

IMAGINARY TANGOS

Revisiting tango's vocabulary through 21st century cello works

Juan Sebastián Delgado
Department of Performance, Schulich School of Music
McGill University, Montreal, QC
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“Oyendo un tango viejo sabemos que hubo hombres valientes. El tango nos da a todos un pasado imaginario. Estudiar el tango no es inútil; es estudiar las diversas vicisitudes del alma.”

Jorge Luis Borges

A mis abuelos, *Juan Bautista Delgado* y *Víctor Beresi*,
hombres valientes de mi pasado imaginario,
por su amor al arte,
por su amor a la vida.

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Abstract

The tango, an ever-changing cultural phenomenon of Argentina, was radically transformed in the 1950s by the musical innovations of composer Astor Piazzolla (1921-1992). Subsequently, a new wave of composers further deepened the genre's transformation by studying its crossroads with other musical traditions and by exploring instrumentation, structure and thematic material through the discourse of the tango. The resulting artistic manifestations not only create new aesthetic templates for musicians and audiences but a multiplicity of interpretations of the tango in the 21st century, as a musical expression that no longer belongs only to the lively Buenos Aires. Following the idea of the *nomadic tango*, conceptualized by musicologist Ramón Pelinski, the tango has reached new horizons as it merged with remote and foreign cultures influencing performance practice and reception.

The core of my research process unfolds through a formal and performative analysis of three distinct contemporary tango-inspired compositions that feature the cello in different capacities by living and migrant Argentinean composers; Pablo Ortiz (USA), Gustavo Beytelmann (France), and Jorge Bosso (Italy). As their works reflect significant layers of the tango's evolution over time, I present and discuss the hidden stylistic codes in each work, the different compositional methods used to push the genre in new directions, instrumental performance practice techniques unique to the genre, and the role of the performer/cellist, as a transformative agent for cultural change.

Abrégé

Le tango, un phénomène argentin en perpétuel changement, a été radicalement transformé dans les années 1950 par les innovations musicales d'Astor Piazzolla (1921-1992). S'en suit une nouvelle vague de compositeurs qui approfondissent cette transformation en examinant ses fusions avec d'autres traditions musicales et en explorant l'instrumentation, la structure et le matériel thématique à travers le discours du tango. Les manifestations artistiques qui en découlent créent non seulement de nouveaux modèles esthétiques pour les musiciens et les publics, mais également une diversité d'interprétations du tango au XXI^e siècle en tant qu'expression musicale qui n'appartient plus seulement à la ville de Buenos Aires. Partant de l'idée d'un *tango nomade*, imaginé par le musicologue Ramón Pelinski, le tango a atteint de nouveaux horizons en fusionnant avec des cultures lointaines et étrangères, influençant son interprétation et sa réception.

Le cœur de ma recherche consiste d'une analyse conventionnelle et interprétative de trois compositions contemporaines distinctes inspirées du tango qui présentent le violoncelle sous différents angles par des compositeurs argentins vivants et immigrés: Pablo Ortiz (États-Unis), Gustavo Beytelmann (France), et Jorge Bosso (Italie). Représentant différents niveaux de l'évolution du tango au cours du temps, je présente et discute les codes stylistiques cachés dans chacune des œuvres, les différentes méthodes de composition utilisées afin de faire évoluer le genre vers de nouvelles directions, les techniques d'interprétation uniques au genre, ainsi que le rôle de l'interprète/violoncelliste en tant qu'agent transformateur de changement culturelle.

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The musical illustrations have been taken from the original scores and have been used with kind permission of the composers.

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INTRODUCTION

The poet Leopoldo Marechal once said, “the tango entails infinite possibilities.”¹ A multi-dimensional art form —encompassing music, dance and poetry— the tango emerged at the turn of the twentieth century in poor neighborhoods of the shore area of *Río de la Plata*, as a common voice among the European immigrants and native Argentines.

Musicologist Ramón Pelinski writes in his book *El Tango nómade*, “the nomadic tango is a tango that has de-territorialized to many cities and ports in the world. It sometimes arrived as a visitor, other times as migrant and in some cases, as exile, so to stay. As a result, the nomadic tango comes in direct contact with other musical cultures which, through their reciprocal interplay, have transformed the tango culture into a trans-cultural tango.”² This transformation, which continues today, began with the revitalization of the tango by Astor Piazzolla (1921-1992), the first composer to infuse the genre with the foreign influences of other musical traditions and to challenge the conservative cultural normative of tango music. Post-Piazzolla composers subsequently incorporated the style and discourse of tango into their works, mixing it with other contemporary compositional practices and traditions. Allowing the tango to be heard in new ways, the integration and fusion of discourses sparked further exploration of the tango’s rich musical vocabulary which, in turn, reinforced its nomadic character and increasingly “trans-cultural” identity. Composers also started writing music for instruments excluded from the traditional canon of tango music such as the violoncello, my own instrument. As a result, the rich contemporary tango narrative of these works often unfolds through virtuosic writing that

¹ Michel Bolasell, *La revolución del tango: la nueva edad de oro del tango* (Buenos Aires: Corregidor, 2008), 33.

² Ramón Pelinski, *El Tango nómade* (Buenos Aires: Corregidor, 2000), 17.

pushes forward the technical and expressive potential of the chosen instrument. For the uninitiated, the mastery of such techniques can easily “hide” the import of the original tango roots embedded in the writing, thus challenging the performer, as the pieces takes shape, to find new approaches to its performance.

My study serves as a snapshot of a recent period in the evolution of instrumental tango, as it presents and discusses three tango-inspired works written by migrant Argentinean composers that feature the cello in different capacities; 1) *Manzi* (2004) for solo cello by Pablo Ortiz (California, USA); 2) *Mientras, antes...* (2016) for cello and piano by Gustavo Beytelmann (Paris, France) and 3) *Cinco Tangos Apócrifos* (2016) for solo cello and string orchestra by Jorge Bosso (Milano, Italy).

In addition to their migrant histories, these three composers have also “travelled” extensively through their multidisciplinary collaborations (in film music, theatre, dance and orchestra), experiencing the many musical worlds that have shaped and continue to shape the “trans-national identity” of the nomadic tango.

Author Marilyn Grace Miller writes, “new articulations invite us to see tango as abundance rather than as loss and lament.”³ As these three artistic proposals articulate new modes of presenting tango music, my aim as a performer and researcher of contemporary tango music is to find new interpretations of this musical tradition in the context of contemporary practices.

The core of my research process consists of an in-depth analysis of each composition from a formal and performative perspective with the goal to:

³ Marilyn Grace Miller, *Tango Lessons: Movement, Sound, Image, and Text in Contemporary Practice* (Durham: Duke University Press, 2014), 7.

- 1) Identify the original tango's musical elements in each selected composition;
- 2) Understand how such identified tango elements have been recycled and transformed through different compositional techniques, as a way to expand the artistic possibilities of the genre;
- 3) Explore the interpretative implications by studying and understanding performance conventions and techniques unique to this genre;
- 4) Investigate the transformative role played by the performer and more specifically, the cello in the performance practice of the nomadic tango.

Even though I am convinced that the beauty of music lies in its power to communicate without words, engaging the deepest abstractions of our imagination, it is my hope that the conclusions of this analysis open a creative space for reflection and understanding of the tango through a contemporary and global perspective, as a complex, yet mysterious human manifestation.

Chapter 1: *Manzi* (2004) for solo cello, Pablo Ortiz.

Cuando oigo tus notas, me invade el recuerdo
de aquella muchacha de tiempos atrás.
A ver, viejo ciego, toca un tango lerdo,
muy lerdo y muy triste, que quiero llorar.⁴

Viejo ciego, Homero Manzi, 1926.

1.1 *Buenos Aires, New York and California: an introductory note on composer Pablo Ortiz.*

Pablo Ortiz's musical production is as varied and interesting as his musical background. In a magazine article entitled *Para entender la nostalgia*, Ortiz wrote, "this country [Argentina] has produced a disproportionate number of composers given its population's size....some of them have gone on to have a successful career abroad."⁵ After having spent more than three decades abroad, Ortiz's musical journey includes working and studying with some of the celebrated composers he refers to in his article. Born in Buenos Aires in 1956, Ortiz studied composition with Gerardo Gandini (1936-2013), who was a fervent advocate of the avant-garde music in Argentina as well as an excellent concert pianist. A pupil of Alberto Ginastera (1916-1983), Gandini performed in the 1980s with Astor Piazzolla's last group, the sextet Nuevo Tango, in which he found a creative space, by adding his own improvisations and exploratory musical ideas as both performer and

⁴ Fragment from the lyrics of the tango *Viejo ciego* by Homero Manzi: "when I hear your notes, the memory of that girl from old times comes back to me. Old blind man, play me a slow tango, slow and sad, as I just want to cry," accessed January 13, 2017, <http://www.todotango.com/musica/tema/371/Viejo-ciego/>

⁵ Pablo Ortiz, "Para entender la nostalgia," *Cultural Magazine* Ñ, August 28, 2010.

composer.⁶ After receiving his Bachelor degree in composition from UCA (Universidad Católica Argentina), in 1984 Ortiz moved to New York City to further expand his musical interests and knowledge by studying at Columbia University with Mario Davidovsky, an Argentinean settled in the USA since the late 1950s. Davidovsky, who won a Pulitzer Prize for his *Synchronisms* (a groundbreaking series of electroacoustic compositions), introduced Ortiz to serial and electronic music. The years spent in New York, during which he forged a friendship with fellow migrant Argentinean composers Osvaldo Golijov and Martin Matalon, provided Ortiz with a wide exposure to different musical styles and vocabularies that stimulated his own. Ortiz's language reflects his many musical interests that are not only grounded in academic music but also in Argentinean popular music as well as in the dissonant Renaissance vocal music of Carlo Gesualdo (1566-1613) and the secular polyphonic music of Guillaume Dufay (1397-1474). While electronic and serial music did not seem to prevail in Ortiz's musical world, by the time he had concluded his doctoral degree, Ortiz had undergone a rigorous compositional training which allowed him to use them at the service of his musical imagination "that produces works that are both intellectually stimulating and aurally attractive,"⁷ as music critic Stephen Eddins writes. Perhaps part of this intellectual stimulation comes from relating to other musical styles regardless of culture and geographical location. After settling down in Davis, California in

⁶ In the article "Tango Nuevo, nuevo. Un estudio de los aportes de Gerardo Gandini a la música de Astor Piazzolla," Cañardo and Gerszkowickz argue that with the incorporation of Gandini to his last group, the Sexteto Nuevo Tango, Piazzolla still wanted to bring new musical ideas to his already well-established style, since Gandini was coming from the world of contemporary music and had little experience in tango music. Marina Cañardo and Silvia Gerszkowickz, "Tango Nuevo, nuevo. Un estudio de los aportes de Gerardo Gandini a la música de Astor Piazzolla," in Book *Estudios sobre la obra de Astor Piazzolla*, Omar García Brunelli (Buenos Aires: Gourmet Musical Ediciones, 2008), 127.

⁷ Stephen Eddins, review of album "Oscuro" by Pablo Ortiz, AllMusic Review. <http://www.allmusic.com/album/pablo-ortiz-oscur-mw0001837400>.

1994, Ortiz developed a particular interest in Mexican music which led him to explore its rich cultural heritage in works including a harp concerto, a work for solo harp and tape, a duet for marimbas, and a set of children's songs inspired by Chicano poetry, among others. Ortiz's fascination with this culture led him to embark on a very audacious project *Papel picado* (Paper Confetti), an abstract Mexican tango. *Papel picado* is a peculiar Mexican handmade paper of different shapes and colors used to decorate cultural festivities across the country with a particular association with the Day of the Dead. In this unusual chamber work, Ortiz explores two distinctive and remote cultural traditions, mixing musical elements from *son jarocho* to *milonga*, giving shape to a surreal and inventive musical discourse.

In his book *Tangos cultos*, musicologist Esteban Buch writes, "in semiotic terms, there are multiple categories that seem to capture something of what tangos by classical composers do with the tango genre: portrait, photo, reconstruction, hybrid, comment, tribute..."⁸ Ortiz, whom we may consider one such "classical" composer, draws on his experiences in Buenos Aires, New York, and California in order to deconstruct and reconstruct the hybrid identity of the contemporary tango.

When Ortiz is asked if living abroad has had any significant impact in defining his musical style and production, he replies, "I am certain it did, but I am not really sure how it happened and to what extent it influenced my music, as it is difficult to imagine a parallel reality from this side of the story."⁹ No matter where he is, Ortiz borrows and absorbs musical features that he transforms into a narrative of hauntingly beautiful melodies and dark harmonies. This same narrative, personal and nomadic, has revitalized the meaning of

⁸ Esteban Buch, *Tangos cultos: Kagel, J.J. Castro, Mastropiero y otros cruces musicales*, (Buenos Aires: Gourmet Musical Ediciones, 2012), 11.

⁹ Pablo Ortiz in discussion with the author, Skype interview, August 20, 2016.

the tango in the 21st century, as he continues to rescue old memories and to create new musical landscapes.¹⁰

1.2 *The Romantic Tango: memory and rubato.*

After exploring and composing for different musical genres, in the 90's, Ortiz embarked on a series of works that link tango and memory. Perhaps the most compelling feature of Ortiz's tangos is that they do not show any influence by the music of Astor Piazzolla (1921-1992), a rather unusual phenomenon for post-Piazzolla composers given the magnitude of his musical innovations. On the contrary, Ortiz explores and exploits musical elements of early tangos in which he recycles musical material by quoting fragments from specific compositions. As a result, Ortiz revives the collective memory of a tango from the past to a present experience, creating a portrait effect within a contemporary perspective. The application of this practice is seen in most of his tangos, finding inspiration in works from the *Guardia Nueva* and the Golden Era in which the human voice played a dominant role in the musical discourse.¹¹ Ortiz's interest and fascination with the human voice is well reflected in his vast and diverse musical output. From children's songs to choral symphonic repertoire, Ortiz explores the voice as a medium for expression within different contexts. In his instrumental tango-inspired works, there is a clear stylistic

¹⁰ Pablo Ortiz writes: "the music that I write could be grouped into different areas, perhaps as a result of my early professional experiences with theater and film. Those who are familiar with it perceive a personal stamp in it, regardless of the styles and the aesthetic differences." Pablo Fessel, *Nuevas poéticas en la música contemporánea argentina: Escritos de compositores*, (Buenos Aires: Biblioteca Nacional, 2007), 97.

¹¹ The *Guardia Nueva* and the Golden Age of tango (approximately from 1920 to 1950 since there are some discrepancies about the exact dates among tango historians) is a period in which tango sparked international attention, in part, thanks to the innovative radio and film industries which helped popularize this emerging art form worldwide.

reference to a specific period in the history of tango, the Golden Era, but also, a more subtle reference to some singers whose interpretation and singing style influenced Ortiz's music.¹²

The works for cello, for example, echo the romantic tradition of the tango's eloquent singing narrative. From a compositional point of view, Ortiz writes an expressive melodic line as the predominant musical component, and a written-in rubato, following a performance practice tradition in both romantic and tango music. The performer is expected to use the rubato as a tool to phrase the melody in a freer and more expressive way, as Ortiz notes: "in a way, the history of tango is the history of romanticism... if you play everything exactly as written, you will miss part of the essence of the work."¹³

In his piece *Manzi*,¹⁴ Ortiz explicitly extracts melodic material from the sung-tango "Viejo Ciego" (the blind old man), written in 1926 by poet Homero Manzi and composers Sebastian Piana and Cátulo Castillo (Figure 7). The musical content of the work is developed based on this musical quotation in which small and recurrent fragments of musical material interplay freely in a quasi-fantasia structure.

Throughout the composition, Ortiz uses a rather limited range, the lower and middle register of the cello. The reason for this compositional choice is found by listening to singer Roberto Goyeneche's interpretation of the original work. Originally a taxi driver, Goyeneche, known for his grainy singing texture, broke away from the Gardelian¹⁵ model

¹² In *Monjeau*, a work for two cellos, Ortiz quotes the old tango *Trasnochando* and the work is inspired by the singing and interpretation of Raúl Berón (1920-1982), who had a voice color similar to mythical tango singer Carlos Gardel (1890-1935). Critic and writer Federico Monjeau argues that the memory of the singer Berón is not only in the phrase construction but in the general cantabile since the melody avoids big leaps. Federico Monjeau, "Perspectivas sobre la relación entre el tango y la música contemporánea. Tango residual en la obra de Pablo Ortiz," in *Tangos cultos*, Esteban Buch (Buenos Aires: Gourmet Musical Ediciones, 2012), 181.

¹³ Ortiz in discussion, Skype interview.

¹⁴ For the full performance of *Manzi*, see Appendix B, pg.81.

