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## Analysis and Performance of Osvaldo Golijov's Hebreische Milonga

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Analysis and Performance of Osvaldo Golijov's Hebreische Milonga

Gerardo Sánchez Pastrana

A Research Document submitted  
to the College of Creative Arts  
at West Virginia University

in partial fulfillment of the requirements for the degree of  
Doctor of Musical Arts in  
Cello Performance

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Morgantown, West Virginia

2023

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Performance, Cello and Piano, Interculturality

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## ABSTRACT

### Analysis and Performance of Osvaldo Golijov's *Hebreische Milonga*

Gerardo Sánchez Pastrana

Argentinian composer Osvaldo Golijov is one of the most important and well-recognized composers of the 21<sup>st</sup> century. His works are unique because of the diverse mixing of styles due to the interculturalism present in his music. In the program notes of his *Hebreische Milonga*, Golijov mentions that this piece can connect his Argentinian and Jewish roots as well as the influence of Astor Piazzolla's music. In addition, there is a connection between the tango and the Jewish people residing in Buenos Aires, Argentina, that is not addressed frequently when discussing the history of the tango. This research begins by discussing the history of the tango, the Jewish immigration to Buenos Aires, and the connection between the tango and the Jewish immigrants residing in Buenos Aires. Then, this research explores the different aspects that constitute the style of Osvaldo Golijov's music. Lastly, this research provides a deep analysis of Osvaldo Golijov's *Hebreische Milonga*

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I want to express my gratitude to Osvaldo Golijov for allowing me to perform his piece and write this research about his *Hebreische Milonga*. He was also willing to work with me on his pieces *Omaramor* and *Hebreische Milonga* during the preparation of my Doctor of Musical Arts Final Recital. His advice nourished my musical perspectives in a positive way. Additionally, he allowed me to include excerpts of his *Hebreische Milonga* for this research. Lastly, I would like to thank Boosey & Hawkes for letting me include several examples of Golijov's compositions for this research.



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## Chapter 1

### Introduction

#### **Statement of Topic**

Since the rise of the Romantic poets and their musical disciplines at the end of the 18th century, the individuality of personal expression has been more important to Western composers. It could be argued that the concept of personal expression is related to the concept of personal identity. According to the *Encyclopedia of Cognitive Science*, the concept of personal identity could be defined as “the customary unity and integration we expect of lived experience and personality. It is the assumption, presupposed in most social exchange and implicit in most human practices and institutions, that individual persons are the same through stretches of time.”<sup>1</sup> One could argue that a composer may define their identity based not only on their background of life experiences but also on other elements such as religion, education, and cultural background, which may allow the composer to establish their musical language.

During the 20<sup>th</sup> century, the rise of non-European composers on the musical stage allowed the next generation of composers to explore different paths for establishing their musical personal identity. As a result, it is possible to see “interculturalism” in the process of music-making. Interculturality or interculturalism could be defined as the process of understanding the mode of integration of two or more different cultures that do not share cultural understanding and may not have the same language, and how they interact with each other.<sup>2</sup> Describing the

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<sup>1</sup> Jennifer Radden, “Personal Identity,” in *Encyclopedia of Cognitive Science* (Chichester, West Sussex; Hoboken, NJ: John Wiley, 2005), [https://search.credoreference.com/content/entry/wiley/cs/personal\\_identity/0](https://search.credoreference.com/content/entry/wiley/cs/personal_identity/0).

<sup>2</sup> Jin-Ah Kim, “»Cross-Cultural Music Making«: Concepts, Conditions and Perspectives,” *International Review of the Aesthetics and Sociology of Music* 48, no. 1 (2017): 20; Anthony J. Liddicoat, “Interculturality,” in *The International Encyclopedia of Language and Social Interaction* (Chichester, West Sussex, UK: Wiley Blackwell, 2015),

