conservatorium Recital Hall
Admission Free
Astor Piazzolla is famous for introducing the tango to classical and jazz musicians by creating the Tango Nuevo (New Tango) style. He wrote tangos influenced by jazz for typically classical ensembles. Piazzolla’s tangos were written to be listened to, not danced to and this disturbed the older generation of tango fans in Argentina. With time, and more recently, his death, Piazzolla’s genius has been recognized by his countrymen and the popularity of his work continues to grow around the globe. Milonga en Re (Milonga in D) is a tango for violin or cello and piano.

PROGRAM

Astor Piazzolla (1921–1992) Milonga en Re

Astor Piazzolla is famous for introducing the tango to classical and jazz musicians by creating the Tango Nuevo (New Tango) style. He wrote tangos influenced by jazz for typically classical ensembles. Piazzolla’s tangos were written to be listened to, not danced to and this disturbed the older generation of tango fans in Argentina. With time, and more recently, his death, Piazzolla’s genius has been recognized by his countrymen and the popularity of his work continues to grow around the globe. Milonga en Re (Milonga in D) is a tango for violin or cello and piano.

PROGRAM

Astor Piazzolla (1921 – 1992) Tres Piezas Breves

Written in 1949, these three short pieces for cello and piano are an example of Piazzolla’s early period of composition. He changed his style after studying with Nadia Boulanger in Paris in 1954-55. She encouraged him to write the music he grew up with, tango. In composing these pieces, Piazzolla showed his aptitude for creating intriguing sonorities through the use of jazz harmonies and his ability to compose lyrical melodies; skills that are put to good use in his later tango works.


1. Allegro decisò
2. Adagio passionato
3. Presto mormoroso
4. Allegro con fuoco

Ginastera dedicated this work to his wife, cellist Aurora Natola. Ginastera was known for the nationalist influences in his works and although this sonata was written late in his life (when he was more interested in atonal music) it still contains the spirit of his native country. In the first movement we hear the relentless rhythmic ostinatos of the “milonga,” a competitive rural dance from rural Argentina. The second movement depicts a lyrical yearning for the vast spaces of Argentina through tensely expressive lines. In the third movement we are encouraged to imagine the magic of a lost aboriginal America through an hallucinatory mood in which sound is as elusive as the mystery of the continent’s buried past.

PROGRAM

The second half of this movement is a mirror image of the first half. The last movement returns to the forceful rhythms of the Andean round dance, “carnavalito” in a finale of formidable technical difficulty.

INTERVAL

Pedro Valentín Costa (1905 – 1974) Variaciones Tonales Sobre un tema argentina

Pedro Valentín Costa was a composer, choral conductor and organist in Buenos Aires. The title of this work translates as “Tonal Variations on an Argentine Theme.” The theme is based on a folk dance popular in central Argentina called the “chacarera” (from “chacra” = farm). It is a lively, finger-snapping partner dance that alternates between 2/4 and 3/4 in the case sometimes 4/4 time.

Juan Carlos Coblíán (1886 – 1953) La Casita de mis Viejos

Arr. Attilio Stampone (1926 – )

Coblán was a successful tango pianist, director and composer. Together with lyricist, Enrique Cadicamo he wrote La Casita de mis Viejos (My Old Parent’s Little House) in 1931. Another tango pílástar, Attilio Stampone, arranged it for cello and piano in 1973. There is also an arrangement of Stampone’s version by José Bragato for cello and string orchestra.

José Bragato (1915 – ) A Mauricio

Guaranía y Polca Paraguaya

José Bragato was born in Italy in 1915 and settled in Buenos Aires with his family in 1928. As a cellist and composer he has been involved in both tango and classical music. He has held positions in many great tango orchestras (including Piazzolla’s) as well as principal cello positions with the Buenos Aires Philharmonic and the Teatro Colón Orchestra. A Mauricio is based on traditional folk music from Argentina’s northern neighbour, Paraguay. The first section is a Guarania and the second is a Paraguayan Polka. The Guarania theme returns at the end of the piece. A Guarania is a song with a flowing, lyrical melody generally performed on Indian harp and guitars. The Paraguayan composer, José Asunció Flores, developed the form from native melodies in 1928. The Polka Paraguaya is a Paraguayan version of the European polka, characterized by a 2/4 melody against an accompanying figure of triplets. It is one of the oldest forms of Paraguayan popular music.
PROGRAM

Alejandro Iglesias Rossi (1960 -) Llorando Silencios
Seis Canciones Quechusas
1. Con violencia
2. Como un grito
3. Cantable
4. Salvaje, poderoso
5. Estático, amenazante
6. Molo espressivo

Born in Buenos Aires, Alejandro Iglesias Rossi studied composition in Boston and Paris. He has won many prizes for his works and currently produces a weekly radio programme in Buenos Aires exploring spirituality in contemporary music. He wrote Llorando Silencios: Seis Canciones Quechusas (Crying Silences: Six Quechua Songs) for solo cello in 1988 based on the singing style and ways of playing the traditional flutes and panpipes of Collasuyu, the southern region of the ancient Inca empire, now northern Argentina. The subtitles for the six songs indicate their moods: 1. with violence 2. like a howl 3. singing 4. wild, powerful 5. static, menacing 6. very expressive.

José Bragato (1915 -)

Graciela y Buenos Aires

Written in 1984, Graciela y Buenos Aires (Graciela and Buenos Aires) is a rhapsodic Tango Nuevo for cello and piano which displays the influence of Bragato's good friend and colleague, Piazzolla. It begins with a "tango lento" that features the piano and is characterised by constantly changing tempi. This is followed by a slower, more nostalgic second section that leads into a "cillo cadenza. A fast and energetic dance section and another lyrical "tango lento" conclude the piece.

ARTISTS

Penelope Witt

Born in Hobart in 1979, Penelope Witt started cello lessons with Sue-Ellen Paulsen when she was eight years old. She was awarded a music scholarship to attend the Friends Senior School and gained her A Mus in piano and cello with distinction in 1996. Penelope moved to Brisbane in 1997 where she had an academic scholarship to study with Markus Stocker at the Queensland Conservatorium. After graduating with first class honours in 2001, Penelope returned to Hobart to work as a casual cellist with the Tasmanian Symphony Orchestra. She began her PhD in February 2003 under the supervision of Dr Anne-Marie Forbes and Christian Wojtowicz. She is researching the national dance and folk elements of Argentine cello compositions. Penelope has been a member of the Tasmanian Youth Orchestra, the Queensland Youth Orchestra and the Australian Youth Orchestra, touring Korea and Europe with the CHO, and Australia and Europe with the AYO.

OPEN EXAMINATIONS

ALL EXAMINATIONS IN THE CONSERVATORIUM RECITAL HALL UNLESS OTHERWISE MARKED

Monday November 1
1:00pm David Wilson (electric guitar)
1:40pm Nicholas Wolfe (electric guitar)
6:00pm Damien Kingston (electric guitar)
7:30pm Daniel Sulzberger (contemporary piano)

Tuesday November 2
12:30pm Nathaniel Richardson (contemporary piano)
1:10pm Matthew Ives (contemporary drums)
6:00pm Brendan Corney (honours cello)
7:30pm Nathan Schilling (postgraduate trumpet)

Wednesday November 3
1:10pm Helena Markovitch (mezzo soprano)
6:00 pm Shirley Chin (postgraduate piano)

Thursday November 4
1:00pm Claire de Freitas (piano)
1:40pm Chee Yan Tan (piano)
6:00pm Briony Campbell (honours cello)
7:30pm Debbie Kang (postgraduate piano)
Penelope Witt
Cello
Karen Smithies - Piano
& Germán Duarte - Bombo

Friday 31st March
7:30pm
Conservatorium Recital Hall
Penelope Witt - Cello
Karen Smithies - Piano
German Duarte - Bomba

Segret, Roberto (1955-)
Vidala del Silencio

Roberto Segret is principal cellist with the Buenos Aires City Tango Orchestra. He is also a talented guitarist, singer and composer. This piece is based on the slow rhythms of the Argentine folk song, the vidala. The bombo accompaniment will be played by German Duarte.