¹⁵ Carlos Gardel (1890-1935) was an Argentine singer, songwriter and actor. Considered one of the most emblematic figures in the history of tango, Gardel developed a distinctive singing style that

of singing, adding a darker color and making extreme use of punctuation with his expressive baritone voice.

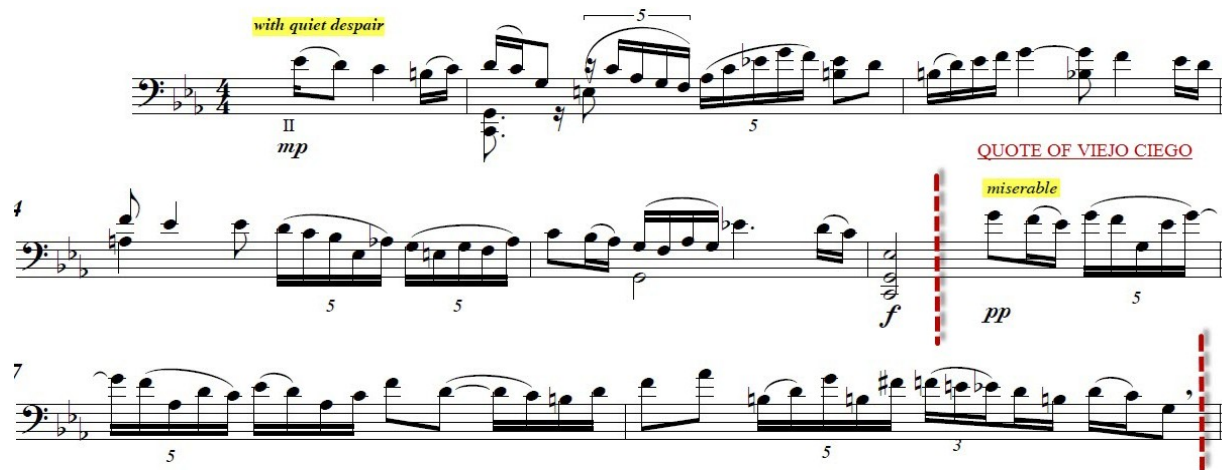


Figure 1. Ortiz, *Manzi* (2004) mm. 1-8

Inspired by Goyeneche's version of *Viejo Ciego*, Ortiz exploits the range of the instrument to evoke the darker tone of the vocalist.¹⁶ In addition, Ortiz writes the piece in the key of C minor, which enables the instrument to resonate more naturally by using the open fifth C-G (the dominant and the tonic). From a dramatic point of view, this minor tonality reinforces the feeling of nostalgia associated with both Goyeneche's singing and the idea of looking back in time, as a remembrance.

Another observation that relates to this idea of nostalgia is the use of breath marks. Given the cantabile nature of the instrumental writing, in certain sections, Ortiz applies breath marks that purposely break the flow of the melodic line resulting in small pieces of the same musical material that never get to fully develop.

epitomized the tango-cancion era. "Simon Collier, the first researcher to publish a biography of Gardel in English (1986), identifies the singer as Latin America's first and perhaps greatest entertainment superstar. More than the tale of a remarkable voice, his was also an immigrant success story, imbued with the good fortune of belonging to an era and a place with a rich tradition of popular music that would soon be disseminated to a global audience." Miller, *Tango Lessons*, 13.

¹⁶ Recorded in 1994, Roberto Goyeneche was the guest singer in the album *La Conversación* by violinist Antonio Agri (1932-1998). It was one of the last albums Goyeneche recorded since he died later that same year.



Figure 2. Ortiz, *Manzi* (2004) mm. 16-18

In my view, this feature is related to a performance tradition on one hand, as it mirrors Goyeneche's narrative and chopped singing style, and on the other, to the idea of memory, as an essential element in this work. In a practical sense, a breath mark¹⁷ is a small pause which helps us reflect on what just happened. At the same time, having so many of them in the same phrase implies a sense of anguish and hopelessness from not being able to complete the whole phrase. Ortiz has a unique concept of memory which provides context. He says: "it is like telling a story that is half-remembered with a series of disjointed episodes, in which the order of the events are somehow different from how it really happened."¹⁸ I think there is a direct link between this personal idea of fragmented memory and the use of breath marks in this work, with the purpose of reinforcing the feeling of despair, as he first notates in the opening, *with quiet despair* (Figure 1).

Ortiz's atypical expressive indications not only suggest certain emotions but they have a second denotation. In *Manzi*, he notates "with quiet despair" and when introducing the melodic reference of *Viejo Ciego* he writes "miserable". In *Monjeau*, for example, Ortiz writes "with hard to control Nordic passion", as a piece written for a Finnish musician (cellist Anssi Karttunen) and in *El Jefe*, another work for two cellos, he notates "happily

¹⁷ According to the online website OnMusic dictionary, a breath mark is usually not intended to interrupt the normal tempo of a composition as in the other pause directives. <http://dictionary.onmusic.org/appendix/topics/pause-markings>.

¹⁸ Ortiz in discussion, Skype interview.

ever after”. As a performer, I find that these theatrical, Kagel-like¹⁹ expressions have a humoristic connotation to the old tango’s sentimentalism used in this context, as a subtle reference to the romanticism so present in tangos of the Golden Era.

The second point I would like to discuss in this chapter is one of the most important features in Ortiz’s tangos: the use of rubato by means of rhythmic augmentation and diminution. In the performance tradition of tango music, from the *Guardia Vieja* to the present, rubato, also known as *fraseo* by tango singers and players, has been a key expressive device for developing a personal interpretive style. Particularly evident in the orchestral music and interpretive style of composer and bandleader Aníbal Troilo (1914-1975), as well as the singers that collaborated with him, including Goyeneche, the exaggerated rubato was used to ornament the melodic phrases in the cantando sections of binary-form tangos. Authors Link and Wendland write, “Troilo’s orchestra sounds lush, expressive and romantic...the orchestra exhibits a more elastic concept of time, with rubato and relaxed tempos.”²⁰ Troilo’s personal concept of phrasing, an extremely fluid cantando style, epitomizes romantic tango expression and became a major influence in Ortiz’s tangos. As Ortiz explained to me, “there is nothing like listening to Troilo’s interpretation of Responso....the elasticity of the tempo, the construction of the melodies and the timing are all just right.”²¹ Interestingly enough, *Responso* was written in 1951 by Troilo for the

¹⁹ A remarkable work that reflects Pelinski’s concept of nomadic tango and that in a way relates to Ortiz’s humoristic ideas of tango’s sentimentalism is *Tango Alemán* by Mauricio Kagel. In this experimental and theatrical piece, Kagel plays with the ambivalence of the language and its meaning; a German song sung in South America and a Spanish one sung in Germany. The voice represents this cultural parody by singing an imaginary, incomprehensible language.

²⁰ Kacey Link and Kristin Wendland, *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford: Oxford University Press, 2016), 166.

²¹ Ortiz in discussion, Skype interview.

death of his close friend and collaborator, poet Homero Manzi, to whom Ortiz pays tribute by entitling the solo cello piece under his name.

Even if the origins of the instrumental rubato are not totally evident, author Martin Kutnowski makes the claim that it originates from the rubato *cantando*, the singing rubato as a device to rhythmically overemphasize the drama of the lyrics'. In his article on Piazzolla's music, Kutnowski writes, "all good singers introduced some kind of rhythmic, melodic or dynamic distortion, whether in agreement or not with the natural accents of the words, as dictated by expressive needs. Such rhythmic transformation very often consisted in arriving at the end of the phrase somehow faster than required."²²

As noted before, Ortiz makes a reference to a specific period in tango music by using rubato to exploit different expressive possibilities. Its application is not exclusively dictated by the individual expressive needs of the performer, as explained by Kutnowski, but through a systematic notation, so as to generate a continuous and progressive flow in the singing line. Nevertheless, from a performance perspective, this type of rubato writing and the lack of a metronome marking allow the performer a greater degree of freedom when phrasing the melody. This also reinforces the historical role of the tango player by letting the cellist develop an expressive voice within the musical discourse, as singers did when interpreting tangos of the Golden Era.



Figure 3. Ortiz, *Manzi* (2004) mm. 20-21, rhythmic augmentation

²² Martin Kutnowski, "Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music," *Latin American Music Review* 23, no.1 (2002), 112.



Figure 4. Ortiz, *Manzi* (2004) mm. 19-20, rhythmic diminution

Ortiz achieves the effect of flexible phrasing by constantly altering the rhythm within the same musical phrase by expanding and contracting the melodic material. In addition, Ortiz reinforces such rhythmic effect through the use of harmony. In the example of Figure 3, Ortiz uses a Neapolitan sixth-chord in which the Db resolves into a C, with *diminuendo* and *ritenuto* markings to further emphasize the rhythmic augmentation. The example of Figure 4 works in the opposite way. After two groups of four sixteenth notes, Ortiz notates a quintuplet that transforms into a sextuplet concluding on the subdominant chord which creates harmonic tension. Once again, from the quintuplet, he adds a crescendo all the way to a forte which is abruptly cut off by a breath mark.

The music critic Federico Monjeau makes an observation regarding Ortiz's use of rubato: "in contrast to tango's performance practice use of rubato, in which it is expected but not indicated, and in contrast to romantic music in which the rubato is indicated but not notated, Ortiz's rubato is constructed by a continuous rhythmic augmentation of the primary pulse."²³ As Monjeau points out, the particularity of Ortiz's rubato lies in finding a practical way of *notating* the rubato, a rubato that has always been used in the performance practice but rarely notated. The rest, giving meaning to a flexible tempo within the musical

²³ Monjeau, in *Tangos cultos*, 179.

discourse, is up to the performer; as cellist Anssi Karttunen expresses, “rubato cannot be written, it can only be performed.”²⁴

1.3 *Back to Bach: on the use of the cello as a solo voice.*

“Bach’s solo string music sounds oddly futuristic today,”²⁵ writes composer Vijav Iyer after writing a solo cello work inspired by Bach’s third solo suite. Even today, in the 21st century, when thinking about cello music, it is difficult not to think about the masterworks of Johann Sebastian Bach’s solo suites. Their legacies have marked a defined path for solo cello composition, opening an endless number of expressive possibilities that have inspired composer and performers alike. In this respect, *Manzi* is no exception.

Written in 2004, this work is the product of an ongoing collaboration between Pablo Ortiz and Finnish cellist Karttunen, who has specialized in championing new works, including the works for cello by renowned composer Kaija Saariaho. In the booklet from the album *El Motivo*, Karttunen remembers,

It all started when Pablo played me a recording of improvisations by Aníbal Troilo and Astor Piazzolla on *Volver* and *El Motivo*. I found the freedom, expression and dialogue of the two bandoneonists absolutely wonderful. It seemed to me that most of the time this kind of freedom escapes us classical musicians. We started fantasizing whether one could bring something of that freedom to our world. Could one possibly write music in a way that would leave space for this kind of freedom while still giving enough information on what the composer has in mind?²⁶

²⁴ “*Los misterios del tango finlandés: an interview with cellist Anssi Karttunen*” by Federico Monjeau, Newspaper Clarín, Buenos Aires, August 9, 2003.

²⁵ Matt Haimovitz, “Overture to Bach,” liner notes for *Run*, by Vijav Iyer, Matt Haimovitz, PentaTone PTC5186561, 2016, compact disc.

²⁶ Anssi Karttunen, liner notes for *El Motivo*, Pablo Ortiz and Anssi Karttunen, Albany, TROY1421, 2013, compact disc.

Through original arrangements and compositions they have together explored the tango traditions of Argentina as well as the less known, yet rich tango tradition of Finland.²⁷ The idea of writing tango-inspired music for the cello in different combinations was born as a way to explore such traditions from an idiomatic perspective, the cello being a highly versatile instrument. The resulting works were presented at the historic Theater Colón in Buenos Aires in 2003 in a co-produced event featuring music and dance with choreography by Diana Theocharidis. The piece *Manzi*, was premiered the following year at the Finnish Institute in Paris, France.

Choosing the cello as the only instrument presents an interesting historical challenge, since it is an instrument that has played a minor role in the history and development of the instrumental tango. Ortiz treats the cello polyphonically, with notable use of two voices throughout the work. This contrapuntal technique, having its roots in the Bach cello suites, has become central to contemporary virtuosic practices in solo cello music.²⁸ Ortiz cultivates this practice within a tango narrative to maximize the expressive potential of the cello by having a clear melodic line and a second voice.

²⁷ Even if tango, as a cultural phenomenon, is essential to Argentina's national identity, many other cultures embraced it as a vehicle for human expression. Pirjo Kukkonen states: "in the tradition and history of Nordic tango, the Finnish tango is an exception. It's a genre in its own. The Finnish lyrics and melodies, the dance as a special ritual... The Finnish tango is a mirror of the Finnish mentality: silence, nature and a positive calmness." Pirjo Kukkonen, "El tango en Finlandia," in *El Tango nómada*, Ramón Pelinski (Buenos Aires: Corregidor, 2000), 288.

²⁸ Cellist Frances-Marie Uitti writes: "the cello has emerged as a soloist and has won new territories in expression." The core repertoire for solo cello of the 20th century, which includes Kodaly's sonata, Britten's suites, Reger's suites and Golijov's *Omaramor* (a tango-inspired piece) among others, exploit and explore the cello as a polyphonic instrument. Frances-Marie Uitti, "The Frontiers of Technique," in *The Cambridge Companion to the Cello*, Robin Stowell (Cambridge: Cambridge University Press, 1999), 211.

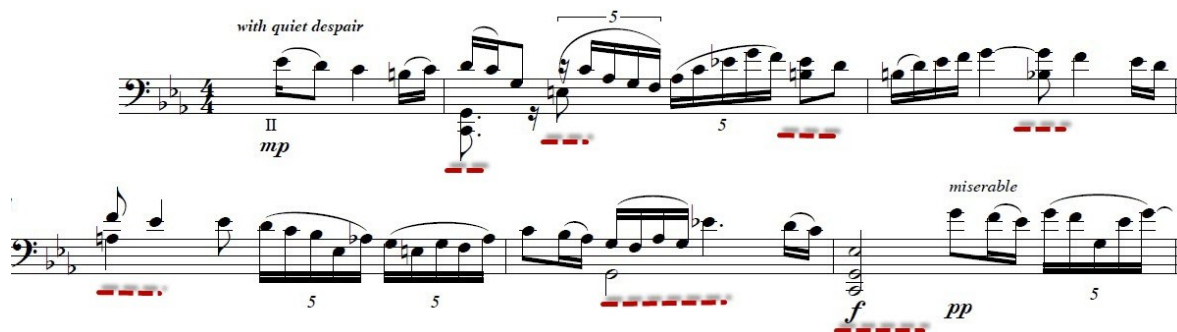


Figure 5. Ortiz, *Manzi* (2004) mm. 1-6

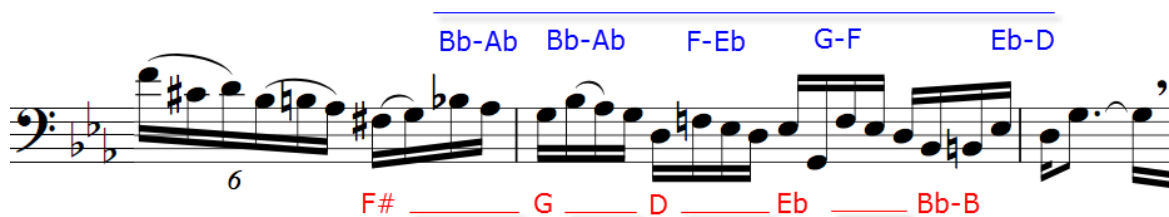


Figure 6. Ortiz, *Manzi* (2004) mm. 14-15

Both examples show the use of the lower voice in *Manzi*. In the introduction (Figure 5), the lower voice is distinctly notated as a second line underneath the melody, used rather as harmonic pivotal points or cadences. More interestingly, in the second example (Figure 6), the lower voice is found within the same musical line, creating as a result two independent, yet interconnected voices. In this same example, we notice the lower voice doing a sequence of minor seconds [F#-G, D-Eb, Bb-B] while in the top voice there is a sequence of descending major seconds [Bb-Ab, F-Eb, G-F, Eb-D] except the very last one that resolves into a V6/4 chord through a final minor second.

Through polyphonic writing, Ortiz draws another direct parallel to the original score, since *Viejo Ciego* is constructed using two distinct voices: the melody and the accompaniment (voice and piano).



Figure 7. Sebastián Piana and Cátulo Castillo, Original score of *Viejo Ciego* (1926) mm. 1-5. Public Domain.

