



# History of the *Tango*

Martha Aarons, *flute*

with  
Frances Renzi, *piano*  
Jason Vieaux, *guitar*



A z i c a

M. Aarons

**Johann Nepomuk Hummel** (1778-1837) was a pupil of Mozart (and later of Haydn and Salieri) who eventually became known as one of the finest pianists of his time. As a child he exhibited such great talent that Mozart, highly impressed, would not allow him to pay for his piano lessons. He was also highly regarded as a composer and, like Haydn, was employed by the Esterhazy family.

Hummel represented the zenith of the Vienna school, carrying on and transforming the Mozart style of piano playing. With one foot rooted in the classical style and the other stepping toward romanticism, Hummel's virtuosic piano writing contains some remarkable anticipations of Chopin.

There are few substantial late classical/early romantic works for flute compared to the wealth of baroque, early classical, impressionist and contemporary compositions for the instrument. Thus, these two works by Hummel and FX Mozart are welcome additions to the flute repertoire.

Of the six children born to Wolfgang Amadeus Mozart and his wife Constanze, only two survived. The first, Carl Thomas, did not go into music even though he had talent and pursued some studies. Instead, he spent much of his energy celebrating his father's achievements. On the other hand, his younger brother **Franz Xaver Mozart**, was destined to follow his father's footsteps. This last child, born just a few months before his father's death, exhibited enough musical talent early on that his mother had him renamed Wolfgang Amadeus Junior. His teachers included Hummel, Salieri and Beethoven's teacher, Albrechtsberger. In 1805 at the age of 6, he created a sensation with his first public performance, and soon thereafter was serving as music master in noble households. Constanze was unsuccessful in securing for him the post of director of the Salzburg Mozarteum (established by his brother) but he was greatly honored in his final years. Like Hummel, he achieved renown as a pianist and teacher but his name ultimately forced constant comparison to his father and he never reached the stature he sought. He represented the end of the line of the Mozart family as far as we know. Grove's Dictionary puts his life in the following context: "...he was six years older than Schubert, and died three years before Mendelssohn. When he was fifteen, Beethoven was at work on his Fifth and Sixth Symphonies; at the time of his death in 1844 the great masters were Schumann, Mendelssohn, Liszt and Berlioz, with the 30-year-old Wagner already delivered of Rienzi, Flying Dutchman and Tannhauser." Like Hummel his style of piano writing looks forward toward Weber, Mendelssohn and early Chopin.

Winner of the Cleveland Arts Prize, **Paul Schoenfield** has had works commissioned and performed by numerous European and American orchestras, including the Cleveland Orchestra, Minnesota Orchestra, St. Paul Chamber Orchestra, New York Philharmonic, St. Louis Symphony, Seattle and National Symphony. Not only a composer, Schoenfield is also an accomplished pianist and mathematician. His music encompasses diverse elements from folk and popular traditions of many cultures, interwoven with wit and virtuosity. In 2002 a CD of his chamber music (recorded by Decca and issued by Innova) was nominated for a Grammy.

This pair of short pieces was commissioned by Carol Wincenc. "Achat Sha'alti" draws its inspiration from the fourth verse of Psalm 27 in the Old Testament: "One thing I ask of the Lord; that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to pray in his temple."

"Ufaratsta" is based on a verse of Genesis in which the Lord appears to Jacob in a dream and commands him to be fruitful and multiply: "And your seed shall be as the dust of the earth, and you shall spread forth...". Both works are derived from Jewish folk songs.

If any single person is most responsible for the tremendous surge of popularity of the tango in the 1980's and '90's it must be **Astor Pantaleon Piazzola**. The Argentinian composer did not become truly world famous until the last decade of his life, but when he died in 1992, he left a legacy of over 1000 works comprising jazz, classical and tango compositions, championed by many of the most celebrated musicians of our time. Gidon Kremer, Yo Yo Ma, the Kronos Quartet and Emmanuel Ax count among Piazzola's many ardent admirers, and his music has been ubiquitous of late in films, recordings, and musicals.

Piazzola was born in 1921 in Argentina but his family relocated to New York City when he was four. By the age of 8, his father was giving him lessons on a bandoneon purchased in a pawn shop for \$19. He quickly graduated to piano studies (with a Hungarian disciple of Rachmaninoff), and by the time the family moved back to Argentina in 1936, Astor was playing regularly in a tango orchestra. He realized a dream soon after when he joined the Anibel Troilo Orchestra where he was mentored by the master bandoneonist, "Pichuco".