Lasala, Angel E. (1914-2000)
Leyenda

Angel E. Lasala was a pianist and composer. He wrote two ballets, some symphonic and choral works, and numerous songs, piano pieces and chamber music. Within his compositional output are a large number of nationally influenced and themed pieces. The title Leyenda (Legend) suggests an indigenous theme, an idea supported by sections of pentatonic melody in the cello part.

Cocchetti, Daniel (1956-)
Tango Op. 4

Written in 1986, this work utilises the basic elements of the Argentine tango. Cocchetti combines these traditional elements with modern compositional techniques including ambiguous tonality and extended instrumental techniques.

Ginastera, Alberto (1916-1983)
Triste

Arranged for cello and piano in 1945 by cellist Pierre Fournier, Ginastera's Triste was originally written for voice and piano in 1943. As the title suggests, the mood of the piece is sad, and it fits well within the triste genre of folk music.

Guastavino, Carlos (1912-2000)
La Rosa y el Sauce

Famous for composing art songs, Guastavino wrote the well known La Rosa y el Sauce (The Rose and the Willow) in 1942. He transcribed it for cello and piano in 1945 with the help of cellist, Aurora Natala. Most of his works show some nationalist influence.

Solare, Juan Maria (1966-)
Nomade (movement 2 of Sonatango)

Now living in Germany, Juan Maria Solare is an Argentine composer and pianist. Nomade is the second movement of Sonatango (2002), a piece for solo piano. Solare arranged this movement for cello and piano in 2004 and its official premiere was given by Penelope Witt and the composer in Buenos Aires on the 1st of April, 2005. Nomade is a slow tango.
Sammartino, Luis R. (1890-1965)
Serie Argentina
I. Aire de Zamba
II. Aire de Vidalita
III. Huel!a
Sammartino based each movement of this romantic nationalist piece on an Argentine folk music genre. The first and third movements feature the 3/4, 6/8 syncopation that is most often associated with Argentine folk music. The middle movement is a vidalita in slow 3/4 time.

Interval

Gaito, Constantino (1879-1945)
Sonata Op. 36
I. Allegro moderato
II. Andante sostenuto
III. Allegro moderato
A talented composer, conductor and pianist, Constantino Gaito studied music in Italy as a young man. Best remembered for his operas, ballets and symphonic poems, he blended Argentine musical material with Italian musical aesthetics. This cello sonata was written in 1918, before he began writing nationally influenced works.

Segret, Roberto (1955-)
Cuatro Evocaciones
I. Pica
II. Alucinaciones
III. Viernes
IV. Plegaria
Written in 1982, Cuatro Evocaciones groups four short pieces of different moods. Pica is characterized by changing meters, accents and staccato quavers. Alucinaciones (Hallucinations) is slow and mysterious. Viernes (Friday) is sad but hopeful, and Plegaria (Prayer) is slow and introspective. A version for French Horn also exists.

Bragato, José (1915-)
Triste y Zamba
Written by cellist José Bragato, this piece features two of the folk genres of the Pampas, the triste and the zamba. The zamba provides a faster, contrasting middle section before the slow triste returns to end the piece.
Gianneo, Luis (1879-1968)
Lamento Quichua

Composer, conductor and pianist Gianneo was one of the first in Argentina to incorporate folk idioms into his compositions. In Lamento Quichua he uses parallel thirds with the melody in the upper note to create the impression of an indigenous lament from the north-west of the country.

Aguirre, Julián (1868-1924)
Huella Op. 49

Originally for piano, Huella Op. 49 is one of the best known pieces from the early nationalist trend in Argentina. Written in 1917 and arranged for cello and piano in 1953 it invokes the rhythmic and melodic features of the Argentine dance and song, the huella. This piece has also been arranged for orchestra.

Biography

Born in Hobart in 1979, Penelope Witt started cello lessons with Sue-Ellen Paulsen when she was eight years old. She was awarded a music scholarship to attend the Friends' Senior School and gained her A Mus on piano and on cello with distinction in 1996. Penelope moved to Brisbane in 1997 where she had an academic scholarship to study with Markus Stocker at the Queensland Conservatorium. After graduating with first class honours in 2001, Penelope returned to Hobart to work as a casual cellist with the Tasmanian Symphony Orchestra. She began her PhD in February 2003 under the supervision of Dr Anne-Marie Forbes and Christian Wojtowicz. She is researching the national dance and folk elements of Argentine cello compositions and has recently returned from a nine month study trip to Argentina. Penelope has been a member of the Tasmanian Youth Orchestra, the Queensland Youth Orchestra and the Australian Youth Orchestra, touring Korea and Europe with the QYO, and Australia and Europe with the AYO.
Post Graduate Recital Series

Penelope Witt
Cello

Saturday 17th November 2007 – 7:30pm
Conservatorium Recital Hall
Director's Message

On behalf of our staff and students, I would like to welcome you to this evening's concert presented by PhD candidate, Penelope Witt.

The Conservatorium delivers over 100 concerts a year and we are proud that over the last several years these have become more diverse, with a focus on excellence and excitement. Our staff and students are dedicated to powerful, wide-ranging and emotional music making.

Whether you are attending for the first time or are a regular concert-goer, we welcome you to join us and share in our great achievements.

I trust you enjoy this evening's performance.

Douglas Knehans
Director

Penelope Witt (Cello)
Karen Smithies (Piano)
Stuart Thomson (Double Bass)

Roque de Pedro (1935–)

Mondiño

Roque de Pedro is a composer who lectures in the compositional structures of Argentine folk and tango music at the Instituto Universitario Nacional del Arte in Buenos Aires. Written in 1988 for Argentine cellist, Leo Viola, Mondiño is a short modern tango for solo cello.

Para Los Que No Tienen Nombre: Aire de Zamba

In Para Los Que No Tienen Nombre (For Those Who Have No Name) de Pedro uses the formal structure and basic rhythm characteristics of the popular Argentine folk song and dance, the zamba.

Valdo Sciammarella (1924–)

Sonata en Mi para Violoncello y Piano

I  Dramatico
II  Tranquilo e nostalgico
III  "Romance" – Molto tranquillo
IV  Festivo

Valdo Sciammarella is a composer and choral conductor from Buenos Aires. He has won numerous prizes for his compositions, including first prize in the City Award for Chamber Music in 1986 for this sonata (written 1990-91). The profound and dramatic sense of the rhythm of tango is implicit in the first theme of the first movement. The intense character of this theme is enhanced by the frequent use of minor seconds. In contrast, the lighter, sweeter second theme is based on thirds. The second movement employs the rhythms of the sensual and somewhat vulgar tango-milongas of the lower classes that date from the turn of the twentieth century. The third movement, titled Romance, also contains traces of tango rhythm but within a wider, more lyrical framework. The fourth movement is a toccata with contrasting lively sections played by the piano and chant-like chordal sections played by the cello.
**Julian Aguirre** (1865 – 1925)
*Rhapsodie Argentine*

*Rhapsodie Argentine* is an arrangement by Carlos Marchal of Julian Aguirre’s *Aires Populares Argentinos* (1897) for piano. It is a Romantic nationalist work which incorporates musical elements from the traditional music of the Pampas region surrounding Buenos Aires. Of the four sections in the composition the first and third are composed in duple and triple metre simultaneously. The resulting rhythmic patterns are common in the majority of Argentine folk songs and dances from this region.