From a performer's perspective, when given a score with few markings, there is a greater sense of freedom, similar to that found in Bach's cello suites, particularly in the preludes. In *Manzi*, such freedom, as Karttunen points out, is achieved by understanding the independence of the voices and by using harmony and rubato to organically shape them. When involved in such interpretive decisions and by understanding the historical context of the piece, the musician develops an assertive voice in the musical discourse, creating a more improvisatory feeling to the written music. This notion of improvisation, as individual expressive freedom, is perhaps closer to the world of popular than classical music and in *Manzi*, is perceived by Ortiz's way of notating the music. By composing in a way so that the music will always sound slightly different, Ortiz's score is also a reflection on the origins of the tango, as a genre in which the performer's freedom was an inherent component in the performance practice of the first tangos.

Beyond the near 300 years in between these works, the spontaneity of the musical language of Bach and Ortiz lies in the fact that both pieces were born out of dance forms, to music that was intended to accompany the sensuality of human movement. As Bach's music continues to sound oddly futuristic today and as Ortiz's music is strangely romantic and old-fashioned, their urgencies evoke powerful memories, memories from the past and memories yet to come.



Figure 8. Pablo Ortiz. Photography by Camila Ortiz, (used with the permission of the composer, 2017).

Chapter 2: *Mientras, antes...* (2016) for cello and piano, Gustavo Beytelmann.

Esta música se nutre de las viejas raíces populares y a la vez rompe con los moldes fatigados para entrar en sorprendentes y bellos ámbitos sonoros. Lo que aquí se canta contiene la denuncia y el repudio de la opresión que padece nuestro país, y esa manera de entender y de servirse del tango lo transforma y lo proyecta a nuevas sendas. Detrás, invariable y fiel, el ritmo de Buenos Aires late como un corazón que nada ni nadie podrá cambiar, porque su nombre es pueblo.²⁹

Tango Rojo, Julio Cortázar, 1978.

2.1 *Café Le Zimmer, Paris 2016: an introductory note on composer Gustavo Beytelmann.*

On a sunny afternoon in Mendoza, Argentina in the summer of 2015, I discovered the album *Clásico y Moderno* featuring original music for bandoneón and string quartet by Gustavo Beytelmann.³⁰ I was immediately carried away by the originality of the compositions. The contemporary musical language was infused with a raw element of tango: sensuous melodies and a driving rhythmic force. The compositions echoed musical traditions from different hemispheres, as the title suggests: “classical” in regards to the string quartet and “modern” to the bandoneón and tango. A few months later, I had the unique opportunity to meet Beytelmann at the *Café Le Zimmer* in the heart of Paris. While I could not hide my excitement, I discovered the fascinating journey of a man whose curiosity and imagination went far beyond the limits of tango, the genre he is most known for.

²⁹ In the liner notes of the LP record *Tango Rojo*, Argentinean writer Julio Cortázar writes: “this music feeds on the old folk roots and at the same time breaks with the saturated molds to enter unforeseen and beautiful sonorous areas. What is sung here contains the denunciation and repudiation of the oppression that our country suffers and by understanding and using the tango in such a way, it is then transformed and projected into new paths. Behind, the invariable and faithful rhythm of Buenos Aires beats like a heart that nothing and no one can stop, because its name is the people,” Buch, *Tangos cultos*, 149.

³⁰ The album *Clásico y Moderno* was recorded in Paris in 2005 featuring bandoneón player Juan José Mosalini and the Quatuor Benaïm.

Born in Venado Tuerto, Argentina in 1945 into a family of amateur musicians, Beytelmann started learning the piano at a young age, and soon began performing popular and classical music with local groups. In order to expand his training in harmony, composition and performance, Beytelmann moved to Rosario and subsequently to Buenos Aires to study with Francisco Kropfl at the *Centro Latinoamericano de Altos Estudios Musicales*, an institute founded by Alberto Ginastera (1916-1983) with the aim to promote innovative musical ideas in Latin-America. Kropfl, who was a pioneer of electroacoustic music as well as a renowned pedagogue in Argentina, instilled in Beytelmann the importance of rhythm as an essential structural component in the process of creation. While studying, Beytelmann made a living as a pianist performing jazz and tango music with emerging local artists in the bars and cabarets of Buenos Aires. By the early 1970s, Beytelmann also started venturing into the world of rock, orchestrating music as well as producing recording sessions with the legendary bands *Sui Generis* and *Vox Dei* among others. During the same time, his diverse musical activity coincidentally led him to start composing music for film, an interest he would continue to cultivate throughout his life. Beytelmann's varied film music not only reflects his flexibility as a composer, but also his interest in collaborating with artists who had progressive political and artistic views. In 1974, Beytelmann together with rock icon Charly García³¹ collaborated together in making the music for the film *Alice in Wonderland*, an experimental and surrealistic film by Eduardo Plá (1952-2012) in which the characters, inspired by the original novel of Lewis Carroll (1832-1898), satirized the tumultuous and changing Argentinean society in the 1970s. Another significant collaboration for Beytelmann was writing the music for

³¹ Pianist, composer and producer, Charly García (b.1951) is one of the most influential rock musicians of Latin America. Born in Argentina, García was the founding member of the bands *Sui Generis* and *Serú Girán* among others.

Quebracho, a film by Ricardo Wullicher, together with his teacher Kropfl. A highly praised and provocative film with strong political content, the quasi-serial music written for orchestra created an expressionistic atmosphere that recreated the struggles of the working class in northern Argentina in the 1930s. In an interview for the magazine *Cinéma Amérique Latine*, Beytelmann states,

la musique pour le cinéma est de la musique appliquée, et pas de la musique pure, c'est pourquoi il faut tenir compte des limitations qu'impose une œuvre pluridisciplinaire comme le cinéma...le fait d'avoir travaillé avec des gens toujours différents m'a appris à écouter, à transformer des limitations en vertus, à m'adapter à tout type de circonstance.³²

This capacity to adapt to different circumstances is not only reflected in Beytelmann's versatility as a film composer, but also in his personal life. Because of his left-wing ideology as well as his active participation in political and intellectual life in Argentina as a labor union leader, Beytelmann went into exile in 1976 in France. Known as the second capital of the tango and an intellectual melting-pot of artists in exile, Paris³³ provided new artistic possibilities for Beytelmann, which quickly materialized into the release of *Tango Rojo*, an LP record with strong political content with liner notes by famous Argentinean writer Julio Cortázar (1914-1984). *Tango Rojo* was the only record produced by *Tango Argentino*,³⁴ a group formed to report through music and poetry, the human rights violations and atrocities committed in Argentina during the Process of National Reorganization, also known as the "Dirty War" (1976-1983). A year after his arrival in Europe, Beytelmann was

³² Gustavo Beytelmann, interview by Odile Bouchet, *Cinema Amerique Latine*, August, 2000, 95.

³³ In a personal communication between musician Juan José Mosalini and author Ramón Pelinski, Mosalini states, "Paris is a constant musical exchange. It is always boiling, a huge intersection of sounds. In Paris there is no a priori: no one ever wonders if it's all right to mix up a saxophone with a bandoneón...That is Paris, a daily provocation, a place in which unusual things are being created," Ramón Pelinski, *El Tango nómada* (Buenos Aires: Corregidor, 2000), 40-41.

³⁴ In the group *Tango Argentino* (1977-1979), Beytelmann was the arranger, composer, pianist, and artistic director.

invited to perform with Piazzolla as the pianist of his group *Conjunto Electrónico*, a progressive-rock inspired octet. Piazzolla's leading-edge ideas were rapidly absorbed by Beytelmann, who also felt the urge to explore jazz and classical music through composition and performance.

"Exile and emigration have not only brought the tango to international attention, but have also put the genre in contact with other urban music," writes musicologist Ramón Pelinski.³⁵ In just such a way, two Argentinean musicians in exile (Beytelmann with bandoneón player Juan José Mosalini) joined forces with French jazzman and double bass player, Patrice Caratini, to form a rare but successful fusion group, the trio Mosalini-Beytelmann-Caratini. "I wanted the musical fields to expand and move forward," writes Beytelmann about this project.³⁶ Bandoneón, piano and double bass created an ensemble resembling a reduced form of the *orquesta típica* and that of a jazz piano trio. Interestingly enough, their major challenge, being that all of the musicians came from very different musical backgrounds, was to become their artistic strength, allowing them to explore unusual and unexpected musical possibilities. Intended as an experimental platform to compose as well as to arrange existing music, over its fifteen years, the trio revisited classic tangos, as well as jazz tunes by Duke Ellington, Thelonious Monk and Charles Mingus performing in prestigious festivals worldwide.³⁷

³⁵ Pelinski, *El Tango nómade*, 39.

³⁶ "Entretien avec Gustavo Beytelmann," by Solange Bazely, *La Salida, le Magazine du Tango Argentine*, no.16, August (1999-2000), <http://lasalida.chez.com/16/pg2.html>.

³⁷ The trio Mosalini-Beytelmann-Caratini performed at the *Festival International de Jazz de Montréal* in 1985, the year following the legendary performance of Piazzolla. The same year as Piazzolla's appearance, some of the most iconic jazz musicians of all times were invited to participate; Stephane Grapelli, Bobby McFerrin, Pat Metheny and Oscar Peterson among others. This shows the international recognition of Beytelmann's trio and the quality of their artistic proposal.

The formal musical training, as well as the extensive explorations in film, jazz and tango music as pianist and composer, gave Beytelmann the tools to construct a musical identity outside the conservative aesthetical conventions of the tango. Perhaps, this same motivation of questioning a genre that has historically battled against progressive ideas, led Beytelmann to share his musical vision through educational activities as the director of the Tango Department at the Rotterdam Conservatory in the Netherlands and as a guest lecturer in different European institutions.

Finding a balance between “traditional” and progressive ideas in tango music has been a major preoccupation in Beytelmann for defining his own musical vocabulary. His stunning music production, which includes serial film music, music theater works and tango with electronics (as a collaborator with the trail-breaking *Gotan Project*)³⁸ are testimonies of a restless tango musician. His hybrid vocabulary embraces the history of tango while forging new directions through compositional practices taken from distant musical worlds. Now, at the age of seventy-one and with the energy of someone in his twenties, Beytelmann continues to sail the seven seas to unknown destinations, as he continues to play the piano with fervor and to compose music inspired by tango as well as other musical traditions.

³⁸ Considered a Neotango ensemble, the Paris-based Gotan Project is one of the first groups to create a fusion of tango with electronic music. Their first album, *La Revancha del Tango*, released in 2001, achieved international recognition for their artistic proposal and it was included in the book *1001 Albums You Must Hear Before You Die*.

2.2 Borrowing from Tradition: thematic structure, *arrastre* technique and motivic development.

As discussed in the introductory note, Beytelmann's artistic preoccupation for reconciling elements from different periods in tango's history is well reflected in his music. Even if Beytelmann grew up listening to the lush sounds of the 1940s and 1950s tango orchestras, his primary musical influences came from progressive ideas, particularly those of Piazzolla and from Argentinean avant-garde composers of the Di Tella Institute. Nevertheless, Beytelmann's commitment towards the advancement of the genre has been nurtured and informed by a deep understanding of the aesthetic conventions and stylistic roots unique to tango throughout its development, as he writes: "to ensure change one has to ensure continuity and to ensure continuity one has to ensure change."³⁹

Scored for cello and piano, *Mientras, antes...*⁴⁰ was first sketched in 1977 and finished during the summer of 2016, almost 40 years later, as a result of our encounter at *Café Le Zimmer* in Paris. This work remarkably resumes Beytelmann's compositional philosophy, as it features musical elements from different periods in tango's history as well as different musical styles.

From a structural point of view, the two main thematic sections of the piece contrast in character and function. Beytelmann applies a compositional resource common in early tangos in which the musical material was organized in two distinctive sections known as *rítmico* and *melódico* (rhythmic and melodic).

Theme A introduces the primary two-bar motive, the leitmotif which will constitute the musical spine of the work, as it will continuously come back in various forms

³⁹ Bárbara Varassi Pega, "Otras Voces. Gustavo Beytelmann: un lenguaje propio con raíces tangueras," *Revista Argentina de Musicología* 12-13 (2012), 368.

⁴⁰ For the full performance of *Mientras, antes...*, see Appendix B, pg.81.

throughout the piece (Figure 9a). This section has a strong rhythmic character as it uses short syncopated figures emphasized by various articulation markings (staccato, slurs, tenuto and accents). Rhythmically, the first half of the motive is organized on Piazzolla's hallmark rhythmic formula of 3+3+2. Historically derived from the *milonga* (3+1.2+2), this pattern represents eight equal eighth-notes in a 4/4 bar divided in three groups, thus creating syncopated figures (Figure 9b).

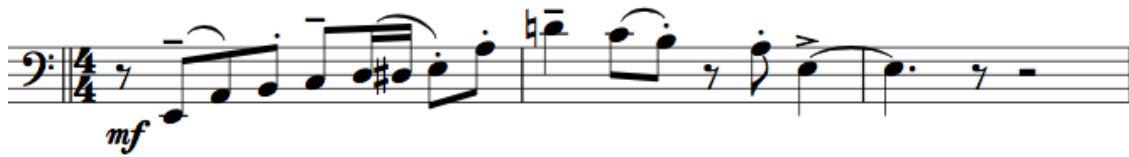


Figure 9a. Beytelmann, *Mientras, antes...*(2016), cello score, mm. 8-10

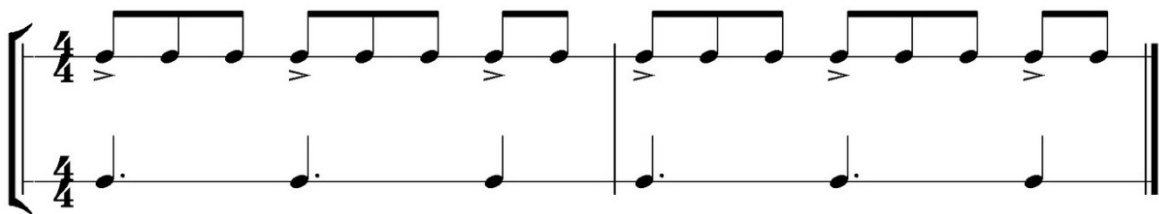


Figure 9b. Syncopated rhythmic pattern standardized by Piazzolla

In the rhythmic structure of theme A, Beytelmann uses the skeleton of the 3+3+2 but changes its original accentuation, articulating the off beats of the first two groupings (3+3) with tenuto markings. Therefore, the eighth-note rest is an essential element of the phrase's rhythmic structure, as it immediately sets the syncopated gesture. The last group of the pattern (+2), is placed as in the original formula which, articulated with staccato markings, leads into the downbeat of the next measure. The downbeat of m. 2 is the point of arrival of the first phrase and the point of departure for a new phrase or a consequent

phrase, as Beytelmann adds a tenuto marking on the downbeat, thus changing the syncopated feeling established in the previous phrase.



However, it is not the rhythmic organization of theme A, but its melodic structure that Beytelmann exploits to bridge musical elements of the *Guardia Nueva* (1920-1950) and of the Golden Era of tango (1940-1950).

slide). Beytelmann uses this interval four times within the two-bar motive, concluding the phrase with an inversion from the opening interval (A to E). *Arrastre* is a rhythmic device that anticipates the down beat through a glissando, used as an accompanying figure to the theme. It can also play a decisive harmonic function since it usually goes from the fifth degree to the tonic, as introduced in *Mientras, antes...*(going from E to A). Some composers also employ it as a textural element in their music, such as *Guardia Nueva*'s star, violinist and conductor Julio De Caro (1899-1980). His orchestral version of *arrastre* was characterized by an aggressive and heavy attack with a harsh and edgy sound which muted the overtones of the strings creating, as a result, an imprecise sense of tonality. In such case, the *arrastre* was used as a rather percussive effect. Because of its different performance possibilities, the *arrastre* not only plays a technical role but a sentimental one. Its powerful rhythmic effect is associated with a set of meanings and interpretations, some of them socio-historically informed. Often compared to the physical interplay between the tango dancers, *arrastre* or *barrida* also refer to a specific dancing step in which the dancer moves the foot of his/her partner by sweeping it along the floor.⁴¹ The musical figure naturally alludes to this choreographic motion, emblematic of tango dancing. On this, art historian Robert Thompson writes "it creates a feeling of expectation and desire,"⁴² while musicologists Link and Wendland write "it creates an aural impression of yearning and striving as the music 'drags' to the downbeat."⁴³

⁴¹ Even if music and dance evolved as two distinct art forms in tango, when playing and interpreting specific tango techniques, there is an analogy between the two of them. Journalist Sergio Pujol writes: "dance as a corporal memory, as an indelible mark that will survive all forms of oblivion," Sergio A. Pujol, "Más allá de Piazzolla. Con el pasado que vuelve," in *Estudios sobre la obra de Astor Piazzolla*, Omar García Brunelli (Buenos Aires: Gourmet Musical Ediciones, 2008), 233.

⁴² Robert Farris Thompson, *Tango: The Art History of Love* (New York: Pantheon Books, 2005), 183.