definition of what interculturalism means could be quite difficult nowadays because it could be confused or misunderstood with other similar terms such as cross-culturalism, multiculturalism, or trans-culturalism. One could argue that what differentiates each one is their pure theoretical definition. Kim states that cross-culturalism “was used in empirical studies to compare different cultures based on statistics... in particular since the 1980s, the term has been increasingly used in the sense of interaction and integration between cultures.”<sup>3</sup> According to Kim, multiculturalism is “the co-existence of various cultures within a single society. It was first developed to distinguish from a ‘monocultural’ understanding of culture.”<sup>4</sup> Kim describes trans-culturalism as “a procedural act of a cultural overstepping of boundaries or the condition which results from this overstepping of boundaries; it was developed through the awareness of the issues regarding the drawing of cultural boundaries, which are more or less assumed in the concepts of ‘multi’ and ‘interculturality’, as in ‘monoculturality’.”<sup>5</sup> For this paper, I will mostly focus on “interculturalism,” because that is perhaps the best fit that I found for the integration and interaction of musical, educational, religious, and cultural elements between different cultures.

Some 20<sup>th</sup>-century composers like Carlos Chavez, Alberto Ginastera, Silvestre Revueltas, and Astor Piazzolla have integrated their educational and cultural backgrounds as core elements of their musical language.<sup>6</sup> Some of these elements include the use of traditional melodies, rhythms, dances, or musical genres from their countries combined with some of the most popular

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<https://www.idm.oclc.org/login?url=https://search.credoreference.com/content/entry/wileyasi/interculturality/0?institutionId=735>; Nasar Meer, “Interculturalism,” in *Key Concepts in Race and Ethnicity*, 3rd ed., SAGE Key Concepts (Los Angeles, California: Sage, 2019), <https://search.credoreference-com.www.idm.oclc.org/content/entry/sageukrae/interculturalism/0>.

<sup>3</sup> Kim, “»Cross-Cultural Music Making«,” 20.

<sup>4</sup> Kim, 20.

<sup>5</sup> Kim, 20–21.

<sup>6</sup> Luis Advis Vitaglich, “La Nueva canción Chilena. Memoria de una música comprometida,” *Cuadernos de Música Iberoamericana* 1 (1996): 250.

composition styles from that time. Other composers, such as Ernest Bloch and Joseph Achron, aimed for developing a musical language that embodies harmonies, melodies, and/or thematic elements in their practice of Judaism.<sup>7</sup>

Argentinian composer Osvaldo Golijov comes from an Eastern European Jewish household in La Plata, Argentina, and was “raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla.”<sup>8</sup> In a nutshell, the music written by Osvaldo Golijov could be described as a combination of folk, popular, and religious music with a Philip Glass-like minimalism.<sup>9</sup> It is possible to see those elements in several of his most important works such as *La pasión según San Marcos*, *Ainadamar*, *Ayre*, and *Yiddishbuk*. One could argue that Golijov has a particular connection with the cello because of the number of pieces written for the cello. Some of his compositions for cello include *Omaramor*, for cello solo (1991);<sup>10</sup> *Mariel*, for cello and marimba (1999, written for the cellist Maya Besier);<sup>11</sup> and his cello concerto *Azul* (2004, commissioned by the Boston Symphony Orchestra for Yo-Yo Ma).<sup>12</sup> One of his most recent pieces is his *Hebreische Milonga*, for cello and piano (2020, premiered in 2021). This paper aims to discuss the connection, relationship, and influence between tango and the Argentinian Jewish culture in Golijov’s *Hebreische Milonga*.

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<sup>7</sup> Joshua Walden, “Music of the ‘Folks-Neshome’: ‘Hebrew Melody’ and Changing Musical Representations of Jewish Culture in the Early Twentieth Century Ashkenazi Diaspora,” *Journal of Modern Jewish Studies* 8, no. 2 (2009): 151–72.

<sup>8</sup> “Osvaldo Golijov: Biography,” accessed January 14, 2023, [https://www.boosey.com/pages/cr/composer/composer\\_main?composerid=20000&ttype=BIOGRAPHY](https://www.boosey.com/pages/cr/composer/composer_main?composerid=20000&ttype=BIOGRAPHY).

<sup>9</sup> Marc Gidal, “Contemporary ‘Latin American’ Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism,” *Latin American Music Review* 31, no. 1 (2010): 54–55, <https://doi.org/10.1353/lat.2010.0008>.