**INTERVAL**

**José Bragato** (1915-

*Chacarera*

José Bragato was born in Italy in 1915 and settled in Buenos Aires with his family in 1928. As a cellist and composer he has been involved in both tango and classical music. He has held positions in many (mainly tango) orchestras (including Piazzolla’s) as well as principal cellist positions with the Buenos Aires Philharmonic Orchestra and the Teatro Colón Orchestra. Bragato has written a number of cello works based on folk songs and dances from Argentina and Paraguay, as well as on tango. *Chacarera* is Bragato’s cello and piano version of the lively *tamburitza*-like, foot-tapping folk dance of the same name.

**Faustino del Hoyo**

*Burlesca*

*Burlesca* (1951) is modelled on the Creole song known as the *dfa*. *Cifra* are played during *payadores de contrapunto* – musical poetry contests between roving minstrels within the specific culture of the gauchito (Argentine cowboy) in the Pampas region. In *Burlesca*, del Hoyo imitates the lively guitar interludes and free lyrical sections of the traditional cifra.

**Roque de Pedro** (1935–)

*Tango Blues Duo*

*La Pesadilla del Cielo*

*Tango Blues Duo* (2001) and *La Pesadilla del Cielo* (*The Nightmare of the Sky*) are both written using many traditional elements of tango. These include the frequent use of syncopation and triplets in the melody, and regular chords in the accompaniment which provide a steady rhythmic base.

**Roberto Segret** (1955–)

*Vitrango*

Roberto Segret is principal cellist with the Buenos Aires City Tango Orchestra. He is also a talented guitarist, singer and composer. The title *Vitrango* is the combination of the words *vitral*, meaning stained glass window, and tango. Originally for cello or viola and piano, tonight this piece will be performed with the optional third part for double bass.

**Pedro Ochoa** (1958–)

*Silencio de los Patios*

Written in 2005 for Canadian cellist, Phil Hansen, *Silencio de los Patios* (*Silence of the Courtyards*) was inspired by the following poem:

*Fundado en bolsitas antiguas,\nIluminado por la luna.*
*Con murada de buena piedra,\nprotegido de cualquier amenaza.*
*Recluido por estrellas, plantas, gatos, sombras y nubes.*
*Soy más ese que simplemente esta en el silencio de los patios\nque el personajeimon esboza un resolver problemas.*

*Translation:*
*Descripted on ancient tiles,\nIlluminated by the moon.\nWith walls of good stone\nsafe from any threat.\nDwelt by stars, plants, cats, the voice of the wind, shadows and clouds.\nI am more than the one who just stays in the silence of the courtyards more than in the one who is occupied solving problems in the day time.*

The composition is a milonga (a lively dance associated with the tango) with variations in reverse, where each successive variation becomes more like the theme, which is played last. Ochoa has used extended instrumental techniques for both cello and piano.
Biographies

Penelope Witt
Born in Hobart in 1979, Penelope Witt started cello lessons with Sue-Ellen Paufsen when she was eight years old. She was awarded a music scholarship to attend the Friends’ Senior School and gained her AMusA on piano in 1996. Penelope moved to Brisbane in 1997 where she had an academic scholarship to study with Markus Stocker at the Queensland Conservatorium. After graduating with first class honours in 2001, Penelope returned to Hobart to work as a casual cellist with the Tasmanian Symphony Orchestra. She began her PhD in February 2003 under the supervision of Dr. Anne-Marie Forbes and Christian Wojtowicz. She is researching the national dance and folk elements of Argentine cello compositions and spent most of 2005 studying in Argentina. For the first six months of 2007 Penelope worked as associate principal cellist with Orchestra 1813 in Como, Italy. Penelope has been a member of the Tasmanian Youth Orchestra, the Queensland Youth Orchestra and the Australian Youth Orchestra, touring Korea and Europe with the QYO, and Australia and Europe with the AYO.

Karen Smithies

In 2000 Karen featured in three ABC Classic FM live broadcasts performing Janacek’s Violin Sonata with Marisa Phillips, Mendelssohn’s Trios No. 1 for Violin, Cello and Piano with Martin Phillips and Christian Wojtowicz and as accompanist to the TSO Brass Ensemble.

Karen currently Lectures in Accompaniment at the Conservatorium of Music.

Stuart Thomson
Born in Edinburgh in 1974, Stuart spent most of his childhood in Southampton on the South Coast of England. He began playing Double Bass at the age of 9 and spent his teenage years as a member of the Hampshire County Youth Orchestra. It was this that inspired him to become a professional orchestral musician.

Stuart studied with Duncan McTier and Corin Long at the Royal Northern College of Music in Manchester where he was awarded the Eugene Christ prize for Double Bass. Whilst at the RNCM Stuart began working professionally with the Halle and BBC Philharmonic Orchestras in Manchester and the Liverpool Philharmonic. As a busy freelancer Stuart worked with the Scottish Chamber Orchestra, London Symphony and Philharmonia Orchestras and the Philharmonische Werkstatt Orchestra in Switzerland.

In 1999 Stuart left the UK to join the Hong Kong Philharmonic Orchestra where he stayed for two years. As the son of an Australian mother he had always been keen to explore his Australian side so in 2001 he moved to Australia to play with the Sydney Symphony Orchestra. Stuart worked with The Queensland Orchestra as Assistant Principal from 2002 until joining the Tasmanian Symphony Orchestra as Principal Double Bass in 2005. As well as performing with the orchestra, Stuart also enjoys playing chamber music and teaching both privately and at the Tasmanian Conservatorium of Music.
APPENDIX C

TRACK LISTS FOR RECORDINGS OF MAIN POSTGRADUATE RECITALS

Recital 1: Disc 1

Track
1  La Folia – Marin Marais
2  La Canción de la Ñusta – Alfredo L. Schiuma
3  Tangos – Washington Castro
   I. Moderato
4  II. quaver = 132-144
5  III. Moderato
6  Sérénade – Juan José Castro
7  Milontán – José Bragato
8  Pampeana no. 2 op. 21 – Alberto Ginastera

Recital 1: Disc 2

Track
1  Puneña no. 2 op. 45 – Alberto Ginastera
   I. Harawi
2  II. Wayno Karnavalito
3  El Amanecer: Estilo Campero – Dante V. Pisani
4  Lamento Coya: Vidala – Dante V. Pisani
5  Serenata Española – Dante V. Pisani
6  Le Grand Tango – Astor Piazzolla
Recital 2

Track
1 Milonga en Re – Astor Piazzolla
2 Tres Piezas Breves op. 4 – Astor Piazzolla
   I. Pastoral
3 II. Serenade
4 III. Siciliana
5 Sonata op. 49 – Alberto Ginastera
   I. Allegro deciso
6 II. Adagio passionato
7 III. Presto mormoroso
8 IV. Allegro con fuoco
9 Variaciones Tonales Sobre un Tema Argentino – Pedro Valenti Costa
10 La Castia de Mis Viejos – Juan Carlos Cobián, arr. Atilio Stampone
11 A Mauricio: Guarania y Polca Paraguaya – José Bragato
12 Llorando Silencios: Seis Canciones Quechua – Alejandro Iglesias Rossi
   I. Con violencia
13 II. Como un grito
14 III. Cantabile
15 IV. Salvaje, poderoso
16 V. Estático, amenazante
17 VI. Molto espressivo
18 Graciela y Buenos Aires – José Bragato
Recital 3

Track
1  Vidala del Silencio – Roberto Segret
2  Leyenda – Angel E. Lasala
3  Tango op. 4 – Daniel Cocchetti
4  Triste – Alberto Ginastera
5  La Rosa y el Sauce – Carlos Guastavino
6  Nómade (movt. 2 of Sonatango) – Juan María Solare
7  Serie Argentina – Luís R. Sammartino
   I. Aire de Zamba
   II. Aire de Vidalita
   III. Huella
8  Sonata op. 26 – Constantino Gaito
   I. Allegro moderato
9  II. Andante sostenuto
10 III. Allegro moderato
13 Cuatro Evocaciones – Roberto Segret
   I. Pica
   II. Alucinaciones
   III. Viernes
   IV. Plegaria
14 Triste y Zamba – José Bragato
15 Lamento Quichua – Luís Gianneo
16 Huella op. 49 – Julián Aguirre
Examination Recital

