

PIAZZOLLA'S HISTOIRE DU TANGO AND OTHER LATIN DANCE CLASSICS FOR FLUTE & GUITAR

Astor Piazzolla was born in Mar del Plata, Argentina, on 11 March 1921. His parents, descendants of Italian immigrants, took the young boy to their new home in New York in 1925, at the very height of the jazz age. The great metropolis of New York with its dazzling electricity had a monumental effect on the young Piazzolla. On his ninth birthday, he was given a bandoneon by his father; and this cherished gift would become the center of his life and the basis of his fame. He took lessons and became enamored of classical music. At the same time, he was fascinated by jazz, played the music of Gershwin endlessly, and would spend countless hours at the door of the famed Cotton Club, listening to Cab Calloway, Duke Ellington, and others—though he was too young and too poor to ever hope of entering that hallowed ground.

In 1937 the family returned to Mar del Plata. Of course the adolescent Piazzolla couldn't wait to get back to the big city, and at sixteen he moved himself to Buenos Aires. He got a job playing his bandoneon in a band and continued serious musical studies under the soon-to-be-famous composer Alberto Ginastera. He continued experimenting musically and started a band, then an orchestra—but both were failures.

In the 1950s Piazzolla traveled to Paris to study with famed composition teacher Nadia Boulanger, who directed him toward what would become his signature compositional style: the tango, shaped through both classical and jazz styles. Once back in Argentina, the experience in Paris proved the key to unlocking his future: his "modernist" tango music became immensely popular, despite opposition from traditionalists. In 1986 famed guitarist Roberto Aussel commissioned the *Histoire du Tango*, which represented a challenge, in that it was Piazzolla's first piece written for guitar. It is a suite of four pieces for flute & guitar duet, roughly suggesting the tango's development over a hundred-year period from the year 1900:

Bordel 1900: This lively, happy tango represents the early years of the tango form. Having originated in Buenos Aires about 1882, the tango was first performed on guitar and flute. This piece evokes the happy chatter found in bordellos in turn-of-the-century Argentina.

Café 1930: By the era of the Great Depression, the tango's place had changed. Instead of being solely a dance, its rhythms began to function as pure listening material. Lyrical romanticism and a sense of fantasy helped to transport people out of their everyday troubles, and the more languid pacing encouraged thicker orchestration. The typical tango orchestra now consisted of two violins, two bandoneons, a piano and a double-bass.

Night-club 1960: The international post-war era is evoked in this lively piece, which illustrates the influences of other dance forms, such as the bossa nova. Nightclubs became a focal point for tango music during this era, and the form changed dramatically.

Concert d'aujourd'hui: The late twentieth century, with its integration of modern and post-modern musical styles, comes to the fore in this tango in which can be heard influences of Stravinsky and Bartok, among others. It represents a revolution in the tango, one which stands firm even though it, too, will not resist change as time goes by.

Astor Piazzolla died in 1992, and with his death a chapter closed on 20th-century Argentina's musical history. He brought a singular style to the tango genre, one which has never been duplicated. Today his legacy remains a legendary part of Argentina's musical soul, both as groundbreaking composer and also as Buenos Aires' most important bandoneon player. He spent his life extending boundaries, and today it is almost universally acknowledged that Piazzolla elevated the tango to a sublime art form.



The other pieces on this album represent the Latin dance idiom in the late nineteenth century, the period immediately preceding Piazzolla's musical rise. Enrique Granados was one of the great figures of that period. Born in Lérida, Spain, on 25 July 1867, his initial studies in composition and piano took him to Barcelona and to Paris. In the 1890s he returned to Barcelona and there gained great acclaim as pianist, though his compositions were not as revered in his home country as they were in France and abroad. He wrote many popular *zarzuelas* (Spanish operettas) which held strong in Spain, but his other music was perhaps too eclectic for many of his countrymen. His famous *Goyescas* premiered in 1914 and are still considered perhaps his best works. He adapted them into an opera which he premiered at the Metropolitan Opera in New York on 28 January 1916. Unfortunately, on his return trip, his ship was torpedoed by a German U-boat and he and his wife perished.

The *Danza Española No. 5* forms part of a suite of twelve dance works, originally written in the 1890s for piano solo, representing various aspects of Spanish culture. This *Andaluza*, which is perhaps the most famous of the set, is a charming, romantic expression of the best Spain has to offer in dance music and reflects Granados' complete command—when he chose to utilize it—of the Spanish national character.