⁴³ Link and Wendland, *Tracing Tangueros*, 30.

Drawing on the varied uses and possibilities of this technique, as a string player, it is important to consider bowings as an element of musical diction when incorporating the aesthetic and expressive images associated with the *arrastre*. From a performance practice stand-point, playing the ascending fourth on the same string and with the same finger adds a small melodic slide which reinforces the wanted effect (Figure 11). In addition, going up in register on the lowest string of the cello, the C string, instead of string-crossing in the same left-hand position, adds a thicker texture to the sound, which approximates more closely the color of the double bass, the instrument that would usually play this figure. In order to give stylistic coherence throughout the work, I use the same bowings and fingering scheme in all of the seven harmonic transpositions of theme A. For each, I use a similar length of bow, contact point and more importantly, length of slide and attack on the first note (tenuto marking), as these factors provide the texture and sound-color that give shape to the musical phrase.

The image shows a musical score for cello, measures 8-10. The notation is in bass clef, 4/4 time. The first measure (m. 8) starts with a mezzo-forte (mf) dynamic and a tenuto mark over the first note. The second measure (m. 9) features a melodic slide indicated by a green line. The third measure (m. 10) continues the phrase. Above the staff, fingerings are indicated: '3 1' for the first measure, '1 3' for the second, and 'a. 4 1' and 'b. 1 3' for the third. Below the staff, string changes are marked: 'IV' for the first measure, 'III' for the second, and 'a. II' and 'b. III' for the third. A green line labeled 'Melodic slide' connects the notes in the second measure.

Figure 11. Beytelmann, *Mientras, antes...* (2016), cello score, mm. 8-10.
Edited version by the author.

As a string instrument, the cello not only has the possibility to play a variety of glissandi, in contrast to the piano or the bandoneón, but because of its extensive range, it can distinctively play the *arrastre* as an accompanying figure or as part of the main musical material. This registral flexibility allows the instrument to evoke more naturally the aesthetic associations of this technique, as the register will affect texture, color and quality

of the sound, eventually creating more images and emotions with the gesture. Perhaps, this is why the *arrastre* is also used in the first major tango work for cello and piano, *Le Grand Tango* by Piazzolla.⁴⁴ The melodic material of its last movement, *Più Mosso* is characterized by syncopated ascending fourths, emphasized by accent markings and written glissandi, which are contrasted by descending staccato fourths in the piano (Figure 12).



Figure 12. Piazzolla, *Le Grand Tango* (1982) mm. 193-195. © 1982 Copyright by Bèrben Edizione Musicali, Ancona. Used with kind permission.

In *Mientras, antes...*, a variation of the *arrastre* that is extensively used in both instruments is the sixteenth-note chromatic pick up. A syncopated ascending figure, its function is the same as that of the glissando *arrastre*, but because of the notated chromatic notes, the resulting effect is different: a more articulated and punctuated gesture, as it would sound on the bandoneón (Figure 13, left hand of the piano, sixteenth-note chromatic

⁴⁴ *Le Grand Tango* was written in 1982 as a commission by Russian cellist Mstislav Rostropovich (1927-2007). Transcending cultural barriers, this *nomadic* tango became one of the major works of the contemporary cello literature. Cellist Yo-Yo Ma remembers, “I had the very great fortune of hearing Piazzolla’s first rehearsal of *Le Grand Tango* with Slava Rostropovich. There was Slava, speaking with his heavy Russian accent, and Piazzolla with his very urbane American accent. Despite the contrasts in their voices, *Le Grand Tango* provided the medium for their common voice,” Maria Susana Azzi and Simon Collier, foreword to *Le Grand Tango: the Life and Music of Astor Piazzolla* (Oxford: Oxford University Press, 2002).

gestures).⁴⁵ As a result, even if the harmonic function remains the same as in the glissando version, hearing every note of the ascending figure provides more clarity to the harmonic change.



Figure 13. Beytelmann, *Mientras, antes...* (2016) mm. 110-113

However, in certain sections of the piece the accompanying role of the chromatic pick-up changes, as Beytelmann uses it as part of the main melodic material (usually grouping short figures of ascending chromatic sixteenth-notes). When doing so, he also changes the instrumental register to bring out the melodic line of the cello (notice the high register in the cello line, measure 135 in Figure 17, pg. 36), or to create a new textural layer (both instruments playing in unison, Figure 14).

⁴⁵ Because of its sound production technique, the bandoneón cannot play a glissando as a string instrument. By playing a succession of fast chromatic figures, it gives, however, the allusion of a glissando. Most probably originated as a technique for the bandoneón, this figure was then used for different instruments, particularly the piano and the double bass. On this, scholar Alejandro Marcelo Drago writes “this phenomenon could be called ‘inter-idiomatic borrowing’. This term refers to manners of performance and special effects in tango, although played on a certain instrument clearly stem from the instrumental idioms or gestures of another instrument.” Alejandro Marcelo Drago "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor's Perspective." PhD. dissertation, (The University of Southern Mississippi, 2008), 59.



Figure 14. Beytelmann, *Mientras, antes...*(2016) mm. 99-100

After introducing thematic material that is deeply rooted in tango, Beytelmann moves away from this tradition to develop the musical content through compositional methods that bring him closer to Western classical music composers. Throughout the piece, subsequent iterations of the melodic motive of theme A are transformed using transposition, intervallic substitution, metric changes, rhythmic variation, and note repetition. Figure 15 is one example of Beytelmann's motivic development in which theme A is inverted, truncated and transposed up a major second, while still keeping the perfect fourth as the opening interval as well as the same rhythmic structure. The use of the articulations, however, remains almost the same, except in the last eighth-note of m. 261 where Beytelmann notates an accent (not tenuto as the others), making clear and complete the reference to Piazzolla's rhythmic pattern of 3+3+2.



Figure 15. Beytelmann, *Mientras, antes...*(2016) mm. 261-262

The main thematic material is not only being transformed but fragmented, in some cases to its most minimal expression: the opening interval. As the work evolves, Beytelmann keeps reintroducing the ascending fourth interval in different sections and episodes of the work, bringing the main statement to its essential form, as a distinctive gesture of tango music. Similar to Arnold Schoenberg's concept of liquidation, in which a musical idea is reduced to its basic design, Beytelmann unpredictably uses the dissolved material to give character and continuity in transitional and cadential sections.⁴⁶ In addition, Beytelmann emphasizes this concept of thematic fragmentation by notating specific expressive and articulation markings to identify this interval as a reduced form of theme A.

The solo section of the cello cadenza, in which the musical material is more chaotic and segmented, exemplifies this idea. In Figure 16a, Beytelmann writes a sixteenth-note rest followed by two slurred sixteenth-notes and an ascending fourth interval. The rest naturally hints at the syncopated opening of theme A, while the first note is marked with a tenuto marking to accentuate this reference. Figure 16b also starts with an eighth-note rest followed by three ascending eighth-notes in which the first two, a perfect fourth, are slurred as in the previous figure. In this example, which shows a more explicit connection to the original design, Beytelmann adds a staccato marking on the third eighth-note to give more drive to the rhythm and evocatively notates *con vigore* (with conviction).

⁴⁶ Arnold Schoenberg, Gerald Strang, and Leonard Stein, *Fundamentals of Musical Composition* (London: Faber, 1967), 58.



Figure 16a

Beytelmann, *Mientras, antes...* (2016), fragments from the cello solo cadenza.



Figure 16b

As theme A is the leitmotif of the work, the sporadic intervention of this interval can be treated as a micro-leitmotif, as it brings back the opening gesture of theme A and becomes an integral part in the development of the work.

From a performance practice standpoint, it is essential to use this gesture as a reference point so as to create a continuous sense of narrative, evoking a quasi-theatrical character that will guide the listeners through the musical discourse.

Following “the archeological idea of history as reconstruction and the progressive idea of history as the formation of the present,”⁴⁷ Beytelmann digs into the origins of tango, as a means to construct and validate his own musical identity. Like Pablo Ortiz, Beytelmann brings into play elements of tangos from another time, revisiting, as his compositions take form, their rich musical vocabulary. “The musical world of Beytelmann is dense and opaque. In his music, no reference seems univocal, not even the tango one,” writes Buch in his article *Trayectorias de Gustavo Beytelmann: lo cercano se aleja*.⁴⁸

As Beytelmann continues to color his musical world with sources from different times and places, the references presented and discussed in this chapter constitute only a part of Beytelmann’s vocabulary. Understanding their aesthetic significance through performance practice is an essential parameter as they represent a tradition that lives on but

⁴⁷ James Parakilas, “Classical Music as Popular Music,” *Journal of Musicology* 3, (1984), 4.

⁴⁸ Buch, *Tangos Cultos*, 149.

which also develops a new meaning, as it fuses with techniques and practices remote to the tangos from the *Guardia Nueva*.

2.2 *Beyond the frontiers of tango music: innovating with rhythm, articulation and structure.*

According to Piazzolla, the most important musical element in tango music is rhythm.⁴⁹ Beytelmann, who performed with Piazzolla in 1977 and subsequently collaborated with many of Piazzolla's original musicians, internalized this idea, making rhythm a central feature in his music. A definite trait of tango music since the time of its humble origins, rhythm has been a major preoccupation for many post-Piazzolla composers who after the standardization of Piazzolla's rhythmic stamp of 3+3+2 inventively searched for new rhythmic possibilities and combinations. In the case of Beytelmann, as with many of his contemporaries, he borrows and exploits this formula, examining its many possibilities, which through various compositional methods mutate into more complex rhythmic configurations.

By combining different rhythmic patterns, Beytelmann changes the perception of the pulse, a process he calls pulse modulation. With this technique, Beytelmann uses typical tango rhythms and other rhythms as connectors to develop new rhythmic formulas in which the "original" tango pulse is at times present and at times absent from the musical narrative. Beytelmann manipulates the rhythmic material so as to explicitly highlight specific tango pulsations and then depart from them which, as result of the modulation process, creates unpredicted pulsations foreign to this musical style.⁵⁰

⁴⁹ García Brunelli, *Estudios*, 41.

⁵⁰ Varassi Pega, *Otras Voces*, 366.

Another method in which Beytelmann effectively alters the perception of the pulse is through articulation. Having its origins in the oral tradition, articulation was not always consistently notated in tango, as it was assumed to be part of the musicians' performance habits relying, therefore, on the momentary emotions of the musicians. Similar to Ortiz's use of breath marks in his work *Manzi*, Beytelmann incorporates articulation into his music in a systematized way so as to integrate its idiomatic function in the musical narrative. According to the composer, articulation is a key element in tango music as it recreates instrumental nuances in the absence of percussion instruments which were rarely used throughout the history of the tango.⁵¹

The percussive effects were very much a part of the performance tradition since the early twentieth century. In tango dancing, such effects are visible through the sharp body movements between the dancers and acoustically perceived through specific steps, in the resulting noise made by the women's heels, similar to flamenco dancers. In music, some of these percussive effects include a variety of techniques, such as: tapping on the instrument's body (regardless of the instrument), nail-pizzicato known as *tambor* (drum), and scratchy sounds played underneath the bridge, known as *lija* (sand-paper), among others. In the absence of percussion, these percussive effects are unique to instrumental tango performance but they are similar to some techniques used in today's extended performance practice.

A third element that plays a significant role in altering the perception of the pulse is the application and manipulation of the meter. *Mientras, antes...* opens in the meter of 3/4 and finishes in the irregular meter of 5/8, after changing thirty-two times and using seven different metric configurations (2/4, 3/4, 4/4, 5/8, 6/8, 14/16, and 18/16). The

⁵¹ Gustavo Beytelmann in discussion with the author, Skype interview, September 16, 2016.

superimposition of tango rhythms, together with various articulations and meter changes, not only have a decisive effect in the perception of the pulse but also in the rhythm, as the original formats of certain patterns are also altered in this process.

Figures 17 and 18 are exemplary cases of how Beytelmann gives new meaning to tango-rooted rhythms, particularly the 3+3+2 pattern by developing different pulsations.

The musical score for Figure 17 spans measures 132 to 135. It features three staves: Violoncello (Vc.), Piano (P.) right hand, and Piano (P.) left hand. In measure 132, the piano left hand plays a 3+3+2 pattern, while the right hand plays a 3+3+2 pattern metrically displaced to the second eighth-note. The cello line has accent markings, including on the last eighth-note of measure 132. In measure 133, the piano right hand plays a 3+3+1 pattern. Measures 134 and 135 show a legato ostinato bass line in the piano left hand, with the right hand playing accents on off-beats and the cello playing ascending sixteenth-note slurs with accents.

Figure 17. Beytelmann, *Mientras, antes...*(2016) mm. 132-135

In the first two measures, there is a 3+3+2 pattern in the left hand of the piano while in the right hand, the 3+3+2 is metrically displaced to the second eighth-note, forcing its next iteration to cross the bar line. In addition, the accent markings in the cello line reinforce this rhythmic juxtaposition (e.g., the last eighth-note of measure 132). It is also interesting to note that at mm. 133, the right hand of the piano plays a 3+3+1 pattern which avoids crossing the bar line rhythmically resolving with the left hand's 3+3+2. In the following bars, there is a legato ostinato bass line that brings back the pulse of the 4/4 while the right hand plays accents on the off beats and the cello plays ascending sixteenth-note slurs with accents that emphasize the 3+3+2. In fact, the figure played by the cello is a chromatic *arrastre* (D#-E-E#-F#-G) but in this case, it is not used as a syncopated gesture, as it starts on the downbeat of mm. 135. In these four measures, Beytelmann

micromanages some of the most characteristic tango figures: 3+3+2, ostinato bass line or walking bass, *arrastre*, and syncopation (within the same bar and across the bar line), thus changing the pulse and as a result, the identity of the rhythmic patterns. All this information represents a challenge for both performers, so as to generate a continuous sense of musical direction while understanding the significance of each individual tango rhythm.

The coda of *Mientras, antes...* is another excellent example of Beytelmann's manipulation of the pulse, this time without using any tango reference. He chooses to end the piece in a 5/8 meter and displays rhythmic variations developed through eight different configurations in the piano score (Figure 18). Within each measure, the piano plays a repeating musical cell in which the eighth-notes are grouped unevenly (subdivisions marked in red boxes). This recurrent, quasi-minimal pattern, together with a detailed use of articulation, creates an unstable sense of the pulse. In contrast to the more constant sequences of the piano, the cello plays fast gestures with syncopated accents further emphasizing the rhythmic asymmetry (e.g., the last beat of measure 315).

Figure 18. Beytelmann, *Mientras, antes...* (2016) mm. 308-317

It is well-documented that Stravinsky's vision of music influenced several generations of composers in Argentina including Piazzolla and Ginastera, who in 1967 wrote: "Stravinsky becomes the standard-bearer of the *avant-garde*, and continues, possibly without intending to, to guide new generations of composers along new and hitherto untrod paths."⁵² While composer Igor Stravinsky (1882-1971) explored elements of tango music in

⁵² Roger Smalley, Alexander Goehr, Gordon Crosse, John Tavener, and Alberto Ginastera, "Personal Viewpoints: Notes by Five Composers," *Tempo* no. 81 (1967), 29. In an unpublished interview, Beytelmann remembers: "my mom and dad loved all sort of music. At home you would listen to Beethoven, Schubert, *Stravinsky*, Piazzolla, Troilo...I don't know...Fats Waller and Charlie Parker," Buch, *Tangos Cultos*, 154.

his 1940 piece for solo piano entitled “Tango”, the irregular rhythmic motion and the contrasting articulations in the coda of *Mientras, antes...*, used as a percussive effect, reflect some similarities with the *Danse Sacrale* and *Danse des adolescentes*⁵³ from Stravinsky’s 1913 *Le Sacre du Printemps*.⁵⁴

“Stravinsky, a cosmopolitan European, was turning away from the moribund artistic traditions of nineteenth-century romanticism, seeking renewal through a rediscovered primitivism,” writes Wilfrid Mellers in 1967 on Stravinsky’s encounter with jazz.⁵⁵ Perhaps, in a different time and scale, the musical world of Beytelmann, a cosmopolitan Argentinean, echoes the forward-thinking Stravinsky. Beytelmann was also turning away from both the conservative tango tradition and the repressive military regime of Argentina, as they rejected progressive and liberal ideas.

As a way to look for renewal in tango music, Beytelmann invents “bridges,” referring to the idea of developing a compositional practice that allows him to navigate between different musical terrains.⁵⁶ In *Mientras, antes...*, such terrains are not just tango and avant-garde music, but also European classical music. The structure of the work

⁵³ Referring to the *Danse des adolescentes*, musicologist Kathy Maria White writes: “danse des adolescentes can be described as the battle of two themes or the duelling motives. The first half of the movement is dominated by the famous percussive motive, a startlingly irregular rhythmic pattern played in repeated chords by strings. The contrasting motive, our four-note fragment, is more relaxed and alternates with the intense primary material.” Kathy Maria White, “The Rite of Spring: a Rhythmic Perspective (Stravinsky).” Ph.D dissertation, Washington University in St. Louis, 1987, 182.