Track
1. Monólogo – Roque de Pedro
2. Para Los Que No Tienen Nombre: Aire de Zamba para Violoncello y Piano – Roque de Pedro
3. Sonata en Mi para Violoncello y Piano – Valdo Sciammarella
   I. Drammático
   II. Tranquilo e nostalgico
   III. “Romanza”- Molto tranquillo
   IV. Festivo
5. Chacarera – José Bragato
6. Burlesca – Faustino del Hoyo
7. Tango Blues Dúo – Roque de Pedro
8. La Pesadilla del Celo – Roque de Pedro
9. Vitrango – Roberto Segret
10. Silencio de los Patios – Pedro Ochoa
APPENDIX D

MUSICAL ACTIVITIES IN ARGENTINA

2005

• Friday 1 April 8pm – “Tango Nómade,” La Scala de San Telmo, Buenos Aires, Argentina

• Friday 15 April 8pm – Public Presentation of Juan María Solare’s Thesis, IUNA, Departamento de Artes Musicales y Sonoras “Carlos López Buchardo,” Buenos Aires, Argentina

• Saturday 11 June 12:30pm – Live Radio Broadcast on “A Título Personal” with Víctor Hugo Morales, Radio Nacional Argentina

  Artists: Penelope Witt – cello
          Guillermo Carro – piano

  Programme: Washington Castro – Tangos

• Sunday 12 June 7pm – “El Violoncello en Argentina y Australia,” Argentinísica Concert, Museo de Arte Hispanoamericano Isaac Fernandez Blanco, Buenos Aires, Argentina

• Friday 1 July 10am and Saturday 2 July 9pm – Concerts at the “4° Encuentro Nacional de Música de Cámara,” Posadas, Argentina

• Friday 5 August – Recording Session for Argentinísica, La Scala de San Telmo, Buenos Aires, Argentina

  Artists: Estela Telerman – piano
          Griselda Giannini – clarinet
          Penelope Witt – cello

  Programme: Angel E. Lasala – Trío de las Serranías
LA SCALA DE SAN TELMO
Pasaje Giuffra 371 (altura Defensa al 800). Tel: 4362-1187
Temporada 2005
"Pluralidad musical"

"Tango Nómade"

Juan María Solare
piano

Ilustraciones
Ligia Liiberatori

Viernes 1ro. de abril a las 20
PROGRAMA

Primera parte

Melena (1941) Lucio Demare (1906-1974)
Milonga del angel Astor Piazzolla (1921-1992)
Colambre

Nostradam (de Sonatango) Juan María Solare (1966-)
con Penelope Witt (violoncello) como invitada especial.

Estreno de la versión para cello y piano.

Naranjo en flor
Melodía de arrobalo
Cuando tú no estás

Bandeoneón arrabalero Juan Bautista Deambroggio (Bachicha) (1890-1963)
Bahía Blanca (1940) Carlos Di Sarli (El Señor del Tango, 1903-1960)
Para Lisa (vals) Juan María Solare (1966-)
Pasaje Seaver

Segunda parte

Danzarín Julián Plaza (1928-2003)
Clíndico (1961) Héctor Maisano (1956-)

Estreno de la versión para piano solo

Sur Aníbal Troilo (1914-1975)

Tinta roja (1941) Sebastián Piana (1903-) & Cátulo Castillo
Con Marcela Bublik (canto) como invitada especial.

Nobla del Rincueulo Juan Carlos Cobian (1896-1953)
Tiempas viejas (1925) Francisco Canaro (1888-1964)
Nocturna (milonga) Julián Plaza (1928-2003)

El corazón al sur (1976) Eladia Blázquez (1931-)
Lo que se fue (2001) Jorge Pitíri (1943-)
Estreno de la versión para piano solo

La puñalada (milonga) Horacio Pintin Castellanos

JUAN MARIA SOLARE

Nació en 1966 en Buenos Aires, donde estudió piano con Alicia Belleville en forma privada, y con María Teresa Crisuculo y Perla Brugola en el Conservatorio Nacional; se graduó en 1989.

Ofreció varios recitales en diversas ciudades de su país (entre ellas Buenos Aires, Córdoba, Tandil y Bariloche), y europeas (Gotinga, Colonia, Bremen, Ottersberg, Worpswede, Amsterdam), tanto como solista como en distintas formaciones de cámara.

Su repertorio pianístico tiene cuatro centros: música clásica del romanticismo tardío (como Liszt y Scriabin), música de nuestro tiempo (Cage, Schönberg), compositores argentinos (incluso tango) y composiciones propias.

Dirige la Orquesta no típica, grupo de música de cámara dedicado al tango en la Universidad de Bremen, realizando los arreglos para el grupo y organizando conciertos regularmente en diversas salas de la región (www.tango.uni-bremen.de).

Enseña piano en la Escuela de Música de Bremen.

Edita para la editorial Ricordi de Munich un álbum para piano con composiciones sencillas de diferentes autores en estilo tanguístico (publicación prevista para comienzos de 2006, para la Musikmesse de Frankfurt).

Toca en el dúo de pianos DINAMITANGO junto con Gustavo Lanzón; el dúo se presentó el 11 de marzo en la Sexta Cumbre Mundial del Tango en Sevilla, representando oficialmente a la ciudad de Bremen.

Ha compuesto más de 250 obras (para solista, de cámara, vocal, orquestal, coral y electroacústica).

Ha obtenido becas (Antorchas, DAAD, Fundación Heinrich-Strobel, Künstlerhäuser Worpswede) y ganado concursos de composición (Promociones Musicales, Landesmusikrat Bremen, Radio Nacional de España).

IUNA (Instituto Universitario Nacional del Arte)
Departamento de Artes Musicales y Sonoras
"Carlos López Buchardo"
(Conservatorio Nacional de Música)

Viernes 15 de abril a las 20:00
Av. Córdoba 2445, Buenos Aires, Argentina
Sala "Roberto García Morillo" (primer piso)
(entrada libre)

Presentación pública de la
Tesina de la Licenciatura en Artes Musicales
con Orientación en Composición del
Prof. Juan María Solare

consistente en la audición y análisis de su obra
EL ES (un trio en cinco movimientos)
para violín, cello y piano

Tutor de tesina: Prof. Roque de Pedro
Tesina de Licenciatura en Composición de Juan María Solare
Viernes 15 de abril a las 20:00, JUNA, Av. Córdoba 2445, Buenos Aires, Argentina

PROGRAMA
- Somero informe sobre el contexto de la obra EL ES y las circunstancias de su gestación
- Audición (CD *) del primer movimiento
- Análisis detallado del quinto movimiento:
  - descripción analítica de las técnicas compositivas empleadas
  - proyección en la pantalla de fragmentos de la partitura, bocetos y gráficos analíticos
  - ejemplos al piano
  - comparación con otras obras del mismo compositor que usan mecanismos similares
- Audición (CD *) del quinto movimiento (completo)
- Preguntas del jurado, diálogo con el público
- Descripción global de las técnicas usadas en los demás movimientos
- Audición (CD *) de diversos fragmentos de la obra
- Diálogo íntimo con el jurado y el público.
- FINAL: ejecución (en vivo) de la obra Nómada (de "Sonatango") de Juan María Solare por Penelope Witt (cello) y el compositor al piano.

* Los ejemplos del CD están grabados por el Spiller-Trio de Munich: Antonio Spiller (violín), Wen-Sinn Yang (cello) y Silvia Natiello (piano).