<sup>10</sup> “Omaramor,” Osvaldo Golijov, accessed January 14, 2023, <https://osvaldogolijov.com/arc/omaramor>.

<sup>11</sup> “Mariel,” Osvaldo Golijov, accessed January 14, 2023, <https://osvaldogolijov.com/arc/mariel>.

<sup>12</sup> “Azul,” Osvaldo Golijov, accessed January 14, 2023, <https://osvaldogolijov.com/arc/azul>.

## Methodology

To discuss the existent connection between tango and Jewish culture, and to demonstrate the integration and interaction elements from Jewish folk music and tango in Osvaldo Golijov's *Hebreische Milonga*, this research was conducted in three different stages following the principles of deductive reasoning. In short terms, this process established a line from the analytical perspective of researching the big picture of the piece (such as the composer's background and work, and general aspects of the musical genres) to a deeper and detailed musical analysis of this piece, which will end in the practice and performance of the *Hebreische Milonga*.

The initial stage to approach this topic was the bibliographical research of the different topics to be discussed. The first step was understanding what interculturalism is and how interculturality works. To achieve this, it was important to gather evidence from sources from different disciplines like social, anthropological, and psychological studies since there is plenty of research on interculturality and interculturalism. The next step of this stage was researching the relationship between Jewish culture and tango, so it is possible to find the common elements between Jewish culture and tango as well as establish the influence of Jewish culture and people in tango. The final step of this stage was researching Osvaldo Golijov's biography, work, and style to have more insight into the composer's background, style, and musical language.

The second stage of this research was the analysis of Golijov's *Hebreische Milonga* scores of the violin and cello versions, focusing on the cello version. Firstly, I took a look at both versions of Golijov's *Hebreische Milonga* to understand the differences. Then, this was followed by a deeper musical analysis of the cello version of the piece. This included analysis of some of the general aspects of the piece such as overall form, texture, musical references to other works,

and different motifs throughout the piece. Next, I targeted the analysis of general aspects of the piece, and I contrasted them with characteristic elements described in published analyses of his style, compositions, works quoted, and the rhythms and motifs from tango especially those written by Piazzolla, one of the strongest influences of Osvaldo Golijov. Finally, I took into consideration the few available recordings of Golijov's *Hebreische Milonga* for both violin and cello as part of this analysis, as well as my performance of this piece.

The final stage of this research was the preparation and performance of the piece alongside the composer, as well as an interview with the composer on the different topics discussed in the document. This stage was fundamental because it was related to the origins of the idea of researching Golijov's *Hebreische Milonga*. Back in 2020 and 2021, I found out about the existence of this piece through some posts created by the pianist Carlos Avila and cellists Mickey Katz, Alisa Weilerstein, and Eduardo Vasallo on the Facebook group *International Cello Society*. These Facebook posts discussed the premiere of Golijov's *Hebreische Milonga*, and contained both pictures of the score and short videos of the piece. They caught my attention because of my interest in Latin American repertoire. I decided to contact Osvaldo Golijov via email, and he replied to that email and attached the parts of the *Hebreische Milonga* score. I have since been in constant communication through email with the composer, and we agreed on scheduling some Zoom meetings for working on his piece. In addition, I arranged an interview with Osvaldo Golijov. During that interview, I asked him about the interaction between the tango and the Jewish community residing in Buenos Aires, aspects and characteristics of his musical language, and some relevant insights found in the analysis of the piece including references to other works, origins of the piece, and style.

## Review of Literature

There is extensive literature from different and diverse fields of study other than music such as anthropology, sociology, politics, and psychology that can be used for researching this topic. To have a more logical order and understanding of the topic, this literature review is organized according to the topics and concepts discussed in each chapter of this document.