Though he was already making his own arrangements, Piazzola studied composition with Alberto Ginastera, and entered a period when he composed in an *avante garde* classical style. He did several movie scores during this time while furthering his composition studies with Bartok, Stravinsky, and studying conducting with Herman Scherchen. In the early '50's he created quite a scandal by using the bandoneon in an orchestral setting, and winning a composition contest in the process. Still trying to avoid his tango past, he was sent to Paris to work with the renowned pedagogue Nadia Boulanger, but once she heard a tango he played for her, she declared "Astor, your classical pieces are well-written, but the true Piazzola is here; never leave it behind."

So Piazzola returned to his roots and the vanguard of contemporary tango composition. He formed and dissolved a number of groups in Buenos Aires, Italy and Paris, but became famous with a revival of a tango quintet, originally conceived back in 1959. In the mid-eighties the honors and awards started to pour in and brought Piazzola to the world's attention. He died in 1992 in Buenos Aires, two years after suffering a stroke.

Each movement of "The History of the Tango" offers a tango of a different period. The first takes us back to a Bordello at the turn of the century. The original tangos were played on flute and guitar in the 1880's. The second tango, Cafe



1930, represents a time when people preferred listening to tangos rather than dancing to them, so the tango became more romantic and melancholy. They may have been sung as well. Tango orchestras by this time consisted of strings, badoneons and piano. Next we find ourselves in a Night-Club in 1960. By now, the tango has become internationalized, with Brazil influencing it with its bossa-nova beat and other fast dances. Finally we are brought to the Modern Day Concert, where tango music and contemporary music intersect, influenced by some of the 20th century composers Piazzola studied with himself.

—Martha Aarons



**FRANCES RENZI** - "Frances Renzi has a way of making music come alive," wrote Boris Nelson of the Toledo Blade. Whether in recital, as orchestra soloist, or as chamber musician, her artistry remains apparent. She consistently enthralls critics and audiences alike.

Pianist Frances Renzi has appeared as soloist with many orchestras including those of Dallas, Houston, Toledo and the New Hampshire Music Festival. She has given recitals in Weill Recital Hall at Carnegie Hall in New York, on the Dame Myra Hess Memorial Concert Series in Chicago, at the Phillips Collection in Washington D. C. and throughout the United States.

An extraordinary chamber player, she frequently collaborates with distinguished artists and is much in demand as a chamber music performer. She appears regularly as a featured guest artist on the Toledo Symphony Chamber Music Series and also performs each summer as a soloist and chamber musician at the New Hampshire Music Festival.

She has recorded solo piano music of Ravel and Debussy for Educio, 20th century etudes by American composers Ned Rorem, Vincent Persichetti and George Perle for Centaur, music for clarinet and piano with Ron Samuels for Koch International, and as a member of the Toledo Trio, piano trios of Charles Ives, Mrs. H. H. A. Beach and Horatio Parker for the Musical Heritage Society. Her most recent recording is chamber music of Paul Schoenfield for Decca/Argo, which was nominated for a Grammy. Her performances as a soloist and chamber musician have been broadcast on radio and television across the nation. She has also performed as a solo pianist for the New York City Ballet.

A native of Texas, she received her Bachelor of Music degree from the University of North Texas and her Master's degree from Juilliard School where she was a scholarship student of Rosina Lhevinne and Beveridge Webster. An experienced teacher as well as performer, she is professor Emerita at the University of Toledo.



**JASON VIEAUX**- Jason Vieaux is widely recognized as one of the most exciting guitarists of his generation. Mr. Vieaux began his guitar studies at age eight in Buffalo, New York, and first gained international recognition in 1992 when he became the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition. Mr. Vieaux is also a Naumburg International Guitar Competition prizewinner and a recipient of the Alumni Achievement Award from The Cleveland Institute of Music. In 1995 Jason Vieaux was honored as an Artistic Ambassador of the United States to Southeast Asia, concertizing in Cambodia, Thailand, Laos, India, Nepal, Bangladesh and Myanmar (Burma). He has also toured Spain, France, Mexico, Canada and New Zealand. Mr. Vieaux has performed as concerto soloist with The Cleveland Orchestra, The Chamber Orchestra of Philadelphia, Auckland Philharmonia, The Astral Chamber Orchestra, Ars Nova Chamber Orchestra and Orchestra 2001, and has worked with conductors Miguel Harth-Bedoya, Luis Biava, Gareth Morrell and Jahja Ling.