Juan María Solare
EL ES
un trio en cinco movimientos

EL ES: en alemán "Es Es", las iniciales del dedicatario, Ljerko Spiller.

EL ES: en castellano "El existe", concepto que remite al Nombre de Dios en la Biblia, Yehow. En Éxodo 3:14 Dios habla a Moisés desde la zarza ardiente: "Yo soy lo que soy". Si el Creador afirma "Yo soy", la creación afirma "El Es" (puesto que El es el único que tiene derecho a decir "yo").

Si se mezclan los idiomas (=si se vinculan las culturas) surgen dos "seus sonore", dos notas: "L" ("La") y "Es" (Mi bemol en la nomenclatura germánica).

El subtítulo (ein Trio in fünf Satz - un trio en cinco movimientos) es una alusión a los trios con piano de Mauricio Kagel, "Trio in drei Sätzen" (1955) y el más reciente, "Trio in einem Satz" (2001). Esta formulación alude además a la expresión germánica "Ich erkläre es in cinco oraciones", "Ich erkläre es Dir in fünf Sätzen".

Ljerko Spiller, que en los años 30 emigró (o inmigró, según el punto de vista) de Croacia a Argentina, pronto se transformó en el patriarca de la enseñanza del violín en Sudamérica. Generaciones enteras aprendieron de él. Especialmente su hijo Antonio, que me insistió durante meses para que escribiera una obra para su Típlo. La correspondencia electrónica referida a esta obra roza el centenario, en cada dirección. Cada vez que yo terminaba algunas de las cinco piezas le enviaba la partitura con la nota "la primera (o la cuarta, o la última) línea del Nombre ha sido articulada".

Conoci a Ljerko Spiller a los seis años de edad, en el Colégio Medio de Buenos Aires; cariñosamente aún guardo una imagen nítida de ese encuentro. Bastante más tarde (1986 y 1988) tomé con él cursos de música de cámara en Barluch, en la Patagonia. A esa altura, Ljerko Spiller contaba aún unos ochenta años.
Hay obras que llevan mucho tiempo de maduración, otras se resuelven en pocos días. Aquí seguía la práctica de mi maestro Mauricio Kagel, que cuando recibe un encargo hace muchos bocetos, los pone a dormir y los desperta cierto tiempo después. El ES fue compuesto en numerosas ciudades entre 2001 y 2003. La concepción general de la obra y algunas primeras ideas fueron anotadas en Berlín el 21 de noviembre del 2001. La última nota fue escrita en Wuppertal el 5 de septiembre del 2003 (casualmente el cumpleaños de John Cage, el otro mago de las paradojas). Los movimientos no fueron escritos del 1 al 5 sino en orden concéntrico: 1-5-2-4-3. La duración total es de unos 16 minutos.

EL ES (ein Trio in fünf Sätzen) es un encargo de la Kunststiftung NRW (Düsseldorf). La obra fue escrita por pedido especial de Antonio Spiller. El extenso estuvo a cargo del Spiller-Trio (Antonio Spiller, violín, Wee-Sion Yang, Cello; Silvia Natiello, piano) el 23 de noviembre de 2003 en la Max Joseph-Saal de la Residenz, Munich. El concierto, moderado por Wolf Loeckle, fue grabado por la Bayerischer Rundfunk (Radio de Baviera).

* JMS *

El Museo de Arte Hispanoamericano "Isaías Fernández Manco" presenta la revisión pública de una importante colección de piezas del siglo XVIII. Esta exposición será realizada el próximo domingo 11 de junio, a las 19 horas, en el Palacio de Bellas Artes, en la Ciudad de Buenos Aires. La colección, que incluye pinturas, esculturas, joyas y otros elementos artísticos, fue adquirida por el Museo de Arte Hispanoamericano en el año 1962. La exposición se realizará en el marco de su 50 aniversario.

INFORMES
Tel.: (5411) 4352-0228
info@libertel.com.ar

Domingo 12 de junio - 19 hrs.
argentmúsica comenzó sus actividades con el nombre de Grupo Drangosch en Noviembre de 1999 en el marco del Instituto Universitario Nacional de Arte (IUNA). El propósito de esta Asociación, integrada por músicos profesionales, consiste en rescatar y preservar las obras musicales de los compositores académicos argentinos. 

Este patrimonio, por ser de carácter intangible, ha sido injustamente descuidado tras la desaparición de los compositores, con serio riesgo de perderse definitivamente.

Nuestra tarea consiste en recuperar el material de los archivos y bibliotecas, revisarlo y editarlo en algunos casos, para luego difundirlo en recitales y grabaciones.

Desde su inicio, argentmúsica ha realizado un gran número de conciertos, conferencias y clases magistrales a través de los cuales ha difundido lo músico académico argentino. Anualmente presenta su ciclo de conciertos en el Salón Dorado del Teatro Colón y en el Museo de Arte Hispanoamericano "Isaac Fernández Blanco", extendiendo su actividad en diversas provincias argentinas así como en ciudades de Estados Unidos, Canadá y Inglaterra.

argentmúsica
Asociación Civil sin fines de lucro para la Preservación, Difusión y Edición de la Música Clásica Argentina
argentmúsica@fibertel.com.ar
www.argentmúsica.org.ar

DECLARADA DE INTERÉS CULTURAL POR LA SECRETARÍA DE CULTURA DE LA PRESIDENCIA DE LA NACIÓN Y POR LA SECRETARÍA DE CULTURA DEL GOBIERNO DE LA CIUDAD DE BUENOS AIRES

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### PROGRAMA

La Canción de la Rusta
**ALFREDO L. SCHIUMA**

Llorando Silencios (Seis Canciones Quechua)
1. Con violencia
2. Como un grito
3. Ganahile
4. Suelo, poderoso
5. Estático, amenazante
6. Muy expresivo

**ALEJANDRO IGLESIAS ROSSI**

Leyenda
**ANGEL LASALA**

Love Voice of Moineee
**DON KAY**

Threnody
**PETER SCULTHORPE**

Tangos
1. Moderato
2. Corchea 132-144
3. Moderato

**WASHINGTON CASTRO**

Lamento Quichua
**LUIS GIANNEO**

Trio de las serranías
1. Por los senderos al alba
2. Crepuscular
3. Festa

**ANGEL LASALA**

**GRISELDA GIANNINI**, clarinete
**PENELOPE WITTY**, cello
**ESTELA TELERMAN**, piano
PENELOPE WITT


GUILLERMO CABRO

Egresó como Profesor Nacional de Música en el Conservatorio Nacional (UNA) como alumno de Aldo Antognazzi. Realizó estudios de perfeccionamiento sobre la obra de W. A. Mozart con el maestro Tudor Saveanu, y sobre la de Federico Chopin con los maestros polacos Josef Stompel y Piotr Paleczny. Obtuvo becas para realizar el XXXVIII Curso Universitario Internacional de Música en Compostela en Santiago de Compostela y para realizar estudios con el Mtro. Raúl Sosa. En ese mismo año fue semifinalista de la Bienal de Festivales Musicales en la especialidad Piano para realizar perfeccionamiento en Música de Cámara con el Mtro. Guillermo Opitz Se presentó junto al cantante Juan Manuel Muruaga en el Salón Dorado de la Municipalidad de La Plata. En 1999 realizó un curso de perfeccionamiento en el Carré Musical des Laurentides, en St. Adolphe d'Howard, Quebec, Canadá, con el maestro Raúl Sosa, habiendo participado en tres recitales que se llevaron a cabo en la Sala Amary de la misma localidad. En 2003 fue seleccionado para realizar el curso de Música de Cámara de la Fundación Antorchas. Ha actuado como pianista de cámara y como solista en diferentes salas de Buenos Aires y del Interior de Argentina. Se desempeña como pianista acompañante en el Departamento de Artes Musicales y Sonoras (ex Conservatorio Nacional de Música) del UNA. Fundó Argentimúsica, de la cual es Secretario, que tiene como finalidad recuperar, difundir e interpretar el repertorio clásico de autores argentinos. Desde entonces ha ofrecido numerosos recitales de música argentina, incluyendo el extremo de obras argentinas de los siglos XX y XXI.
4º Encuentro Nacional de Música de Cámara

Programa de conciertos en posadas

2005
**Jueves 30**

CONJUNTO DE CÁMARA DE LA UNaM

Intérpretes:
- Abel Pérez, flauta
- Néstor Rodríguez, violoncello
- Cristina Cubía, piano clave

Sonata en Sol M
- Andante Allegro Tempo de Minueto
- Variaciones 1 y 2
- Preludio, Allemanda, Grave-Corrente.