Defining interculturalism and interculturality was the goal of the first selection of literature for this research. For this topic, it is important to have a clear, neutral, and objective definition of interculturality and interculturalism because it is one of the most recognizable aspects of Osvaldo Golijov's works. One of the obstacles presented during the process of finding a definition of interculturality and interculturalism was the lack of clarity, neutrality, and objectivity in the tone of the extensive sources on these topics because of the complexity of these concepts. Although it is possible to find several studies done about interculturalism and interculturality in different fields of the humanities, not many of them aim to define the term in an objective and neutral way. One of the sources that provided an excellent neutral and objective definition of interculturality is Anthony J. Liddicoat's article from *The International Encyclopedia of Language and Social Interaction*.<sup>13</sup> Liddicoat defines the concept of interculturality as the "situations in which multiple cultures and languages are present in social interactions and are negotiated by participants in and through their interaction."<sup>14</sup> From Liddicoat's standpoint, one could argue that his definition of interculturality focuses on specific aspects such as the language, social interaction, and behavior of different cultures in a multicultural scenario.

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<sup>13</sup> Liddicoat, "Interculturality."

<sup>14</sup> Liddicoat.

Jin-Ah Kim's article "'Cross-Cultural Music Making': Concepts, Conditions and Perspectives" also complements the definition of interculturalism and interculturality taken from Liddicoat's article.<sup>15</sup> Kim states that the concept of interculturalism is "the process or the condition in which two or more cultures interact with each other".<sup>16</sup> Kim's definition of interculturality solves one of the problems found in most of the other sources that tried to define interculturalism: the lack of objectivity, neutrality, and clarity.

In the context of this research, it is also important to define the concept of personal identity for understanding how composers such as Ginastera, Revueltas, Chavez, and Bloch included their cultural and educational backgrounds in developing their musical language. One source that defines the concept of personal identity is Jennifer Radden's article "Personal Identity" from the *Encyclopedia of Cognitive Science*.<sup>17</sup> In her article, Radden defines the concept of personal identity as the sum and amalgamation of life experiences and personality of an individual, which include their cultural and educational background.<sup>18</sup> Radden's definition of personal identity is given from the psychological and cognitive science point of view, which gives a different insight into the topic. Furthermore, Radden's article can issue some answers to how interculturalism and interculturality are related to the concept of the composer's development of their personal expression.

The next selection of literature for this research focuses on the history of the tango. Discussing the history of the tango is a fundamental aspect of this research because it will provide a better understanding of the background of the research. Ramón Pelinski's book *El*

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<sup>15</sup> Kim, "'Cross-Cultural Music Making'."

<sup>16</sup> Kim, 20.

<sup>17</sup> Radden, "Personal Identity."

<sup>18</sup> Radden.

*tango nómade: Ensayos sobre la diáspora del tango* is one of the most relevant sources to this topic.<sup>19</sup> This book is a compilation of essays of different authors edited by the Argentinian ethnomusicologist Ramón Pelinski. The essays of this book discuss the history of the tango in different countries and stages of time, focusing on how the tango diaspora evolved and transformed according to the social and cultural interaction between different cultures and social classes across the world. Each essay examines a specific aspect of Pelinski's scope of research such as the tango and the diverse ethnic identities of Argentina; the arrival of the tango in different European countries such as France, Italy, Spain, and Poland; tango in Japan before 1945; Sephardic tango; tango in New York; and tango in Montreal. Pelinski's book is a valuable source for this research because it contains plenty of information regarding the history of the tango. For having a narrower scope of research, the article that is closer to the topic of this dissertation is Pablo Vila's "El tango y las identidades étnicas en Argentina".<sup>20</sup>

For this research, the most relevant part of Vila's article "El tango y las identidades étnicas en Argentina" is the beginning, which discusses the origin of the tango and how the complexity of social problematics behind the origins of the tango affected the processes of establishing a general and individual identity.<sup>21</sup> Vila's essay will provide a deeper perception of the social context where the tango was born, as well as an understanding of the discrimination experienced by the Jewish community during this process in Argentina.

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<sup>19</sup> Ramón Adolfo. Pelinski, *El tango nómade: ensayos sobre la diáspora del tango* (Buenos Aires: Corregidor, 2000).

<sup>20</sup> Pablo Vila, "El Tango y Las Identidades Étnicas En Argentina," in *El Tango nómade: Ensayos sobre la diáspora del tango* (Buenos Aires: Corregidor, 2000), 71–97.