<http://search.proquest.com.proxy3.library.mcgill.ca/docview/303634274?accountid=12339>

⁵⁴ *The Guardian*’s music critic, Tom Service writes: “there is still no more influential piece of music in the 20th century. The Rite is the work that invariably tops polls of the biggest and baddest of the last 100 years. From Elliott Carter to Pierre Boulez, from Steve Reich to Thomas Adès, other composers couldn’t have done what they did without it as inspiration,” Tom Service, “The Rite of Spring: The Work of a Madman”, *The Guardian Newspaper*, <https://www.theguardian.com/music/2013/feb/12/rite-of-spring-stravinsky>.

⁵⁵ Wilfrid Mellers, “Stravinsky and Jazz,” *Tempo* no. 81 (1967), 29.

⁵⁶ Buch, *Tangos cultos*, 149.

embodies the idea of a bridge, as it is designed to organically connect sections that display elements from different traditions.

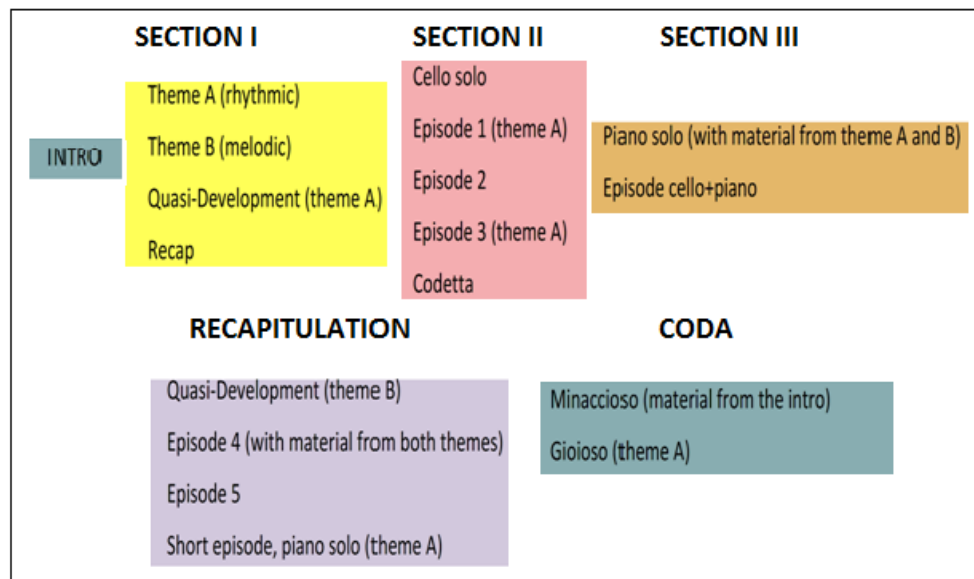


Figure 19. Beytelmann, *Mientras, antes...* (2016), formal structure.

There are two compelling features in the general structure. The first is that the work is based on the organizational principle of the Rondo form (Figure 20).⁵⁷ In this case, Beytelmann builds a bridge to 18th century Classical traditions, in a similar way to Piazzolla's incorporation of baroque fugues. Characterized by a lively mood usually marked as *allegro*, the rondo was used by classical composers to feature folk and popular tunes. Notable examples of rondos include the last movement of Wolfgang Amadeus Mozart's piano sonata no.11 in A major, entitled *Rondo Alla Turca* and Antonín Dvořák's celebrated cello concerto in B minor, in which the third movement *allegro*, is

⁵⁷ According to the Grove Music Online, a Rondo is a structure consisting of a series of sections, the first of which (the main section or refrain) recurs, normally in the home key, between subsidiary sections (couplets, episodes) before returning finally to conclude, or round off, the composition (ABACA).

http://www.oxfordmusiconline.com.proxy3.library.mcgill.ca/subscriber/article/grove/music/23787?q=rondo&search=quick&pos=1&_start=1#firsthit

based on a rondo form.⁵⁸ In *Mientras, antes...*, besides the opening tempo markings, *vivo*, *energico* (molto allegro and energetic), its affinity to the rondo form is seen in the organization of the thematic material exposed in Section I, as these elements, particularly theme A, come back in alteration with different episodes throughout the piece.

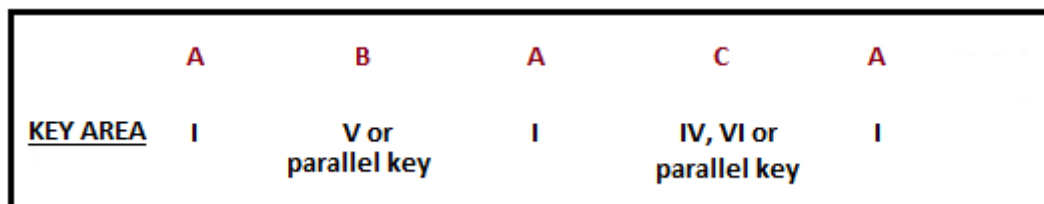


Figure 20. Formal Structure of a five-part Rondo.

However, Beytelmann uses only the skeleton of the rondo, as he goes far beyond its traditional harmonic scheme, as seen in Figure 20. The two main harmonic poles of *Mientras, antes...* are the tonalities of A minor and F minor but the thematic material is in perpetual harmonic change, as the transitional sections, certain episodes and the solo moments do not follow any standardized harmonic scheme. The adventurous use of harmony in *Mientras, antes...* is nurtured by other musical traditions as Beytelmann uses modes (e.g., the introduction is developed in D dorian), unrelated tonalities, and quasi-tone clusters (short and loud chords formed by more than three adjacent pitches in the low register of the piano with chromatic figurations on the cello).

The second interesting feature of the form is the inclusion of solo moments as structural elements in the piece (Section II, cello cadenza and Section III, piano cadenza, Figure 19). The development of each cadential section is in itself atypical, as they both

⁵⁸ Antonín Dvorak (1841-1904) wrote the cello concerto while in the United States of America (New York) along with his famous symphony no.9, “From the New World.” Dvorak’s musical ideas of this period were nurtured by national folk elements of the “new” continent.

open with extended solo moments followed by episodes with obbligato instrument which are still part of the cadential sections (cello's role in the piano cadenza, Figure 22, p.44).

Highly contrasting in expression, both cadenzas are windows into new territories of sound production within the work, as they unmistakably reflect Beytelmann's genuine interest in jazz and contemporary music. Instrumental solo moments have not only been part of the performance practice of tango, but that of European music featuring the virtuoso player (as seen in classical concertos) and particularly in jazz in which musicians showcase their improvisatory skills. For Beytelmann, solo moments go beyond the role of the tango player, as they open up a dialogue with the history of the instrument regardless of the genre of music in which the piece is composed.⁵⁹ This is displayed in *Mientras, antes...*, as each respective cadenza unravels traits of other musical traditions: jazz (free piano writing) and classical music (virtuoso cello writing). A solo cadenza gives the performer an assertive voice within the process of creation, with the eventual goal of better integrating the cello (in this case), in tango music.

The solo cello section is virtuosic and frenetic, displaying register changes, drastic dynamic contrasts and double stops (Figure 21). Notated without bar lines, meter or tempo, Beytelmann's articulation and expressive markings are extremely detailed, providing clear indications throughout the section (e.g., *sotto voce*, *senza vibrato*, *con forza* and *agitato*). As a result, the performer is faced with the challenging goal of finding a balance between following specific technical and expressive instructions and generating a sense of spontaneity and musical fluidity. Perhaps, the method of delivering the musical information shows yet another facet of Beytelmann's identity as a composer, this time closer to the

⁵⁹ Beytelmann in discussion, Skype interview.

world of contemporary music, as he is deliberately controlling different musical parameters in a cadential section.

The musical score for the cello cadenza of 'Mientras, antes...' by Mauricio Beytelmann (2016) is presented in five systems. The first system, marked 'Tranquilo' and 'mp', features a melodic line with a triplet. The second system, marked 'Con forza' and 'cresc.', shows a more active melodic line with a sixteenth-note run. The third system, marked 'Con vigore' and 'P4 as in Theme A', includes a red vertical line indicating a reference to Theme A. The fourth system, marked 'Agitato' and 'f', features a fast, rhythmic melodic line. The fifth system, marked 'Calmo' and 'p Sotto voce', shows a slower, more contemplative melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 21. Beytelmann, *Mientras, antes...* (2016), fragment from the cello cadenza

In contrast to the cello cadenza, the piano's solo is of a contemplative and exploratory character. The harmonic organization resembles that of jazz, as the chord changes every four bars and there are virtually no expressive or dynamic indications, with the exception of *dolce* at the opening of the cadenza. In addition, the inner voices are treated individually, generating a greater sense of polyphony (e.g., mm. 197 to 201, Figure 22), and the long musical phrases and extended use of slurs elude any sense of rhythmic drive, thus staying away from a tango narrative.

195

Vc.

P.

201

Cantabile, dolce arco

mp

Figure 22. Beytelmann, *Mientras, antes...* (2016) mm. 195-208

When I had the opportunity to play *Mientras, antes...* for Beytelmann, he encouraged me to further explore all sort of sounds and sound-production methods. Somewhat surprised by this reaction, I immediately realized that this was not about forgetting all the details that were carefully notated by the composer, but about finding a different quality to my playing, so as to give meaning and coherence to the work. In the process of finding a distinctive sound, as the work took shape, I realized that portraying certain aesthetic images of a musical style is a complex task. On top of this, recreating specific ideas through an instrument that does not belong to the unanimously consented family of tango instruments, such as the piano, bandoneón or guitar, added an extra level of expectation to my own playing. From a technical perspective, I assimilated the idea of finding a distinctive sound to playing with *mugre*, “dirt” in Spanish, a well-known term within the community of tango players. This rather unconventional approach to instrumental playing goes against the classical ideal of sound production which consists of

a rounded and sustained sound with a projecting and beautiful singing tone. By rapidly changing bow speed, bow pressure and contact point, there is naturally less consistency in the sound, thus creating a wider palette of sound-colors and textures. In this context, the resulting inflection in the sound evokes the *canyengue* spirit (provocative, defiant, aggressive), as inherent in the popular culture of tango music. Even though the term *muque* has a wider implication (as it does not address any specific playing technique), it is suggestive of the collective imagery that is created around the tango. It is not only about mastering techniques or learning musical effects, but about understanding what they represent in a broader spectrum, all the while taking into consideration different socio-cultural parameters informed by readings, videos, and recordings (the role of the tango player throughout history, relationship to the dance, emotional and psychological features of the characters portrayed in the tango's lyrics, etc). Once this process is internalized, I not only have the technical means to recreate specific sounds and effects, but more importantly, I have a more vivid imagination that becomes the vehicle to connect technique and expression in service of a meaningful interpretation of the score.

“A work rich in meaning is multiple and ambivalent; it does not dictate one single path,” writes the respected French composer and conductor Pierre Boulez.⁶⁰ *Mientras, antes...* mirrors this aesthetic statement, as the musical content is constructed and developed around Beytelmann's multiple interests through innovative use of rhythm, articulation, and structure, pushing the boundaries of tango music. *Mientras, antes...* challenges the performers to explore and understand not only tango, as the primary stylistic

⁶⁰ Pierre Boulez, “Musician writes: for the eyes of the deaf?,” in *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*, Arved Ashby (Rochester, NY: University of Rochester Press, 2004), 213.

reference, but practices from other musical traditions and their relationships to the sounding resonance of the tango. Rich in meaning, this work welcomes new and creative interpretative ideas which transform, as they take shape, the experience of nomadic tango music.



Figure 23. Gustavo Beytelmann. Photograph by René Robert (used with the permission of the composer, 2017).

Chapter 3: *Cinco Tangos Apócrifos* (2016) for solo cello and string orchestra, Jorge Bosso.

Y entre el humo de una Buenos Aires ya turbia, entre el vapor de la olla del convento,
el bandoneón nos sigue dando su respiración jadeante
y el jadeo es también una resistencia al silencio;
y el baile quebrado una bocanada refrescante para el ambiente.
Tango
que siempre se extingue, que siempre resurge. Es el alma de Buenos Aires
la savia pasional del Río de la Plata.⁶¹

Tango from *Luz Natural*, Andrés Bosso, 2011.

3.1 *Coffee, Cigarettes and Tango: an introductory note on composer Jorge Bosso.*

The celebrated writer Jorge Luis Borges once wrote: “without the sunsets and nights of Buenos Aires you cannot write a tango.”⁶² Perhaps this is the reason why composer Jorge Bosso keeps on writing music inspired by this city. Just like the sunsets, his tangos are all different, all new.

Born in 1966 in vibrant Buenos Aires, this city provided Bosso with the unique opportunity to listen, learn and collaborate with musicians from different backgrounds, artists with different voices. Enrolled in the Argentinean Catholic University, Bosso studied composition with Roberto Caamaño (1923-1993), a contemporary of Piazzolla and the artistic director of the Theater Colón. In addition to his compositional activities, he studied

⁶¹ Fragment from the poem *Tango* by Andrés Bosso, translated by Jorge Bosso: “and through the smoke of a turbid Buenos Aires, the steam from the pot of the convent, the bandoneón continues to give us its panting breath. And the panting is also a resistance to silence; and the uneven dancing a refreshing breath for the environment. Tango. Always it is extinguished, it always resurfaces. It is the soul of Buenos Aires. The passionate sap of *Río de la Plata*,” Andrés Bosso, *Luz Natural. Escritos Tempranos* (Buenos Aires: Letemendia, 2011), 71.

⁶² Carlos Kuri, *Piazzolla, la música límite* (Buenos Aires: Corregidor, 2008), 158.

cello with Claudio Baraviera, who then served as principal cellist with the National Symphony Orchestra of Argentina. The cello would not only become his travel companion, but more importantly his musical laboratory in which to explore composition, arranging, and performance, activities that have since constituted Bosso's daily diet. In the early 90s, Bosso moved to Switzerland to perfect his skills as a performer at the Conservatorio della Svizzera Italiana where he studied with Paul Szabo, cellist of the Sándor Vègh String Quartet, and with renowned British cellist, Robert Cohen.

After settling down in Milano, Italy, the birth place of some celebrated musicians including cellists Francesco Zappa (1717-1803) and Antonio Janigro (1918-1989), Bosso fostered a creative dialogue with different disciplines, engaging in a variety of unique multidisciplinary projects from Patagonia to Siberia.

Such interest for reaching out and exploring other disciplines is perhaps the result of Bosso's multifaceted musical career. He composes original music that charts new directions in sound and technique, and transcribes existing music as a way of connecting to the past, reimagining classics of the repertoire in unusual and previously unheard ways. He also actively performs, maintaining a personal connection to the important role of the performer in the process of musical creation. In other words, he seems to embrace music as a transformative art regardless of whether he is writing music inspired by Georgian folk tunes, arranging tangos by Piazzolla, or performing Shostakovich's trios with luminaries such as Martha Argerich or Ivry Gitlis.⁶³ Bosso's dual profession as a composer and performer, which mirrors the tradition of baroque and classical virtuosi, led him to write extensively for his own instrument. The versatility of being able to write, transcribe,

⁶³ Over many years, Bosso has regularly participated as cellist and composer at Martha Argerich's Festival in Lugano, Switzerland, of which many performances were recorded and released by EMI Classics.

conduct and perform also mirrors the dynamic musical careers of the greatest tango musicians, who, like jazzmen, wrote innovative works while simultaneously developing a distinctive performing style.

Particularly fascinated with history, philosophy and literature, Bosso draws inspiration from various sources, using music as the medium to bring to light old and forgotten stories. On this, he has said: “from every point of view, to make a journey through the centuries is always a fascinating experience. The sacred text, the written word and the oral tradition, combined with the art of making sounds, is definitely a privileged way of trying to understand and comprehend more about any phenomenon, whether it is social, religious or cultural.”⁶⁴

In 2009, Bosso dove into the challenging project of composing the music for the comedy *Aulularia* (the Pot of Gold) by Roman dramatist Plautus (c. 254-184 BC). Submerged in the rich Greek theatrical tradition from which Plautus drew inspiration, Bosso scored this work for five actors, a vocal quartet and a small instrumental ensemble, as a way of vividly reconstructing the narrative and the characters’ personalities through gestures and musical sounds.