Jason Vieaux's recordings have received critical acclaim from Gramophone, Fi, Soundboard, Classical Guitar (London) and The Penguin Guide. Jason Vieaux's solo CD on Azica Records, "Manuel Ponce, The Guitar Sonatas", was recently described by American Record Guide as "...a stunning reading...beautifully restrained...a marvelous release". "Dream Travels", a CD with flutist Gary Schocker is also on Azica. A solo Albeniz disc is forthcoming for 2003.

Jason Vieaux recently gave a week of solo and chamber music performances as a 2002 Young Artist-in-Residence on National Public Radio's "Performance Today", with musical guests Gary Schocker, violinist Soovin Kim and the Shanghai Quartet. These performances were broadcast on NPR stations around the US and internationally via the internet.

Jason Vieaux resides in Cleveland, Ohio, enjoys golf and an occasional game of pool, and is the Head of The Cleveland Institute of Music Guitar Department. He is also on the roster of Astral Artistic Services in Philadelphia.

jasonvieaux.com



When I played Piazzola's gem for flute and guitar entitled "History of the Tango" with Jason Vieaux in October of 2002 at Severance Hall, it was clear I had found a worthy centerpiece for a CD, not to mention the guitarist of my dreams. To the surprise of both myself and Jason, this delightful and popular piece has not been overly recorded, even though it has already been transcribed for other instruments. And it would be a foregone conclusion that my collaborator for the rest of the recording would be pianist Frances Renzi, with whom I have performed extensively and whom I count among my closest friends.

The FX Mozart "Rondo in E Minor" was recently unearthed by a colleague, who performed it compellingly in a recital at the Cleveland Institute of Music. I was immediately drawn to the piece since there is a dearth of such stormy and haunting music from this period for flute. The more lighthearted Hummel Sonata made a logical companion piece because of the close relationship between Mozart the father and Hummel, and the fact that FX Mozart studied with Hummel.

Paul Schoenfield is a personal acquaintance and friend of both myself and Frances Renzi, and we wanted to include at least a small sample of his wonderfully soulful and witty music.

—Martha Aarons



**MARTHA AARONS** - Flutist Martha Aarons joined the Cleveland Orchestra in 1981. Prior to coming to Cleveland, she served as principal flute with the North Carolina Symphony. Ms. Aarons participates each summer in the Aspen Music Festival as principal flute of its chamber orchestra and as a member of its teaching faculty.

Other faculty appointments have included the Cleveland Institute of Music, Duke University and the University of North Carolina at Chapel Hill. She was Filene Visiting-Artist-in-Residence at Skidmore College and also taught and performed at the Shanghai Conservatory as a guest artist. In the fall of 2002 she taught at the Eastman School of Music.

Ms. Aarons has appeared as soloist with the Cleveland Orchestra, the North Carolina Symphony, the Aspen Chamber Symphony and the Ohio Chamber Orchestra, and has also collaborated with the Orion Quartet. Her live chamber music performances from the Aspen Festival have been featured on NPR's "Performance Today", as well as her Aspen premiere of the Christopher Rouse flute concerto.

*This Azica release was recorded "live to two-track" at the recording sessions. No mixing was done subsequent to the recording sessions. The intent of this technique is to capture the artist's performance without alteration by the recording process. There have been no analog stages since the original analog to digital conversion at the sessions. All editing and transfers have been done in the digital domain to preserve the sound quality produced during the artist's performance.*

# History of the Tango

## *Sonate in D Major*

Johann Nepomuk Hummel 19:08

1. Allegro con brio 10:42
2. Andante 3:17
3. Rondo 4:59

## 4. *Rondo in E Minor* 9:12

Franz Xaver Mozart

## *Short Pieces*

Paul Schoenfield

5. Achat Sha'alti 3:30
6. Ufaratsta 2:06

## *Histoire du Tango* 19:52

(*History of the Tango*)

Astor Piazzolla

7. Bordel 1900 4:00
8. Café 1930 6:53
9. Night-club 1960 5:40
10. Concert d'Aujourd'hui 3:04

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