<sup>21</sup> Vila, 73–85.



Christine S. Nielsen's and Juan Gabriel Mariotto's article titled "The Tango Metaphor: The Essence of Argentina's National Identity" is relevant to the history of tango.<sup>22</sup> In this article, Nielsen and Mariotto discuss the different periods of the history of the tango (both music and dance), the relevant characteristics and facts of each period, and some characteristics of the tango such as dance style, lyrics of the songs, and gender issues. For this research, this article offers complementary information to the other articles regarding the history of the tango because the authors describe clearly some issues faced by the tango throughout history such as censorship and gender issues.

Discussing the life and work of Astor Piazzolla is a must when someone wants to talk about the history of tango. The name of Astor Piazzolla is important in the history of music because one could argue that he was the one who made the tango universal. Although some scholarly research and dissertations discuss Piazzolla's style and work, there are not many peer-reviewed sources that discuss Piazzolla's biography and life. The most trustworthy sources that could be considered peer-reviewed because of their bibliographies and publishers are Maria Susana Azzi and Simon Collier's book *Le Grand Tango: The Life and Music of Astor Piazzolla*,<sup>23</sup> Natalio Gorin's book *Astor Piazzolla: A Memoir*,<sup>24</sup> Paolo Picchio's book *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*,<sup>25</sup> and Cliff Eisen's article from *The New Grove Dictionary of Music and Musicians*.<sup>26</sup>

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<sup>22</sup> Christine S. Nielsen and Juan Gabriel Mariotto, "The Tango Metaphor: The Essence of Argentina's National Identity," *International Studies of Management & Organization* 35, no. 4 (2005): 8–36.

<sup>23</sup> María Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (New York: Oxford University Press, 2000).

<sup>24</sup> Natalio Gorin, *Astor Piazzolla: A Memoir*, trans. Fernando Gonzalez (Portland, OR: Amadeus Press, 2001).

<sup>25</sup> Paolo Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata* (Milano: Edizioni Curci, 2021).

<sup>26</sup> Cliff Eisen, "Piazzolla, Astor," *Grove Music Online*. 2001, <https://doi.org/10.1093/gmo/9781561592630.article.45192>.

Eisen's article is a good starting point because it provides some general information about Piazzolla's biography as well as a few additional sources. However, the books by Azzi and Colier, Gorin, and Picchio are more complete than Eisen's article. Maria Susana Azzi and Simon Collier's *Le Grand Tango: The Life and Music of Astor Piazzolla* is the most complete scholarly biography of Astor Piazzolla available because it narrates Piazzolla's life and career including some intimate stories and information about his personal life and career supported with interviews, testimonials, journals, rehearsals, articles, and books. This book has been used by Gorin and Picchio as a reference according to the bibliographies of their books. Azzi and Colier's book was published by Oxford University Press. Natalio Gorin's *Astor Piazzolla: A Memoir* compiles testimonials from Piazzolla about his life and career,<sup>27</sup> testimonials of the author, some of his musicians, and friends,<sup>28</sup> and some interviews made by the author to Piazzolla.<sup>29</sup> Gorin also includes a complete list of all the musicians that were part of Piazzolla's groups and a complete annotated discography of Piazzolla.<sup>30</sup> Picchio's *Astor Piazzolla. Il padre del Nuevo Tango: Cronologia, opere e discografia ragionata* is a book that includes a complete and detailed timeline of Piazzolla's career, which includes the year of establishment of each of his groups, tours, and discography releases. This book also includes a brief and general analysis of some of Piazzolla's compositions as well as a complete list of all his compositions.<sup>31</sup>

The following selection of literature focuses on the Jewish culture and tango. There are plenty of research and references available that discuss this part of the research. Most of these sources discuss different aspects of this relationship, such as the Jewish migration to Argentina

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<sup>27</sup> Gorin, *Astor Piazzolla: A Memoir*, 25–78, 93–115, 125–56.

<sup>28</sup> Gorin, 159–211.

<sup>29</sup> Gorin, 79–92, 117–21.

<sup>30</sup> Gorin, 213–48.