Sonata II
- Allegro moderato Poco adagio
- Presto

Sonata III
- Courante Adagio

CIerra tus ojos y escucha

**IN STRETTTO**

Quarteto de Guitarras
- Pablo Basco
- Ariel Manzani
- Carlos Peralta
- José Luis Nocera

Danza del Molinero
- (del ballet "El sombrero de tres picos")

Suite Inglesa N° 3 op.78
- Rufy Tufty
- The Crisal Spring
- The Black Hag

Canción y Rasgaditas
- Pretulio canción
- Danza
- Por el sur

Guaymallén

Carl Ph. E. Bach
- Variaciones 1 y 2
- Preludio, Allemanda, Grave-Corrente.

Georg F. Haendel
- Courante Adagio

Astor Piazzolla
- Playo: Jorge Carlos Esteve
- Carlos Lopez Buchardo
- Gustavo Caraballo

Carlos Guastavino - Rafael Alberti
- Alberto Favero - Mario Benedetti

CAMERATA LAZARTE

Francisco Falí, 1er. violín
- Gerardo Solórzano, 2do. violín
- Mtro. Julio Lazarre, órgano y clave

Doce Sonatas de Cámara op 4 — Arcangelo Corelli (1653-1713)
(primera parte)
- Sonata I en Do mayor
- Preludio, Corrente, Adagio, Allemanda.
- Sonata II en Sol menor
- Preludio, Allemanda, Grave-Corrente.
- Sonata III en La mayor
- Preludio, Corrente, Sinfonía, Tempo di gavotte.
- Sonata IV en Fa mayor
- Preludio, Corrente, Adagio, Giga.
- Sonata V en La menor
- Preludio, Allemanda, Corrente, Gavotta.
- Sonata VI en Mi mayor
- Preludio, Allemanda, Giga.

**Viernes 1**

DUO DE CANTO Y PIANO

Jorge Esteve, Piano - Ruihén Rivadeneira, Tenor

El Clavel del Aire
- Carlos Guastavino
- León Benaró

La rosa y el Sauce
- Carlos Guastavino - Francisco Silva

Canción del Arbol del Olvido
- Ginastera-Silva Vaidez

Canción del Camaretero
- Carlos López Buchardo
- Gustavo Caraballo

Se equivocó la Paloma
- Carlos Guastavino - Rafael Alberti

No te Salves
- Alberto Favero - Mario Benedetti

Mujer sin Vueltas
- Tango Olvidado
- Adios Nonino

Piano: Jorge Carlos Esteve
- Juan José Ramos
- Astor Piazzolla
Los pájaros perdidos  
Astor Piazzolla - Horacio Ferrer
Quí Linda la Madreselva  
Carlos Guastavino - León Benarós

CUARTETO DE SAXOFONES  
del Conservatorio Nacional de Música "Carlos López Buchardo"
Carolina Kovacs, Saxofón Soprano  
Marcos Jansenfels Vivaldi, Saxofón Alto  
Juan Manuel Domínguez, Saxofón Tenor  
Marcelo Alejandro Bidegari, Saxofón Barítono

Petit Quatuor pour Saxophones  
Jean François Gagueardon  
Carillone Serenade Comique
Arrivée de la Reine de Sabbat  
G. F. Handel
(Extracción de la Overture del 3° Acto del Oratorio Salomón)
Quatuor pour Saxophones  
Pierre Max Dubois
Brillante Doloroso Spirituoso Andante Presto
Novillango  
Astor Piazzolla
Andante et Scherzo  
Eugene Bozza

TRÍO MOLTO LIBERO
Juan Manuel Repolles, flauta  
Eduardo Aguirre, clarinete  
Gabriel Calzada, Piano
Tarantelle  
Ph. Gaubert
Summertime  
G. Gershwin
Verano Porteño  
A. Piazzolla
Santiago Del Estero  
A. Chazarreta
El Saltarin  
A. Perez
A Media Luz  
Donato Lenz
Libertango  
A. Piazzolla

Sábado 2
DUO DE CELLO Y PIANO
Penelope Witts, cello - Andrew James, piano
Milonga en Re  
Astor Piazzolla
Triste  
Alberto Ginastera
Nómade  
Juan María Solare
Threnody (solo de cello)  
Peter Sculthorpe
Tres Piezas Breves  
A Mauricio  
Astor Piazzolla

LA PLATA CAMARA
María Ross Hourbeigt, soprano  
Susana Paladino, mezzosoprano
Daniel Zuppa, tenor  
María Dolores Ceriale, piano
Psalm XLIX  
F. Mendelssohn
María Rosa Hourbeigt, soprano
§Susana Paladino, mezzosoprano
Elegía N° 2  
§Daniel Zuppa, tenor
L'ile incantée  
J. Massenet
María Rosa Hourbeigt, soprano
Meine Liebe ist grün  
H. Berlioz
§Susana Paladino, mezzosoprano
Nun wandre Maria  
J. Brahms
§Daniel Zuppa, tenor
Die Ihr schwebet  
H. Wolf
§María Rosa Hourbeigt, soprano
In dem Schatten  
H. Wolf
§Susana Paladino, mezzosoprano
In der Nacht  
R. Schumann
 §María Rosa Hourbeigt, soprano
An meinem Herzen  
§Daniel Zuppa, tenor
§Susana Paladino, mezzosoprano
Die Lotosblume  
R. Schumann
§María Rosa Hourbeigt, soprano
Ich liebe dich  
R. Schumann
§Daniel Zuppa, tenor
§Susana Paladino, mezzosoprano
Milonga de dos hermanos  
E. Grieg
§María Rosa Hourbeigt, soprano
Mi vida de Chaparay  
C. Guastavino
§Susana Paladino, mezzosoprano
Nur, wer die Sehnsucht kennt  
P. I. Tschaikowsky
§Daniel Zuppa, tenor
An den Vetter  
J. Haydn
§María Rosa Hourbeigt, soprano
§Susana Paladino, mezzosoprano
§Daniel Zuppa, tenor
APPENDIX E

OTHER PERFORMANCES DURING CANDIDATURE

Solo Performances

2003

• Friday 17 October 1:10pm – Lunchtime Concert, Conservatorium Recital Hall

   Artists: Penelope Witt – cello
            Karen Smithies – piano
            June Tyzack – harpsichord
            Christian Wojtowicz – cello

   Programme: Marin Marais – La Folia
              Washington Castro – Tangos
              Alberto Ginastera – Puneña no. 2
              José Bragato – Milontán
              Astor Piazzolla – Le Grand Tango

2004

• Wednesday 21 July 1:10pm – Lunchtime Concert, Conservatorium Recital Hall

   Artists: Penelope Witt – cello
            Andrew James – piano
            Briohny Campbell – cello
            Christopher Pidcock – cello
            Christian Wojtowicz – cello