Another artistic territory he has entered is that of graphic illustration. In 2014, renowned Italian cellist Enrico Dindo commissioned Bosso to write a large-scale work based on the comic *Valentina* by artist Guido Cripax (1933-2003). One of the most iconic Italian comics, *Valentina* narrates the adventures of a sensual female photojournalist, in which references to a Rogieri cello form an important component of the story’s plot. Interestingly, Guido’s father, Gilberto Cripax (1890-1970), who was the principal cellist of

⁶⁴ “The Jewish Project Celebration,” on Jorge Bosso’s official website, accessed on December 15, 2016, http://www.jorgebosso.com/works/01_vocal/jewish.html

Toscanini's Orchestra at La Scala Theater, played a 1717 cello by Pietro Giacomo Rogeri, the same instrument that decades later would arrive in Dindo's hands.⁶⁵ In order to celebrate the history of this cello within the narrative of *Valentina*, Bosso wrote a trilogy for solo cello and string orchestra exceeding an hour of music. Inspired not only by the comic itself but by different prominent artistic currents of the 1960s, Bosso incorporated elements from different art forms. In the program notes for the premiere of *Valentina! Un violoncello al fumetti*, Bosso wrote: "quotes from jazz standards, allusions to Dadaism, and even broken images of a Bergman's film are part of this polychromatic kaleidoscope."⁶⁶

A year after the creation of *Valentina*, Bosso wrote and conceptualized *Brothers*, a work featuring an unusual instrumentation: two cellos and choir. This work was inspired by the intimate correspondence between Dutch painter Vincent van Gogh and his brother Theo, a remarkable source of historical information. Bosso writes: "the subjects and perspectives are so rich and diverse that the letters between them are a source of fervor and a spring of enthusiasm."⁶⁷ A haunting blend of the cellos' dark texture with the human voices of the choir, Bosso created a quasi-mystical atmosphere that evokes the brothers' thoughts and memories about art and life. In addition, the powerful lyrics of the choir refer

⁶⁵ Enrico Dindo, as Gilberto Crepax, served for eleven years as principal cellist with La Scala's Theater Orchestra. It is important to note that, though it is rather unusual to include a cello in a comic strip, it is not the Rogeri cello itself that is the interesting element of the narrative but the history behind the instrument that makes such a story particularly compelling. "It is an instrument of many poetical reminiscences... It appears that Paganini pawned it to pay a gambling debt, and scratched his initials thereon to identify it. The Duke of Parma bought the cello... and then presented it to Piatti, who used the cello entirely," Tarisio, "Pietro Giacomo Rogeri, Brescia, 1717," accessed January 25, 2016, <https://tarisio.com/cozio-archive/property/?ID=40712>. Bosso, well aware of the many unique historical facts behind this cello, conceptualized a work that also makes references to them, as part of the musical narrative. He writes: "un progetto che potesse celebrare la storia del violoncello," (a project that would celebrate the history of the cello).

⁶⁶ Jorge Bosso, "*Valentina! Un violoncello al fumetti*," program notes presented at the premiere performance of *Valentina! Un violoncello al fumetti*, Pavia, December 21, 2014, <http://es.calameo.com/read/00073628478ac0322081e>.

⁶⁷ Jorge Bosso, "*Brothers*, for two cellos and mixed choir," description of the work, unpublished manuscript, March, 2015, PDF file.

to and incorporate poems quoted by the brothers in their letters, sung in their original language: Dutch, French, and English.

As these examples have shown, regardless of the musical genre, Bosso's rich palette of musical production shows a strong interest in understanding and embracing history as an essential component of the process of musical creation at all stages. This same interest brought him in 2012 to produce and record *Alla Ricerca del Tango Perduto*, a series of radio podcasts on the history and development of the tango broadcast by the Italian Swiss Radio (RAI). Throughout its twenty episodes, Bosso explored the different dimensions of this genre by going back to its origins, conducting interviews with renowned musicians, and discussing the significance of the tango's lyrics and poetry, thus giving a diversified and profound vision of this art form.

Bosso's concept of music as "a language which transports us to places and spaces which are difficult to describe," reflects a holistic artistic vision in which music becomes the medium to navigate across different art forms and cultural identities.⁶⁸ As Bosso breaks through the night with the help of coffee and cigarettes, his compositions show a deep sense of history, but also take history as the point of departure to move forward, to create and to surprise.

⁶⁸ Jorge Bosso, "A la Recherche du Tango Perdu," Jorge A. Bosso: Musician, Composer, Cellist, accessed December 15, 2016, http://www.jorgebosso.com/works/05_tango/recherche_tango_perdu.html.

3.2 E-mails, Skype and WhatsApp: the creation of a tango in the 21st century, an artistic collaboration and the role of the performer.

I encountered the music of Jorge Bosso for the first time in 2004. I remember listening to a revealing arrangement of the famous tango *La Cumparsita* by Gerardo Matos Rodriguez (1897-1948), recorded live at the *Martha Argerich & Friends: Live from the Lugano Festival*, where Bosso participated as a guest cellist and arranger.⁶⁹ The transcription included baroque counterpoint, vivacious rhythms and Schnittke-like dark dissonances that combined with the power of the strings, made a long-lasting impact on me. Little would I have thought that ten years later, I would be collaborating with Bosso on a unique project to conclude my doctoral studies, after being away from my native Argentina for more than eleven years.

“How can we begin to explain Tango? Through its history, its legends? It is a complex endeavor and as anything that relates to humankind, it resembles a geometrical puzzle. Much like a prism, it reflects roads and lanes, which in turn, take us into other directions and so on, ad infinitum,”⁷⁰ writes Bosso.

*Cinco Tangos Apócrifos*⁷¹ was born out of the idea to create a piece as a reflection on the history of the Nuevo Tango and the role of the cello as a solo voice. Taking the Nuevo Tango as a point of departure, Bosso explores Piazzolla’s legacy and opens a new musical direction that unfolds through a rich contemporary narrative without stylistically limiting the composition to any particular musical current or genre. The resulting

⁶⁹ Argerich, Martha, Renaud Capuçon, Gautier Capuçon, Lilya Zilberstein, Gabriela Montero, Polina Leschenko, Giorgia Tomassi, et al, *Martha Argerich and Friends: Live from the Lugano Festival 2003*, EMI Classics, 2004, <http://www.naxosmusiclibrary.com>.

⁷⁰ Jorge Bosso, “A la Recherche du Tango Perdu,” Jorge A. Bosso: Musician, Composer, Cellist, accessed December 15, 2016, http://www.jorgebosso.com/works/05_tango/recherche_tango_perdu.html.

⁷¹ For the full performance of *Cinco Tangos Apócrifos*, see Appendix B, pg.81.

composition creates an important precedent for both contemporary tango music and modern cello repertoire, as once did *Le Grand Tango* by Piazzolla or *Graciela y Buenos Aires* by José Bragato with the hopes to further integrate the cello in tango music and performance practice.

Author Leonard Stein writes in his article *The Performer's Point of View*, “the performer of contemporary music is faced with an overwhelming richness of challenge and apparent contradictions from all sides. But at the same time, few periods in recent music history have granted him so great an opportunity to participate in the creation of new musical idioms.”⁷² In my experience as a performer and owing to the many fruitful experiences I have had when working on new music, I believe that collaborating with a composer in any musical genre is a transformative experience. The many challenges facing a complex musical score in which there are no pre-existing references gives the performer a decisive role within the process of creation. This process, in which the composer and performer share the same time and space, allows the performer to make changes and suggestions that could maximize the expressive potential of the work and effect technical propositions that could facilitate the reading and playing for future performers.

For the purpose of my final doctoral project, I had the invaluable experience of working with a composer on a subject we are both passionate about: Tango. Throughout the many conversations we had, we exchanged varied material such as unpublished scores and recordings from Bosso's personal archive, videos of innovative works and performances by living cellists, and a selection of musicological articles. Exposure to these sources, an inspiring melting-pot of ideas, provided us with opportunities for further discussion which

⁷² Leonard Stein, “The Performer's Point of View,” in *Perspectives on Notation and Performance*, Benjamin Boretz and Edward T. Cone (New York: Norton, 1976), 50.

helped us to sculpt our own creative ideas about this project. At the same time, the mutual trust developed between Bosso and myself opened a space for creative dialogue that went far beyond musical discussions, and made an enriching and stimulating collaborative experience. The enthusiasm present in every stage of the creative process had, without any doubt, an impact on the resulting composition and for my own part, my imagination, as I discovered and performed the piece.

Even though I never had the chance to meet and work with Bosso in person, thanks to the many existing technological platforms that are now available, we were able to successfully fulfill a common goal: the creation and performance of *Cinco Tangos Apócrifos*. A reflection of our globalized world, in which different times, spaces and cultures constantly overlap, *Cinco Tangos* is in essence a nomadic tango, not only because of its musical content but because of the process of production and delivery. In practical terms, the collaborative process was possible due to extended Skype sessions in which I had the opportunity to perform for the composer, discussing my own interpretation as I played through the different movements of the work. Furthermore, Bosso, an accomplished cellist himself, was able to provide me with immediate feedback on technical issues specifically associated to the cello, such as fingerings or which position or string to use in a particular passage in relation to the desired musical intention. To be able to openly discuss and address technical concerns in detail with the composer of the piece brought a different and *new* perspective to the working process since Bosso's feedback was not only informed by an abstract musical idea out of his imagination but by his experience as a performing cellist. In addition to the individual Skype sessions and despite the time zone difference, Bosso was "present" in the orchestra rehearsals, via internet, in which his feedback and musical insights

were crucial for the conductor and members of the orchestra so as to become familiarized with the new piece of music.

Bosso writes, “music is a collective job.”⁷³ *Cinco Tangos* embraces this idea to its fullest extent and it goes a step further since it is not only a collective, but an international job made possible by the efforts of different *nomadic* musicians. This project was inspired by a musical tradition from the South (Argentinean tango) in which the music was written by a migrant composer based in Italy and subsequently premiered in Canada by a group of young musicians from different parts of the continent. In other words, *Cinco Tangos* epitomizes the meaning of trans-national tango in the 21st century, not only because of the content of the music in itself, but as a creation that is made possible thanks to emergent media platforms, something unimaginable a few decades ago.

Over the last 60 years, the contemporary music scene in both tango and art music has produced a wonderful array of experimental and radical pieces. In some cases, they have been the result of a close collaboration between a composer and a performer and are innovative both in the resulting material and the process of creation itself. In this complex relationship, “the performer steps in to sort out the innovative from the impossible. This is the moment when the role of the performer is crucial, the moment of trying out new ways of approaching an instrument.”⁷⁴

Based on the structure of the composition, Bosso appears to emphasize the transformative role typically ascribed to the performer in the tango. In one of our conversations, Bosso verbally reinforced the importance of the performer. He said, “the interpreter has a major responsibility when playing a work, because his artistic contribution

⁷³ Jorge Bosso in discussion with the author. Skype interview, June 25, 2016.

⁷⁴ Anssi Karttunen, “Reflections on the Relationship Between Interpreter, Composer and Audience,” *Finnish Music Quarterly* no. 2 (1999), 2.

will legitimize or not the essence of a work, in other words, to legitimize its true existence.”⁷⁵

Cinco Tangos is a piece structured in five distinct yet connected movements. Between each of them, the cello is used as the unifying voice through virtuosic written-out solo cadenzas. However, none of them are used in a traditional way, that is, to conclude a section. On the contrary, the cello provides a rhetorical commentary by reflecting on musical material that will come back later in other movements. In this rhetorical commentary, notated as *a modo di cadenza*, Bosso allows the performer to decide a wide range of musical parameters, including tango’s performance practice conventions, developing his/her own voice within the musical narrative.

In Bosso’s writing style, the idiomatic tango gestures are diluted into a much more abstract contemporary vocabulary, which from a performance practice stand-point, made my job as an interpreter more challenging, having, as Karttunen argues, to try a different approach to the playing of my instrument. In this next section, I will provide concrete examples of my intervention as a performer in this research-creation based on specific examples from the solo cello writing.

⁷⁵ Bosso, in discussion. Skype interview.

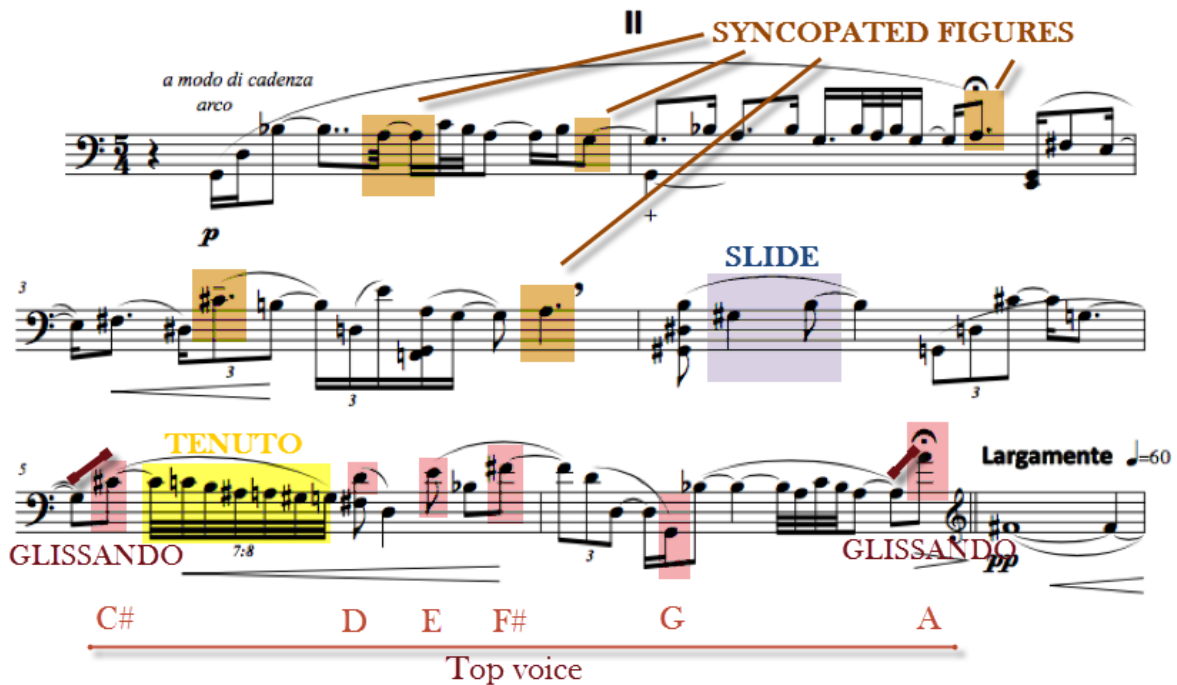


Figure 24. Jorge Bosso, *Cinco Tangos Apócrifos* (2016), *Estrella de Nácar*, cello cadenza.

Music scholar James Parakilas writes, “a new work has stylistic roots for performers to discover.”⁷⁶ In the case of *Cinco Tangos*, a work inspired by music with strong stylistic roots, it is essential to understand the musical text in order to select important information that will lead the performer to specific performative decisions. In this process, in which the analytical perspective meets the technical one (the actual playing), the instrument becomes a laboratory in which to explore and test different playing approaches and techniques. The resulting solutions will bring out the hidden tango gestures and stylistic musical codes of the work, legitimizing, as Bosso suggested, the essence of the composition.

In the opening cadenza of the second movement (Figure 24), the first thing to notice is that there is no metronome indication nor tempo marking, Bosso notating it only once the orchestra comes in measure 7 (*largamente*). As in Ortiz’s *Manzi*, this allows me a greater

⁷⁶ James Parakilas, "Classical Music as Popular Music," *Journal of Musicology* 3 (1984): 9.

degree of freedom for singing the melody as well as to use rubato to reinforce certain musical intentions. By writing long slurs, as seen in the first two measures, Bosso explicitly emphasizes the *cantabile* nature of the musical phrases. However, this does not mean that these measures, for instance, have to be executed in one single bow but it rather indicates the desired phrasing intention. It is therefore important to make certain decisions regarding the use of bowings as they will determine the shape and character of the phrases. Given the two written voices, I use bowings that help me create a sense of continuity within each phrase group (2+1+3), while still making a contrast between the respective voices.

The rhythm provides the first hint of tango gestures. Throughout the solo, Bosso uses syncopated rhythmic figures that melodically anticipate or suspend the singing line. For instance, on the fourth beat of m. 2, the note G is a suspension from the previous beat and the concluding following note is therefore syncopated. In the second musical phrase (mm.2 and 3), Bosso further exploits the use of syncopated figures subdividing the beats and creating irregular patterns. Once again, he concludes the second phrase with a suspension. However, Bosso does not further emphasize the syncopations through the use of articulation markings, as we would normally see in a score by Piazzolla or even in *Mientras, antes...* by Beytelmann. Rather, Bosso uses syncopated rhythms as a melodic component which becomes essential in the cello's monologue. The resulting effect, a feeling of instability, suggests a break with expectation, emulating the intrinsic interaction between tango dancers in their *dancing dialogue*, as referred to by poet Juan Gelman (1930-2014).⁷⁷ Understanding the rhythmic relation in this cadenza is of utmost importance as it provides me with information that conveys, through my playing, musical gestures that

⁷⁷ Miller, *Tango Lessons*, 7.

evoke expressive and aesthetic conventions of this musical style, as Bosso employs one of the most characteristic elements in tango music, the syncopation.