<sup>31</sup> Picchio, *Astor Piazzolla. Il padre del Nuevo Tango: cronologia, opere e discografia ragionata*, 193–204.

during the 19<sup>th</sup> and 20<sup>th</sup> centuries, relevant educational musical material for this community from the beginning of the 20<sup>th</sup> century, cultural entities and spaces, tango songs, Yiddish tango, and tango in Europe. One of these available sources is Amalia Ran's article "Tristes alegrías: The Jewish Presence in Argentina's Popular Music Arena".<sup>32</sup> Ran states that "[T]he identification of Jewish musicians with the genre was probably also connected to the fact that the tango represented, from the outset, a rejected culture: music of the excluded."<sup>33</sup> This point from Ran's article is essential for understanding and tracing a relationship between the Jewish culture and the tango because one could argue the feeling of it being "a rejected culture" probably is related to the African roots of the tango, the discrimination of the elite social class of Buenos Aires against the tango in the late 1800s and early 1900s, and the discrimination and antisemitism directed at the Jewish community. Additionally, Ran's article provides information related to the origins of the tango and other popular music genres from Argentina as well as the impact of professional Jewish musicians on these musical genres.

Pablo Palomino's article "The Musical Worlds of Jewish Buenos Aires, 1910–1940" is a helpful article for this matter.<sup>34</sup> In his article, Palomino discusses relevant educational musical material for a school in the rural town of Villa Domínguez in the province of Entre Ríos during the beginning of the 20<sup>th</sup> century. It is based on the case of Gregorio Daschevsky, the music teacher at the school of that town in the first part of his article.<sup>35</sup> In the second part, he talks

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<sup>32</sup> Amalia Ran, ed., "Tristes alegrías: The Jewish Presence in Argentina's Popular Music Arena," in *Mazal Tov, Amigos!: Jews and Popular Music in the Americas* (Boston: Brill, 2016), 44–59, [https://doi.org/10.1163/9789004204775\\_005](https://doi.org/10.1163/9789004204775_005).

<sup>33</sup> Ran, 47–48.

<sup>34</sup> Pablo Palomino, "The Musical Worlds of Jewish Buenos Aires, 1910-1940," in *Mazal Tov, Amigos!: Jews and Popular Music in the Americas* (Boston: Brill, 2016), 25–43, [https://brill.com/display/book/edcoll/9789004204775/B9789004204775\\_004.xml](https://brill.com/display/book/edcoll/9789004204775/B9789004204775_004.xml).

<sup>35</sup> Palomino, 26–28.

about the music scene and education of the Jewish community in Buenos Aires during the first half of the 20<sup>th</sup> century.<sup>36</sup> Palomino states that the Jewish musical life in Buenos Aires at that time went beyond national boundaries, ethnic identities, religious beliefs, and political allegiances and provides examples.<sup>37</sup> One of the examples that Palomino refers to is the bridge established by singers who used to sing Jewish liturgical music and also sang with tango and classical orchestras.<sup>38</sup> This example is important for the research because it shows one of the connections between Jewish culture and the tango. Palomino also mentions pieces with Jewish roots used by Dashevsky in his classes, which indicate the influence of the Jewish music on Argentina's early education.<sup>39</sup> Furthermore, Palomino describes the context of the musical scene and education of Jewish people in Buenos Aires during the early 1900s, which are the years when the tango was born.<sup>40</sup> Both articles are part of the book *Mazal Tov, Amigos! Jews and Popular Music in the Americas*, which is a compilation of articles that discuss the influence of the Jewish culture and people in the development of popular music in the Americas.<sup>41</sup>

Lloica Czackis' articles "Tangele: The History of Yiddish Tango" and "Yiddish Tango: A Musical Genre?" are important articles that complement the information obtained from Palomino's and Ran's articles.<sup>42</sup> "Tangele: The History of Yiddish Tango" is an article that Czackis wrote for the journal *Jewish Quarterly* in 2003, and it is divided into eight short

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<sup>36</sup> Palomino, 28–41.

<sup>37</sup> Palomino, 37.

<sup>38</sup> Palomino, 37.

<sup>39</sup> Palomino, 27.