   Programme: Astor Piazzolla – Milonga en Re
              José Bragato – A Mauricio
              Astor Piazzolla – Tres Piezas Breves op. 4
              José Bragato – Graciela y Buenos Aires
              Roberto Segret – Estudio 2: Fugue for Four Celli
              W. Thomas-Mifune, arr. – Six Argentinean Tangos for Four Celli
• Friday 27 August 11am – Conservatorium Chamber Music Concert – Meadowbank Estate

Concert included:
Artists: Penelope Witt – cello
Andrew James – piano

Programme: J.C. Cobián – La Casita de Mis Viejos
José Bragato – Graciela y Buenos Aires

• Tuesday 5 October 1:10pm – Lunchtime Concert, Stanley Burbury Theatre

Concert included:
Artists: Penelope Witt – cello
Karen Smithies – piano

Programme: Alberto Ginastera – Sonata op. 49 for cello and piano

2005

• Saturday 5 February 8pm – Tsunami Relief Concert, Mercy Community Church

Concert included:
Artists: Penelope Witt – cello
Andrew James – piano

Programme: José Bragato – Graciela y Buenos Aires

2006

• Tuesday 28 March 2:30pm – Arts Club Concert, Hobart Town Hall

Artists: Penelope Witt – cello
Karen Smithies – piano

Programme: Carlos Guastavino – La Rosa y el Sauce
Luis R. Sammartino – Serie Argentina
Daniel Cocchetti – Tango op. 4
Constantino Gaito – Sonata op. 26
Roberto Segret – Cuatro Evocaciones
Luis Gianneo – Lamento Quichua
Julián Aguirre – Huella op. 49
Chamber Music Performances

2003

• Sunday 2 March 3pm – The Cellos of the Tasmanian Symphony Orchestra, St David’s Cathedral

  Artists: Sue-Ellen Paulsen – cello
  Ivan James – cello
  Brett Rutherford – cello
  Brendan Conroy – cello
  Penelope Witt – cello

  Programme included:
    Arvo Pärt – Fratres
    Antony Partos - Totem

• Thursday 11 September 6pm – Spring Chamber Music Festival Conceit, Conservatorium Recital Hall

  Artists: Heather Monkhouse – clarinet
  Penelope Witt – cello
  Beryl Sedivka – piano

  Programme: Johannes Brahms – Clarinet Trio in a minor op. 114

• Friday 10 October 8pm – Tasmanian Conservatorium of Music Gala Concert, Stanley Burbury Theatre

  Member of Cello Ensemble

• Friday 21 November 7pm – Gordon Prizes for Excellence in Chamber Music Performance, Conservatorium Recital Hall

  First Prize: Le Guen Trio: David Le Guen – violin
    Kris Ho – violin
    Penelope Witt – cello

• Friday 28 November 7:30pm – Camerata Tasmania Concert, Stanley Burbury Theatre

  Programme: J.S. Bach – Brandenburg Concerto in G Major
    J.S. Bach – Concerto for 3 Violins in D Major
    W.A. Mozart – Divertimento in F Major
    Felix Mendelssohn – Octet in E flat Major
2004

- Sunday 4 July – The Lebrena Concert, Jane Franklin Hall
  And Sunday 15 – Sunday 22 August – Virtuosi in the Vineyards Tour

  Artists: Christopher Nicholas – violin
  Yue Hong Cha / Christina Sigrist – violin
  Elizabeth Parnell – viola
  Ivan James – cello
  Penelope Witt – cello

  Programme: Franz Schubert – Quintet in C Major op. 163

- Sunday 5 September 4pm – Spring Chamber Music Festival Concert, Studio Theatre

  Concert included:
  Artists: Peter Tanfield – violin
  Daniel Wahl / Anita Schleebs – violin
  Zhe-Yuan Cai – viola
  Damien Holloway – viola
  Brendan Conroy – cello
  Penelope Witt – cello

  Programme: Richard Strauss – Sextet for Stings from Capriccio op. 85
  Johannes Brahms – Sextet in B flat Major op. 18

- Sunday 12 September 7pm – “Sacred and Profane,” Spring Chamber Music Festival Final Concert, Conservatorium Recital Hall

  A concert of tangos for cello quartet and gospel songs

2005

- Tuesday 25 January 7pm – “Ritmos del Sur” with Orquesta del Tango and Arauco Libre, Meadowbank Estate.

  Artists: Penelope Witt – cello
  Andrew James – piano
  Christina Sigrist – violin
  Anna Tooth – double bass
  Eleanor Tucker – voice
  Arauco Libre – Chilean group
  The Tasmanian Club de Tango – dancers
Symphony Orchestra Performances

2003

- Wednesday 26 February 8pm and Thursday 27 February 8pm – Tasmanian Symphony Orchestra Concerts, Federation Concert Hall, Hobart and Princess Theatre, Launceston

- Wednesday 19 March 6pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Sunday 30 March 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Saturday 5 April 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Friday 23 May 8pm and Saturday 24 May 8pm – Tasmanian Symphony Orchestra Concerts, Princess Theatre, Launceston and Federation Concert Hall, Hobart

- Saturday 19 July 2:30pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Friday 1 August 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Saturday 16 August 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Thursday 4 September – Saturday 6 September – Tasmanian Symphony Orchestra Tour of Tasmania

- Saturday 1 November 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Saturday 29 November 2:30pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

2004

- Saturday 7 February 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

- Friday 27 February 8pm and Saturday 28 February 8pm – Tasmanian Symphony Orchestra Concerts, Federation Concert Hall, Hobart and Princess Theatre, Launceston
• Saturday 3 April 8pm – “Young Tasmania Showcase,” Hobart Chamber Orchestra Concert, Hobart Town Hall

• Friday 21 May 8pm and Saturday 22 May 8pm – Tasmanian Symphony Orchestra Concerts, Federation Concert Hall, Hobart and Princess Theatre, Launceston

• Wednesday 2 June 6pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

• Sunday 6 June 2:30pm – “Bach and Beyond,” Hobart Chamber Orchestra Concert, Hobart Town Hall

• Friday 2 July 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

• Saturday 11 September 2:30pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

• Friday 24 September 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

• Thursday 7 October 6pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall

2005

• Saturday 12 February 7pm – “Symphony Under the Stars,” Tasmanian Symphony Orchestra, Tolosa Park

2006

• Sunday 19 March 7pm – Tasmanian Symphony Orchestra Concert, Port Arthur

• Friday 19 May 8pm and Saturday 20 May 8pm – Tasmanian Symphony Orchestra Concerts, Federation Concert Hall, Hobart and Princess Theatre, Launceston

• Saturday 3 June 7:30pm – Conservatorium Symphony Orchestra Concert, Stanley Burbury Theatre.

• Friday 16 June 8pm and Saturday 17 June 8pm – Tasmanian Symphony Orchestra Concerts, Federation Concert Hall, Hobart and Princess Theatre, Launceston

• Saturday 15 July 8pm – Tasmanian Symphony Orchestra Concert, Federation Concert Hall
APPENDIX F

TRACK LIST FOR RECORDING OF CELLO QUARTETS FROM LUNCHTIME CONCERT IN HOBART (21 JULY 2004) AND SELECTED WORKS FROM RECITAL IN BUENOS AIRES (12 JUNE 2005)

Track
1. Estudio 2 – Roberto Segret
2. Six Argentinean Tangos for Four Cellos – arr. W. Thomas-Mifune
   I. La Vi Llegar – Enrique Francini
3. II. Cafetín de Buenos Aires – Mariano Mores
4. III. Cristal – Mariano Mores
5. IV. Fuey...! – Charlo
6. V. La Callesita – Mariano Mores
7. VI. EL 58 – Hector Varela and Alberto Nery
8. Love Voice of Moinee – Don Kay
9. Threnody – Peter Sculthorpe
10. Trío de las Serranías – Angel E. Lasala
    I. Por los Senderos al Alba
    II. Crepuscular
    III. Fiesta
GLOSSARY

Acronyms
SADAIC (Sociedad Argentina de Autores y Compositores) – Argentine Society of Authors and Composers.