Pablo Martín Melitón de Sarasate y Navascués was born in Pamplona, Spain, on 10 March 1844. His father was a military bandleader, and the boy was understandably immersed in music from a young age. He became a prodigy of grand proportions after a concert at age 8 in La Coruña. In Madrid the queen presented him with the Stradivarius which he would utilize for his entire career. He studied both in Madrid and later at the Paris Conservatory. His fame was international and his tours of North and South America with composer/conductor Eugene d'Albert were tremendously successful. He was a favorite interpreter and frequent dedicatee of composers such as Max Bruch, Camille Saint-Saëns and Edouard Lalo.

Sarasate was a colorful character whose violin performances were legendary and whose compositional abilities were distinguished by many lasting and much-loved pieces; he valued Spanish national music and wrote many works which celebrated its rhythms and melodies. His *Playera* and *Romanza Andaluza* are prime examples of his beautiful writing and these arrangements for guitar and flute are elegant attestations to his importance as a Spanish composer *par excellence*.

—Michael Norell

HISTOIRE DU TANGO

Flute

I. Bordel 1900

Two measures of taps (4 taps) precede music

Astor Piazzolla
(1921-1992)

Molto giocoso ♩ = 180

1 *f*

5 *ff*

9 *ff*

13

17 *p*

21 *ff*

25 *ff*

29 *sim.*

33

37

41 *ff*

45 *ff* Fin

48

HISTOIRE DU TANGO

I. Bordel 1900

Astor Piazzolla
(1921-1992)

Note: 4 taps (2 measures) precede music
Molto giocoso ♩ = 180

Flute

Guitar

Tambour (Caisse)

1

5

9

12

f

ff

f

ff



KATARZYNA BURY Polish-born flute virtuoso Katarzyna Bury has garnered acclaim wherever she performs. She studied at the music academies in Katowice with Prof. Ryszard Sojka and Prof. M. Katarzynski and also in Freiburg with Prof. Robert Aitken (Canada). She participated in many master classes with such world-famous artists as James Galway, Michel Debost, Eberhardt Grünenthal and others. While studying in Poland she had already become flutist with the Silesian Philharmonic Orchestra and was playing numerous concerts as a soloist in Poland and Germany. At nineteen years of age she was a prizewinner at the international flute competition in Cracow. She continued her studies in Germany, where she garnered further prizes at the international music competition *Pacem in terris* in Bayreuth and at the International Competition for Chamber Music in Frechen, together with guitarist Christian Reichert. In 1999 Ms. Bury took the First Prize at the International Competition for Flute in Frankfurt. In addition to her broad repertoire, her interest in contemporary music is evident in her many performances of debut works. She has made numerous recordings for compact disc, radio and television and has performed many concerts as soloist and chamber-musician both in Germany and abroad.



CHRISTIAN REICHERT Master guitarist Christian Reichert is one of the world's fastest-rising musical artists, showing a command of the classical guitar that encompasses both virtuosity and extreme sensitivity. Born in Würzburg, Germany, in 1971, he studied with Hans Koch and Johannes Tappert and at the Freiburg and Cologne academies with Sonja Prunnbauer and Argentinian master Roberto Ausel. During his studies he took part in master-classes with such guitarists as Leo Brouwer, Manuel Barrueco, Roland Dyens, Sharon Isbin, Alvaro Pierrri, Hubert Käppel and others. His interest in chamber music gave him the opportunity to play in a master-class with the great singer Dietrich Fischer-Dieskau in Berlin. By age 21 he was a prize-winner at the Andres Segovia International Guitar Competition in Granada, Spain. He won several prizes at the international competitions in Krynica, Cracow, Poland, and Frechen, Germany; and received a scholarship from the Richard Wagner Foundation in Bayreuth. In 1998 he received First Prize at the International Guitar Foundation's competition in Plovdiv, Bulgaria, as well as First Prize at the 1999 International Competition

for Contemporary Music in Frankfurt together with flautist Katarzyna Bury. Mr. Reichert is a frequent teacher of master-classes and regularly performs as soloist and chamber musician in Spain, Italy, Belgium, France, Poland and Russia. Several composers have dedicated guitar works to him and in addition to his much-lauded compact disc recordings for MMO and others, he has recorded for many television and radio stations both in Germany and abroad.

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DIFFICULTY LEVEL

1 2 3 4 5 6 7 8 9 10
EASY MODERATE DIFFICULT

All of these pieces contain music of varying difficulties. The Piazzola pieces are the most challenging to the less advanced flutist; however, their jazz-influenced rhythms make them accessible to anyone with the desire to learn them. The Granados and Sarasate pieces are more accessible to the beginning-to-moderate level flutist. Together this collection gives the soloist a broad range of difficulties and styles which are a pleasure for any flutist to study, practice and perform.

Note: This guide is meant for general reference only and will vary with individual ability. All musical works contain varying difficulties of material and as such even a relatively inexperienced musician may be able to play the easier portions of the work.

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