<sup>40</sup> Palomino, 28–37.

<sup>41</sup> Amalia Ran and Moshe Morad, eds., *Mazal Tov, Amigos! Jews and Popular Music in the Americas* (Brill, 2016), <https://brill.com/edcollbook/title/32658>.

<sup>42</sup> Lloica Czackis, "Tangele: The History of Yiddish Tango," *Jewish Quarterly (UK)* Vol. 50 No. 1, no. 189 (2003): 44–52; Lloica Czackis, "Yiddish Tango: A Musical Genre?," *European Judaism: A Journal for the New Europe* 42, no. 2 (September 2009): 107–21.

sections. Each section of this article discusses diverse topics such as the history of the tango,<sup>43</sup> Jewish migration in Argentina,<sup>44</sup> Jewish tango musicians in Buenos Aires,<sup>45</sup> Yiddish tango,<sup>46</sup> tango in Europe,<sup>47</sup> tango during the Holocaust,<sup>48</sup> Yiddish Holocaust tango songs,<sup>49</sup> and tango in the U.S.<sup>50</sup> One of the main points that Czackis states in her article is that there are several similarities between the Jewish folk music and the tango such as the vocabulary in the songs, the instrumentation, and the feeling of yearning.<sup>51</sup> This point mentioned by Czackis is important to this research because the characteristics stated by the author are some proof of elements of connection between Jewish folk music and the tango. This is also reinforced when the author states that it was found sets of songs written in Yiddish in the rhythm of tango in some Eastern European ghettos and concentration camps.<sup>52</sup>

The second article by Czackis “Yiddish Tango: A Musical Genre?” was written for the journal *European Judaism: A Journal for the New Europe* in 2009. In this article, Czackis discusses the historical context of the Jewish migration to Argentina,<sup>53</sup> the origins of the tango and the Jewish integration into the tango culture,<sup>54</sup> the history of the Yiddish tango,<sup>55</sup> and the characteristics of the Yiddish tango and its similarities and differences with the traditional

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<sup>43</sup> Czackis, “Tangele: The History of Yiddish Tango,” 2–3.

<sup>44</sup> Czackis, 3–4.

<sup>45</sup> Czackis, 4.

<sup>46</sup> Czackis, 4–5.

<sup>47</sup> Czackis, 5–7.

<sup>48</sup> Czackis, 8–9.

<sup>49</sup> Czackis, 9–10.

<sup>50</sup> Czackis, 10.

<sup>51</sup> Czackis, 1.

<sup>52</sup> Czackis, 1.

<sup>53</sup> Czackis, “Yiddish Tango,” 108–10.

<sup>54</sup> Czackis, 110–12.

<sup>55</sup> Czackis, 112–18.

Argentinian tango.<sup>56</sup> The information provided in this article is a strong reference for the connection and similarities between Jewish folk music and the tango because the author provides specific information related to musicians, songs, venues, and characteristics of the style of the Yiddish tango.

It is important to mention that the Ran, Palomino, and Czackis articles have some of the same references in their bibliographies. These references include the books written by José Judkovski, a recognized author and researcher of Jewish tango in Argentina. Some of the books used as references include *El tango: Una historia con judíos* (1998), *Buenos Aires, fervor y tango: Una historia con judíos* (2003), *El tango y los judíos de Europa Oriental* (2010), and *Crónica de los judíos en el tango* (2015).<sup>57</sup>

In these books, Judkovski discusses the arrival of Eastern European Jews to Argentina, the origins of the tango, the Jewish tango, and some relevant Argentinian Jewish musicians and artists who had an impact or connection with the tango. Judkovski's *El tango y los judíos de Europa Oriental* examines in depth the origins of the Jewish people from the Ashkenazi standpoint, the philosophical concepts behind the tango, the similarities between Yiddish poetry and texts and tango lyrics, the relationship between the Yiddish and the Río de La Plata culture, and different important and recognized Yiddish and Jewish writers including Franz Kafka, Itzak Leibucsh Peretz, and Isaac Bashevis Singer. This book helps to understand Golijov's Jewish roots because it offers a general comprehensive insight into the Jewish culture from the Ashkenazi viewpoint. Additionally, this book provides a deep philosophical discussion through

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<sup>56</sup> Czackis, 119–20.