Measure 5 presents an interesting figure: a rhythmically stylized descending chromatic scale. In the context of this passage, in which the top voice plays an ascending melodic line (C#-D-E-F#), this chromatic line is used as an ornamentation. It is used as a connector between the notes of C# and D, adding extra drama by jumping register from the F#-D chord to the lower D, followed by an octave leap (D to E). This ornamenting resource is well documented in the performance practice of tango, known as a chromatic fill. When I perform this line, I do not strictly follow the written rhythm of 7/8, as it seems slightly rigid given the cantabile nature of the solo. I proceed to add tenuto markings in the first three notes, so as to hold on to them before precipitating the line through the remaining descending notes of the scale. I also use two other musical embellishments that are not necessary to carry the overall line of the melody, but echo what makes it a tango. These two figures or *adornos*, as known by tango musicians, are the glissandi and the melodic slide, also known as *portamento*. I use the first resource, the glissando, in the same passage of the chromatic fill. Here, I use the same finger to slide from notes G to C sharp, staying on the second string of the cello which adds a darker tone, allowing me then to play the next chromatic figure on the same string. The second embellishment, the slide, is applied at measure four, where the second musical phrase starts. I use it to connect the notes G# and B (minor third) to further emphasize the harmonic change when going from B to G natural (major third) an octave lower, while using a wider vibrato on the note B and a small crescendo leading into the lower G.

Over many months of work, this research-creation became a platform where I could reflect upon my research findings and readings. In the book *Learning, Teaching and Musical*

Identity, author Sharon Davis writes, “the emergence of a musical identity takes place not only through opportunities to listen to and perform music, but also through being involved in expressive decision making concerning a range of musical parameters.”⁷⁸ In other words, by applying my own experience of tango performance practice and understanding of the cello’s expressive potential as the work evolved, I not only performed the work, I participated first-hand in the continuing evolution that is the essence of the tango as a nomadic genre.

3.3 *In Search of the Lost Tango: instrumentation and compositional analysis.*

Scored for solo cello and string orchestra, *Cinco Tangos Apócrifos* was intended as a work to explore the relation between the tango and the cello. This instrumentation, having its roots in the classical era in which the cello emerged as a soloist, is rare within the history of the tango. An instrument most probably brought to the port of Buenos Aires by the hands of European immigrants, the cello played a secondary role in the history of the tango, and even more so in Argentinean folk music.⁷⁹ An infrequent guest in the world of tango music since the 1920s, the cello did not become part of the standardized tango orchestras until the 1940s, notably with Troilo’s orchestra and subsequently with the orchestra of Osvaldo

⁷⁸ Sharon Davis, “Fostering a ‘Musical Say: Identity, Expression, and Decision Making in a US School Ensemble,” in *Learning, Teaching, and Musical Identity: Voices Across Cultures*, Lucy Green (Bloomington: Indiana University Press, 2011), 267.

⁷⁹ Some of the first cellists to perform in tango orchestras in Argentina had distinctive Italian names such as Nerón Ferrazzano, Alfredo Citro, Adriano Fanelli and Ennio Bolognini to name just a few. The case of Bolognini draws particular attention. Born in Italy, Bolognini was not only a gifted cellist but a composer, a licensed airplane pilot and a professional boxer who developed an unusual, yet successful musical career. In Argentina, he studied with José García Jacot (1855-1912) an immigrant from Spain and the former teacher of famous Catalan cellist Pablo Casals (1876-1973). Bolognini was the godson of the celebrated conductor Arturo Toscanini and later in life he became the principal cellist of the Chicago Symphony Orchestra.

Pugliese (1905-1995). However, it was not until 1955 when Piazzolla radicalized his newly formed group *Octeto Buenos Aires* by incorporating cello and electric guitar as solo instruments. The guitar represented modernity —the world of jazz and rock— and the cello represented the high art of the European classical tradition. Piazzolla shocked the whole tango community by breaking socially-constructed aesthetic barriers and advancing the genre in unforeseen ways, in part by exploiting the expressive possibilities of versatile instruments such as the cello. In the *Cambridge Companion to the Cello*, maverick cellist Frances-Marie Uitti writes, “the cello has emerged as a soloist and has won new territories in expression. As the world of music expands, new forms of presentation will influence technique and performance practice.”⁸⁰ In the context of *Cinco Tangos*, a work written 60 years after the emergence of the *Octeto Buenos Aires*, it would be difficult to claim that this instrumentation is radical. However, with this composition Bosso is making a clear historical statement by giving voice to an instrument that played a scarce role in the development of this genre, gaining as Uitti suggests, a new territory in expression.

Pelinski writes, “the Tango, before it became an art form, was an existing human ethos across many different cultures, before developing as an art, as an original creation of artist from Buenos Aires.”⁸¹ In other words, Pelinski suggests that before becoming an artistic manifestation and a national cultural identity, the tango was a human expression. Not only providing a historical foundation to the origins of the genre, Pelinski underpins its intrinsic nomadic character. In this context, the contribution played by the cello in the musical evolution of the tango, even though minimal, also reinforces such nomadic character.

⁸⁰ Uitti, *The Frontiers of Technique*, 211.

⁸¹ Pelinski, *El Tango nómada*, foreword.

As in my own family history, many of the musicians who greatly contributed to the rich music of Argentina were immigrants who arrived in a remote land with the hopes to build a new and prosperous society. The cultural clash, as a result of the influx of people from across Europe with native Argentines, conceived a fresh and exciting perspective in the arts, as new orchestras were formed and schools of music and lutheries were emerging all over the country.

Among the countless stories of immigrants is that of renowned cellist and composer José Bragato (b.1915), who played a defining role in the incorporation of the cello in tango music. Born into a family of musicians in northern Italy, Bragato arrived in Argentina in 1928, and soon after, he started performing with local tango orchestras, using his cello in a soloistic role that would usually have been filled by the violin. After joining the orchestra of the Theatre Colón, Bragato was invited to participate in Piazzolla's avant-garde octet, starting a fruitful artistic collaboration that lasted for decades. The movement towards including the cello in tango is particularly notable in Bragato's compositions, which display different stylistic elements unique to the genre while also featuring the cello in a solo capacity. One of his most celebrated compositions is *Graciela y Buenos Aires*, written in 1974. This work which also highlights the cello as an emerging solo voice beyond Piazzolla's contribution is known to be the first tango for solo cello and string orchestra.



Figure 25. Cellist José Bragato playing with a tango ensemble in 1937. Public Domain.

In a different era, the personal and professional journeys of Jorge Bosso mirror in retrospect that of José Bragato, as a migrant musician in search of new means of expression (ironically, in opposite trajectories, as Bosso left Buenos Aires and settled in northern Italy). Embracing the unexpected turns of life, their nomadic stories have contributed considerably to the advancement of the instrumental tango with the cello as the protagonist. Beyond the fifty years that separate the two composers, their committed efforts as performers, composers, and arrangers towards finding new modes of performance and presentation of tango music are a strong reflection of the trans-national identity of the tango.

The connecting link between Bragato, as the first established cellist/composer of tango, and Bosso as a cellist/composer who continues the process of transformation in the genre, is unsurprisingly Piazzolla. During his time in Buenos Aires, Bosso performed with several renowned tango musicians, including bandoneón player and composer Leopoldo Federico (1927-2014) and pianist Atilio Stampone, who were among the original musicians of Piazzolla's 1955 octet alongside Bragato. In the liner notes of the octet's 1957 LP

record, *Tango Moderno*, Piazzolla writes: “the goal is to make the tango enthusiastic and not tiring either for the performer or the listener, without ceasing to be tango, and, more than ever, music.”⁸² The groundbreaking ideas of the Nuevo Tango movement had a profound influence on Bosso’s vision of music, as he writes: “I consider myself a composer who does not believe anymore in the division between different musical currents. The world of sound is overloaded by a fusion of styles and tendencies, some of them a happier blend than others.”⁸³ In another time, Piazzolla could have elucidated the same statement as of Bosso, as he was a pioneer musician who envisioned the genre in a broader perspective, infusing elements from other musical traditions and embracing the tango for what it is without limiting it to arbitrary and locally-oriented aesthetic confines.

In a much more globalized world in which defining musical identity has become almost an archeological labor, Bosso, like Piazzolla in his own time, is interested in creating music that has the capacity to transcend the divisions of styles. As Bosso’s artistic manifesto echoes that of Piazzolla, *Cinco Tangos* refers to specific stylistic elements of Nuevo Tango. Nevertheless, the surging narrative unfolds through an atypical use of formal and metric structure, pitch organization, harmonic development and instrumental timbre that are evidence of Bosso’s multiple techniques and approaches to composition.

The following examples examine and discuss Bosso’s treatment of the metric structure as a way to inject new material to the genre, while incorporating the 3+3+2 pattern as a recurrent historical reference.

The first section of the movement *Leyenda de un Tango* (Legend of a Tango), is distinctively constructed on a 32-bar form. Interestingly, this phrase structure was

⁸² Astor Piazzolla, *Astor Piazzolla-Octeto Buenos Aires*, Disc Jockey DIS 115001, 1957, LP.

⁸³ Jorge Bosso, “About,” Jorge A. Bosso: Musician, Composer, Cellist, accessed December 15, 2016, http://www.jorgebosso.com/works/05_tango/recherche_tango_perdu.html.

standardized in American pop songs and ballads (generally using a four-phrase structure, also known as AABA) and later used in jazz.⁸⁴ In *Leyenda de un Tango* Bosso writes five musical phrases within the first 32 measures (Figure 26). Over these five phrases, there is an ever-changing meter scheme coupled with a rather slow tempo which obscures any sense of metrical regularity. While keeping the same note value throughout this section, in the first phrase, there is an expansion of the meter from 4/4 to 7/4, followed in the second phrase by a contraction of the meter from 6/4 to 3/4, creating an overall wedge shape. In the third phrase, he alternates between 4/4 and 3/4 which creates a more dance-like figure, and in the last two phrases he provides greater rhythmic clarity by establishing a constant three-beat pulse.

The downbeat pizzicato notes of the double bass are the only clear indication of the pulse within this metric development, punctuating very slowly the rhythmic change up to m. 11 where Bosso introduces the first 3+3+2 pattern.

PHRASE 1						
$\frac{4}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{6}{4}$	$\frac{4}{4}$	$\frac{7}{4}$	
PHRASE 2						
$\frac{4}{4}$	$\frac{6}{4}$	$\frac{4}{4}$	$\frac{5}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	
PHRASE 3						
$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	
PHRASE 4						
$\frac{4}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
PHRASE 5						
$\frac{4}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$

Figure 26. Metric Structure for the first 32 measures. *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*.

⁸⁴ Jeffrey S. Ensign, "Form in Popular Song, 1990-2009" (PhD dissertation, University of North Texas, 2015), 46.

Until this point, the solo cello writing, characterized by irrational rhythms and groupings, together with the violins' fast yet static oscillation patterns elude any sense of rhythmic clarity. To contrast the misty opening, Bosso explicitly quotes the 3+3+2 rhythm in the middle and lower strings, further emphasizing the syncopation with *martelato* (hammered), *staccatissimo* (extremely short notes) and accent markings (Figure 27). As a result of the ever-changing meter, the rhythmic pattern of this formula is broken as it is constantly mutating into fragmented and multiple forms.

The image shows a musical score for four staves: Viola tutti, Violin 1, Violin 2, and Cello. The score is divided into two sections by a vertical line. The first section is labeled 'First 3+3+2' and the second section is labeled 'Metric change, 3+3+3'. The Cello part features a 3+3+2 rhythm pattern, marked with accents and staccatissimo markings. The Viola and Violin parts also show rhythmic patterns, with the Viola part marked 'arco'.

Figure 27. Bosso, *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*, mm. 11-13

In a much more contemplative character, the second movement of the piece, *Estrella de Nàcar* (Nacre Star), also presents the 3+3+2 formula (Figure 28). In this movement, the only moving figure is found in the violas, which play a 3+5+2 in a meter of 5/4. This figure is then transformed into a 3+5+4 and subsequently into a 3+5+3. Bosso does not give this figure either to the cellos or bass but to the inner voice of the violas, providing greater transparency to the texture and contrasting the darker colors of the lower strings. In addition, Bosso notates *largamente*, which according to him “is not necessarily an indication of tempo, but of character, as it is used to literally enlarge the second beat of the 332 figure.” In this case, even if the composer alludes to Piazzolla’s rhythm, the figure

is used in a distinctively different way, featured as a melodic rather than a rhythmic component.

The image shows a musical score for three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features complex rhythmic patterns, with annotations above the staves indicating groupings of notes: '3+5+2' appears three times above the first three measures, and '3+5+4' appears above the fourth measure. A red annotation 'Second mutation, crossing the bar line' with a pink arrow points to a specific note in the fourth measure. The music is marked with 'pp' (pianissimo) at the beginning of each staff. Blue dashed lines connect notes across the staves, highlighting a specific melodic or harmonic line.

Figure 28. Bosso, *Cinco Tangos Apócrifos* (2016), *Estrella de Nàcar* mm. 7-11

The following and last example of Bosso's integration of musical currents shows how he resists conforming to any particular school of composing and by doing so, how he establishes a new approach to tango music writing.

The harmonic and textural development in the beginning of the first movement are of particular interest to my analysis, demonstrating how Bosso uses different compositional procedures to play with the perception of both harmony and timbre. Even if the composer establishes a tonal center throughout this movement (A minor), there are segments in which Bosso goes away from the notion of tonal gravity, such that the pitches of the chromatic scale function independently of one another. In this process, Bosso moves from clearly-defined harmonic structures to chromatic saturation. The resulting effect creates a harmonic instability by destroying the sense of tonal center, which also drastically affects the instrumental texture. This is well-demonstrated in Bosso's use and development of thirty-second-note oscillation figures in the middle and upper strings (Figure 29, p.70). They begin as an accompanying figure in the violins, characterized texturally by very light almost *sul tasto* notes at a delicate and transparent *pianissimo* and melodically by the

alternation between the intervals of P4 and M3. The figures then rapidly develop into a new gesture augmented by additional voices, creating a much more condensed texture. In addition, Bosso marks *divisi* by stand as well as solo parts throughout the movement, expanding the acoustical and timbre possibilities of the ensemble. In this way, he gradually incorporates new layers of instrumental voices which affects the textural density and allows a richer sound palette.

Figure 29. Bosso, *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*, mm. 1-2

Figure 30 illustrates this idea. In the beginning of the third phrase (m. 13), there are four voices playing this oscillation figure. Interestingly, what was previously an alternation of the intervals P4 and M3 between measures is now found within the same measure. Both stands of the first violins play a P4 while the second stand of violins II and the solo viola play a M3. The voices move chromatically in opposite directions (e.g., first stand of vl. I playing C#-D-Eb and second stand of vl. I playing C-B-Bb), progressively enlarging the registral space. Bosso maintains the intervals of P4 and M3 as the lines move apart: for instance, starting from m.12, the top line of vl. I moves horizontally from B to Eb (M3),

and the bottom line from F# to Bb (M3). The superposition of diverging patterns creates many different vertical combinations, ranging from the maximally dense and dissonant semitone pairings (C#-G# against C-G) to more spacious and relatively consonant spacings (Eb-Bb against Bb-F which constitute P4 intervals).

The image shows a musical score for six staves. The top staff is labeled 'Vlc.' and has the instruction 'crescendo poco a poco'. The second staff is 'Vln. I (I° legg.)' and has a blue circle around a note with the annotation 'B-Eb = M3' and an orange circle around a note with 'p F#-Bb=M3'. The third staff is 'Vln. I (II° legg.)' and has a red circle around a note with 'P4' and an orange circle around a note with 'P4'. The fourth staff is 'Vln. II (I° legg.)' and has a blue circle around a note with 'M3' and an orange circle around a note with 'P4'. The fifth staff is 'Vln. II (II° legg.)' and has a green circle around a note with 'M3'. The sixth staff is 'Vln. sl.' and has a green circle around a note with 'M3'. The score is divided into two measures by a vertical line. The first measure is in 4/4 time and the second measure is in 3/4 time.

Figure 30. Bosso, *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*, mm. 12-13

From this point on, Bosso overlaps intervals by using all twelve pitches in four voices that, together with a progressive increase in loudness (from *piano* to *forte*, mm.12 to 19), drastically transform the texture. Right before starting phrase no. 4, the original interval has expanded into a new gesture, a chromatic ascending oscillation figure in parallel motion by the four voices which is cut abruptly by the textural contrast created by the high C note of the solo cello line with the thirty-second notes in the second cello (given that it is the first time the oscillation figure is given to the lower strings, Figure 31).