SERBOL (Servicio Bibliográfico On Line) – On Line Bibliographic Service.

Spanish Terms
Abandonado – Abandoned.
Aborigen – Indigenous.
Academia – Academy.
Aire – Air.
Amanecer – Dawn.
Amistad – Friendship.
Arrastre – A stylistically distinct way of anticipating the first beat of the bar in tango music.
Arrebato – Fit of rage/rapture.
Arte – Art.
Baguala – Improvisatory indigenous Argentine song accompanied by the caja.
Bailecito – Polyrhythmic Creole Argentine dance.
Bandoneón – Small squeezebox with buttons on both ends.
Bimodal – Tonal system revolving around the oscillation between the major and its relative minor.
Bombo – Large double headed drum with wooden rim.
Bordoneo – Pattern of accompaniment in tango music.
Caja – Cylindrical drum with a diameter much greater than the height of its sides with a mallet attached by a cord and a leather thong that acts like a snare.
Campero/a – Rural.
Canción – Song.

Candombe – Uruguayan carnival dance, also the name of a particular type of percussive effect in tango music.

Canto – Singing.

Carnavalito – Lively indigenous Argentine dance similar to the huayno.

Casa – House.

Católica – Catholic.

Chacarera – Very popular and lively polyrhythmic Creole Argentine dance.

Chamamé – European-derived dance popular in north-east Argentina.

Charango – Small guitar with five double strings traditionally made from the shell of an armadillo.

Chasqueando – Using the fingernails to strum the high-pitched strings of the guitar.

Chicharra – Literally, ‘cicada’ – used to describe a technique used by tango violinists.

Chilena – Creole Argentine dance similar to the zamba, also means ‘Chilean.’

Cielito – Argentine dance based on the Spanish contradanza now in disuse.

Cifra – Creole Argentine song with contrasting sections in lively compound duple and slower simple duple.

Ciudad – City.

Ciudadana – Urban.

Como – Like/how.

Compadrito – Street tough.

Concierto – Concert.

Contracanto – Counter melody.

Contradaanza – Early Spanish dance.

Copla – Four line verse of poetry (quatrain) of Spanish origin which is often sung.

Copla de seguidilla – Four line verse where the first and third lines have seven syllables and the second and fourth have five.
Coya – People of north-west Argentina (also spelt Kolla or Colla).

Criollo/a – Creole (native Argentine with Hispanic parentage).

Cuarteto – A type of dance hall music popular in the city of Córdoba.

Cuatro – Four.

Cueca – Creole Argentine dance similar to the zamba.

Cumbia – Popular Colombian dance music.

Cumbia Villera – Argentine popular music genre based on the Colombian cumbia.

Curso – Course.

Danza – Dance.

Décima – Ten line verse of poetry.

Departamento – Department.

Dos – Two.

En cuatro – In four (refers to steady four beat pattern in tango music).

Erke – Extremely long cane trumpet with transverse mouthpiece.

Erkencho – Rustic clarinet made from a cow horn with a cane reed.

Escondido – Polyrhythmic Creole Argentine dance, also meaning ‘hidden’ in Spanish.

Escuela – School.

España – Spain.

Española – Spanish.

Estancia – Country estate.

Estilo – Creole Argentine song popular with payadors.

Estribillo – Refrain sometimes inserted between coplas.

Fandango – Spanish dance.

Filarmónica – Philharmonic.

Flamenco – Spanish dance featuring complex foot tapping.
Frase – Sentence or phrase.

Fraseo – The way of “saying” the melody in tango music.

Gato – Polyrhythmic Creole Argentine dance similar to the *huella*, also meaning ‘cat’ in Spanish.

Gauchesco/a – Of the gaucho.

Gaucho – Argentine cowboy.

Golpe – Hit/knock.

Grupo – Group.

Huayno – Lively indigenous Argentine circle dance in duple time.

Huellas – Polyrhythmic Creole Argentine dance which, when sung, uses the *copla de seguidilla* form of poetry (as does the *gato*).

Imperfecta – Imperfect.

Impresione – Impression.

Instituto – Institute.

Investigación – Investigation/research.

Karnavalito – See *carnavalito*.

Kenko – Style of indigenous Argentine singing involving glissandi and glottal strokes.

Lamento – Lament.

Leyenda – Legend.

Literatura – Literature.

Llorando – Crying.

Lunfardo – *Porteño* slang of Buenos Aires.

Malambo – Polyrhythmic Creole Argentine male dance often performed in competition or exhibition.

Marcatto – Accentuation of tango accompaniment.

Melodía – Melody.

Mestizo – Mixed race.
Milonga – Lively dance related to the tango/slow Creole Argentine song/gathering where people dance tango.

Monólogo – Monologue.

Mote – Small refrain of four, five or six syllable lines.

Moxeño – Long transverse cane flute.

Murga – Uruguayan carnival dance.

Música – Music.

Musicale – Musical.

Musicología – Musicology.

Nacional – National.

Nómade – Nomad.

Nombre – Name.

Ñusta – Incan princess/adolescent virgin.

Obertura – Overture.

Ofrenda – Offer.

Orquesta – Orchestra.

Orquesta típica – ‘Typical orchestra’ of four bandoneóns, four violins, piano, cello and double bass.

Palomita – Little dove.

Pampa – Flat grasslands surrounding Buenos Aires.

Papel de lija – Literally, ‘sandpaper’ – used to describe a technique used by tango violinists.

Paraguaya – Paraguayan.

Patria – Native land.

Payada de contrapunto – Contest between two payadors.

Payador – Roaming, singing guitarist and poet of the Pampas region.

Peña – Gathering or club where folk music is performed.
Pequeña – Small.

Perfecta – Perfect.

Peruano – Peruvian.

Pesadilla – Nightmare.

Pie binario – Binary foot (two quavers).

Pie ternario – Ternary foot (three quavers).

Polca – Polka.

Porteño – A person or thing from Buenos Aires (literally ‘of the port’).

Pulpería – Bar or tavern.

Puna – Andean plateau.

Quena – Vertical flute.

Quichua – Quechua.

Rancho – Ranch.

Recuerdo – Memory.

Renovación – Renewal.

Revista – Magazine/journal.

Ritmo – Rhythm.

Rosa – Rose.

Sainete – Spanish theatre genre.

Sauce – Willow.

Seis – Six.

Serie – Series.

Sierra – Mountain range.

Siku – Panpipes.

Silencio – Silence.
Sobre – On.

Sonora – Sound.

Tambor – Percussive effect in tango music, also means drum.

Tema – Theme.

Tierra – Land.

Todo – All/everything.

Tonada – Another name for the indigenous Argentine song, baguala (or copla).

Tonale – Tonal.

Tradicional – Traditional.

Tres – Three.

Triste – Rhythmically variable indigenous Argentine love song, also meaning ‘sad’ in Spanish.

Triunfo – Polyrhythmic Creole Argentine dance, also meaning ‘triumph’ in Spanish.

Universidad – University.

Universitario – Of the university.

Uno – One.

Variación – Variation/ornamentation in the form of semiquaver runs in tango music.

Vidala – Slow indigenous Argentine song in triple time.

Vidalita – Indigenous Argentine song of Peruvian origin.

Villa – Shanty town.

Yaraví – Rhythmically variable indigenous Argentine love song similar to the triste.

Yumba – Accentuation of the second and fourth beats of the bar in tango music, developed by Osvaldo Pugliese.

Zamba – Polyrhythmic Creole Argentine dance or song related to the faster cueca and chilena.

Zapateo – Complex foot tapping.

Zarauela – Spanish theatre genre.
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Discography


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