The image displays a musical score for the piece 'Leyenda de un Tango' by Bosso, specifically measures 18 and 19. The score is written for a string ensemble, including Violins I and II (first and second readings), Viola solo and tutti, Violoncello I and II, and Contrabass. A red box highlights a section from measure 18 to 19, showing a dense chromatic texture in the strings. Dynamics include piano (p), fortissimo (f), and pianissimo (pp). The score is in 4/4 time and features a key signature of one flat (B-flat).

Figure 31. Bosso, *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*, mm. 18-19

As the piece evolves, Bosso continues to expand this gesture, moving around in pitch space and creating new intervallic combinations by exhausting all of the twelve chromatic tones in all voices. As seen in Figure 32, Bosso reorganizes different musical elements such as dynamics, rhythmic values, and articulation in order to form a coherent global gesture.

The image displays a musical score for a string ensemble. The staves are labeled as follows: Vlc., Vln. I (I° leggio), Vln. I (II° leggio), Vln. II (I° leggio), Vln. II (II° leggio), Vla. sl., Vla. tutti, Vc. 1, Vc. 2, and Cb. The music is written in 3/4 time. Various musical notations are present, including dynamics (f), articulation (accents), and fingerings (3, 6). Red and blue circles highlight specific musical phrases across different staves.

Figure 32. Bosso, *Cinco Tangos Apócrifos* (2016), *Leyenda de un Tango*, m. 27

The same concept of the wedge shape, elaborated previously in the metric structure, comes back now in the pitch domain through the use and manipulation of different intervallic combinations. A geometrical symmetry slowly unravels, as Bosso develops a large shape while micromanaging, within each musical phrase, smaller configurations that

mirror this larger form. This not only provides a structure to the whole movement, but it gives additional coherence, as the many different musical elements, such as meter, harmony, pitch and texture come together through a unifying geometrical notion. This eclectic compositional process resonates with Hungarian composer György Ligeti's wedge technique, which consists of chromatic expansion and contraction through contrary motion as a motivic element as well as a means to explore registral space, textural background and pitch relations.⁸⁵

Within a classical instrumentation, Bosso combines rhythmic elements from the Nuevo Tango with compositional practices from European Western Art music. Drawing from modern techniques ranging from Schoenberg's influential twelve-tone method to different sound mass compositional practices, Bosso explores parameters that are not often explicitly contemplated in tango music, such as texture and timbre. The resulting musical material is carefully crafted in an almost architectural procedure, in which form is used in a multitude of compelling and sometimes hidden ways.

In the essay, *The Musician Writes: for the Eyes of the Deaf?* Pierre Boulez writes, "the lesson of writing is that it teaches us, paradoxically, to forget and transcend the means themselves, and to see the general idea from which they spring."⁸⁶ *Cinco Tangos Apócrifos* articulates a narrative that is personal, yet universal. Reflecting on the Nuevo Tango and

⁸⁵ Born in Transilvania, composer György Ligeti (1923-2013) was known for his audacious musical explorations and unparallel artistic curiosity well-reflected through the development of innovative compositional methods, such as the wedge technique. In his acclaimed book, *The Rest is Noise*, author Alex Ross writes, "he [Ligeti] opened to all music past and present, absorbing everything from Renaissance masses of Johannes Ockeghem to saxophones solos of Eric Dolphy, from the virtuoso piano writing of Liszt to the rhythmic polyphony of African Pygmy tribes," Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Farrar, Straus and Giroux, 2007), 506.

⁸⁶ Pierre Boulez, "Musician Writes: for the Eyes of the Deaf?," in *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*, edited by Arved Ashby, 213-222 (Rochester, NY: University of Rochester Press, 2004), 209.

transcending its stylistic features, as demonstrated throughout this chapter, Bosso conceptualizes a work that is nurtured by the many trajectories of music as a universal language. In it, traits of tango remain: a rhythmic vitality and sorrowful melodies that, sung through the voice of the cello, an old and migrant instrument, unfold a powerful story: a story that resonates with new and foreign audiences, as it embraces tango as a perpetual source for renewal, as an ever-evolving art form.



Figure 33. Jorge Bosso. Photography by Adriano Heitmann (used with permission of the composer, 2017).

Chapter 4: *Imaginary Tangos*: a catalogue of cello works by composers Pablo Ortiz, Gustavo Beytelmann and Jorge Bosso.

This list contains works by the three composers studied in this thesis that feature the cello in different capacities and instrumentations. I am only cataloging **Imaginary Tangos**, that is to say, pieces written in the style of tango or inspired by the tango, and original arrangements of existing works by other tango composers. However, I strongly encourage any cellist as well as anyone interested in discovering the musical worlds of these composers, to further explore their full repertoire. As they have written extensively over many decades, their contribution for the cello represents only a fragment of their artistic output. Lastly, there are many living composers -Argentineans and otherwise- who have contributed greatly towards finding new realms of expression within the discourse of instrumental tango. Notable are the contributions by composer and bandoneón player Marcelo Nisinman (b.1970) and composer and pianist Fernando Otero (b.1972), with whom I have had the pleasure to collaborate and whose music is worth discovering.

GUSTAVO BEYTELMANN (b.1945)

String Quartet no.1 for two violins, viola and cello.

Les noces de Cana for string quartet; two violins, viola and cello.

Nicht Vergessen (1982) for soprano sax, viola, cello y piano.

Ecos (1999) for violin, cello and piano.

Le pied bot (1999-2000) for bandoneó, string quintet and double bass.

Le bain turc (1999-2000) for clarinete, oboe, violín, cello, piano y double bass.

Clásico y Moderno (2005) suite in eight-movement (*Ofrenda, Lo cercano se aleja, Triste, Retrato no.1, Retrato no.2, Retrato no.3, Una ficción*) for bandoneón y string quartet. Recorded by Juan José Mosalini and the Quatuor Benaïm.

Together, a tango dream (2010) for solo cello and tango quintet (piano, violin, bandoneón, double bass, and guitar). Premiered by cellist Henri Demarquette.

Mientras, antes... (2016) for cello and piano. Premiered by Juan Sebastián Delgado.

PABLO ORTIZ (b.1956)

Original Works

Me dijo (1999) for eight cellos.
Le dernier tango argentin (2001) for solo cello.
Le premier tango finlandais (2002) for solo cello.
Le deuxième tango finlandais (2002) for solo cello.
Bianco (2002) for two cellos.
Monjeau (2002) for two cellos.
El jefe (Renan) (2002) for two cellos.
Firpo (2004) for three cellos.
El tigre (2004) for three cellos.
Manzi (2004) for solo cello.
Angeles Caídos (2005) for three cellos.
En cada verso (2007) for solo cello.
Suomi la milonga from *3 Tangos en marge* (2007) for violin, viola, and cello.
Edelleen Laitakaupunki from *3 Tangos en marge* (2008) for violin, viola, and cello.
Corn alone just won't do from *3 Tangos en marge* (2009) for violin, viola, and cello.
And all the phonies go mad with joy (2010) for violin, viola, and cello.
Mmm... anssi (2014) two cellos.
En cada verso (2015) for violin and cello.

Arrangements

Tango Desiree (2003) by Edward Kassner, also known as Eddie Cassen (1920-1996) for three cellos.
El Choclo (2009) by Ángel Villoldo (1861-1919) for violin, viola, cello. Arranged with Anssi Karttunen.
El Motivo revisited (2009) by Juan Carlos Cobián (1896-1942) for violin, viola and cello.
Nostalgias (2010) by Juan Carlos Cobián for solo cello.
El marne (2010) by Eduardo Arolas (1892-1924) for violin, viola, and cello.
Loca Bohemia (2010) by Francisco De Caro (1898-1976) for violin, viola, and cello.

All the works were premiered and recorded by cellist Anssi Karttunen.

JORGE BOSSO (b.1966)*

Original Works

Tango's Gedanke (2001) for cello and string orchestra.

Getting' through the mood of Tango (2001) for cello and string orchestra.

Fantasy on a theme (2001) by Astor Piazzolla for violin, cello and string orchestra.

A' la Recherche du Tango Perdu (2009) for violin, cello, bandoneón, strings and percussions.

Tangos at an Exhibition! (2015) for clarinet, bandoneón, cello, double bass and vibraphone.

Cinco Tangos Apócrifos (2016) for cello and string orchestra. Premiered by Juan Sebastián Delgado

Arrangements

Adios Nonino (2006) by Astor Piazzolla for two violins, viola, cello and piano.

Milonga del Ángel (2006) by Astor Piazzolla for two violins, viola, cello and piano.

El día que me quieras (2006) by Carlos Gardel and Alfredo Le Pera (1900-1935) for two violins, viola, cello and piano.

A fuego lento (2006) by Horacio Salgán (1916-2016) for two violins, viola, cello and piano.

La Cumparsita (2006) by Gerardo Matos Rodríguez for two violins, viola, cello and piano.

El Choclo (2006) by Ángel Villoldo (1861-1919) for two violins, viola, cello and piano.

Oblivion by Astor Piazzolla for solo cello and string orchestra. Premiered by Enrico Dindo.

Oblivion by Astor Piazzolla for two violins, viola, cello and piano.

Los pájaros perdidos by Astor Piazzolla for violin, cello, clarinet accordion, double bass.

Las Cuatro Estaciones Porteñas by Astor Piazzolla for solo cello and string orchestra. Premiered and recorded by Enrico Dindo, released by Decca Records in 2014.

Most of the arrangements have been premiered and recorded by Jorge Bosso.

*It is important to note that since composer Jorge Bosso is also a cellist, he has written many works featuring cello as a soloist in varied instrumentations. For more information about his full repertoire, please visit his website: www.jorgebosso.com.

CONCLUSION

For over a century, the tango has travelled across the world. Because of its multicultural origins as well as its restless trajectories throughout its history, the tango developed into multiple forms creating a myriad of meanings. As demonstrated in this thesis, composers Pablo Ortiz, Gustavo Beytelmann and Jorge Bosso investigate contemporary perceptions of tango's identity by means of their own experiences: their migrant stories, their genuine interest in other musical traditions, their assimilation of tango's multiple aesthetic significances, and their personal ideas of what the tango means in today's world. Their artistic contributions constitute a polysemic music that continues the process of transformation, started by composer Astor Piazzolla.

In *Manzi*, Ortiz goes back to the Golden Era of tango, from which he draws his inspiration. An era epitomized by the human voice, Ortiz pays tribute to poet Homero Manzi by recycling musical material from his sung-tango, *Viejo Ciego*. With the cello as the solo tenor, he explores extreme use of rubato through polyphonic writing and brings musical elements that are reminiscent of the singing style of Roberto Goyeneche.

In the case of *Mientras, antes..*, Beytelmann invents bridges to connect idiomatic gestures from other musical traditions such as jazz and contemporary music to different periods in tango's history in an organic and unified way. Based on a classical rondo form, the dialogue between the cello and the piano unfolds through a narrative that exploits thematic development through an ever-changing leitmotiv inspired by the *arrastré* technique.

Lastly, in *Cinco Tangos Apócrifos*, a work that was commissioned for the conclusion of my doctoral studies, Bosso reflects on the history of the Nuevo Tango and

the function of the cello as a solo instrument. In this work, the cello is used as the connecting voice between each movement, providing rhetorical commentary through solo cadenzas and presenting musical material that will come back later in other movements. As the piece evolves, Bosso exploits compositional techniques remote to this genre to explore structure, instrumental texture and timbre.

In his book *Free Play: Improvisation in Life and Art*, author and musician Stephen Nachmanovitch invited us to reflect by asking: “how do we as creators of artwork see to it that the original vision and passion that motivate us get accurately portrayed in our moment-to-moment creative activity?”⁸⁷ In this doctoral project, my passion as a creator/performer has been fueled by the on-going process of collaboration with a living composer, *the moment-to-moment creative activity*. Discovering these works through study and performance forced me to revisit the history of the tango, so as to better understand its stylistic roots and unique cultural significance. Only then did I feel I could deliver a meaningful message through compositions that envision new aesthetic perspectives while keeping certain musical tango codes. The adventure and challenge of having to learn a piece from scratch, giving meaning to every musical phrase, and finding a comprehensive understanding of the tango, strengthened my vision as the project took shape. By materializing artistic processes through exploration, collaboration, and performance, I not only developed my own voice within the musical discourse as an essential component in the practice of nomadic tango, but I contributed to the enrichment of the musical identity and collective knowledge of tango as an agent for cultural transformation.

⁸⁷ Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art* (New York: TarcherPerigree, 1991), 5.

Imaginary Tangos, the works discussed in this study, are not only the product of a continuous musical exploration, but also of distance and memory. Perhaps, the fact of being far away from Argentina, that remote land of nostalgia, led composers to rethink their relation to and perception of tango music. The resulting works add a fresh and personal perspective which continues to provoke and stimulate, as a result reshaping the current meaning of the instrumental tango.

Whatever the label we decide to assign them, they are a current reflection of the tango on a global stage, a reflection of a music that no longer only pertains to Buenos Aires. Tango, as an ever-changing cultural phenomenon, continues to be transformed by anyone who embraces its expressive language; a language with the power to overcome cultural barriers, as Ramón Pelinski poetically illustrates: “the tango as a global metaphor is a tango without borders that can imagine other possible worlds and that can also transport itself to other times...The *nomadic tango* entails infinite possibilities.”⁸⁸

⁸⁸ Ramón Pelinski, “Tango nómade. Una metáfora de la globalización,” in *Escritos sobre tango. En el Río de la Plata y en la diáspora* (Buenos Aires: Centro‘feca Ediciones, 2009), 121.

Appendix A: Lecture-Recital Program, October 18, 2016, McGill University.



Salle Tanna Schulich Hall
527, rue Sherbrooke ouest, Montréal, QC
Billetterie / Box Office: 514-398-4547
Renseignements / Information: 514-398-5145

Le mardi 18 octobre 2016
à 20h

Tuesday, October 18, 2016
8:00 p.m.

Récital-conférence de doctorat

Doctoral Lecture-Recital

Juan Sebastian Delgado

violoncelle / cello

classe de / class of Matt Haimowitz

IMAGINARY TANGOS: *Revisiting Tango's Vocabulary Through XXI Century Cello Works*

Olivier Hébert-Bouchard, piano
Amberd Orchestre de chambre / Amberd Chamber Orchestra
Andrew Crust, chef / conductor
Alex Read, premier violon / concertmaster

Manzi, pour violoncelle seule / for solo cello
création canadienne / Canadian premiere

Pablo Ortiz
(né en / b. 1958)

Mientras, antes...
création / world premiere

Gustavo Beytelmann
(né en / b. 1945)

Olivier Hébert-Bouchard, piano

entracte

Cinco Tangos Apócrifos, pour violoncelle & orchestre à cordes
/ for Cello & String Orchestra (2018), *création / world premiere*

Jorge Bosso
(né en / b. 1988)

- I. Leyenda del Tango
- II. Estrellas del nácar
- III. El Tango es negro
- IV. El Tango brilla
- V. El Tango es guapo

Amberd Orchestre de chambre / Amberd Chamber Orchestra
Andrew Crust, chef / conductor
Alex Read, premier violon / concertmaster
Laura D'Angelo, Taylor Mitz, Elizabeth Skinner, Geneviève Liboiron,
Amy Hillis, James Enns & Félix Gagnon-Grenier, violons / violin
Julie Michael, Victor de Coninck & Lucas Blekeberg, altos / viola
Marie-Michael Beauparlant & Noémy Braun, violoncelles / cello
Hugo Rinfret-Paquet, contrebasse / bass

Ce concert fait partie des épreuves imposées à Juan Sebastian Delgado pour l'obtention d'un doctorat en musique (Interprétation)
This recital is presented by Juan Sebastian Delgado in partial fulfillment of the requirements for the degree of Doctor in Music (Performance)

Appendix B: Contents of the videos.

Manzi for solo cello, Pablo Ortiz (6:50 min)

<https://www.youtube.com/watch?v=qpcMgBAv8VI&feature=youtu.be>

Mientras, antes... for cello and piano, Gustavo Beytelmann (14:05)

Olivier Herbet-Bouchard, piano

<https://www.youtube.com/watch?v=NoqPad35z2Y&feature=youtu.be>

Cinco Tangos Apócrifos for solo cello and string orchestra, Jorge Bosso (20:00)

Andrew Crust, conductor
Amberd Chamber Orchestra
Alex Read, concertmaster

<https://www.youtube.com/watch?v=bdpi5fHvdJ0&t=223s>

All the pieces were recorded live by Pascal Piché at Tanna Hall, McGill University on October 18, 2016. The respective recordings have been uploaded as private YouTube videos with kind permission of the composers and performers. They were used solely as supplementary materials for this written thesis.

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