<sup>57</sup> José Judkovski, *El tango: Una historia con judíos*, Primera Edición (Buenos Aires: IWO, 1998); José Judkovski, *Buenos Aires, fervor y tango: Una historia con judíos*, Primera Edición (Buenos Aires: Fundación IWO, 2003); José Judkovski, *El tango y los judíos de Europa Oriental* (Buenos Aires: Academia Porteña del Lunfardo, 2010); José Judkovski, *Crónica de los judíos en el tango*, Colección Ensayos (Buenos Aires: Editorial Milá, 2015).

literature and poetry examples of some important Jewish writers like Franz Kafka and Isaac Bashevis Singer, who were an inspiration for Golijov's *Yiddishbuk*.<sup>58</sup> The pieces of information provided in these four books are helpful because the author not only has experienced firsthand that history since the author is Argentinian and Jewish but also include bibliographies. Lastly, Judkovski's books were published and promoted by the YIVO (Institute of Jewish Research).

Julio Nudler's book *Tango judío: Del ghetto a la milonga* is the last source from the second selection of sources for this section of the research.<sup>59</sup> In his book, Nudler discusses diverse topics like the process of developing a cultural and personal identity through the assimilation of the tango among the Jewish community in Argentina, the antisemitism and discrimination of the tango, the presence of tango during the Holocaust, the lyrics of tango by Osvaldo Pugliese, and slang terms which are the product of the mixing between Yiddish and Spanish. The book also includes a compilation of interviews with diverse recognized tango musicians both Jews and non-Jews. Contrasting to Judkovski's books, this book was neither published nor promoted by any Argentinian Jewish organization.<sup>60</sup> This book complements some of the information provided in Judkovski's books because Nudler examines the role of the tango in the Jewish community in Buenos Aires and the importance of the Jewish musicians in the tango orchestras,<sup>61</sup> as well as the way antisemitism and discrimination of the tango were promoted during one of the most important years in the history of tango.<sup>62</sup> It is important to

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<sup>58</sup> Lila Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," in "Yiddish and the Transnational in Latin America," special issue, *In Geveb: A Journal of Yiddish Studies*, (May 2021): 8, <https://ingeveb.org/articles/on-yiddish-nuances-yiddishkayt-as-listening-key-in-the-music-of-osvaldo-golijov>; Judkovski, *El tango y los judíos de Europa Oriental*, 83–108.

<sup>59</sup> Julio Nudler, *Tango judío: Del ghetto a la milonga* (Buenos Aires: Editorial Sudamericana, 1998).

<sup>60</sup> According to what the author states in the preface of his book and what I could find on the Internet about this book.

<sup>61</sup> Nudler, *Tango judío: del ghetto a la milonga*, 13–20.

<sup>62</sup> Nudler, 21–32.

mention that most of the information in the book is the product of interviews and journalism work done by the author. Additionally, this book has been cited by authors like Czackis.

The next selection of literature for this research focuses on Osvaldo Golijov's life and work. Regarding this section of the research, it was difficult to find articles that discuss Golijov's work and approach to the tango and the Jewish style in his works. One could argue that the main reason behind the issue is that the composer is still alive. The first sources that contain information about Golijov's life and work are his website and Boosey and Hawkes' website.<sup>63</sup> On his website, it is possible to find a short biography, news and updates of his works, performances of his compositions, and the description of each of his pieces. Regarding this research, Golijov's website includes the information and details of the world premiere of his *Hebreische Milonga*. However, his *Hebreische Milonga* does not appear in the catalog of his works on his website. On the Boosey and Hawks' website, it is possible to find a more complete version of his biography and his available pieces for purchase. Golijov's *Hebreische Milonga* does not appear in the catalog of his works for purchase on Boosey because this piece was not published by them. The publisher of this piece is Narrow Bridge Songs.<sup>64</sup>

Lila Fabro's article "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov" is one source that provides valuable information for this section of the research.<sup>65</sup> One of the most relevant terms found in Fabro's article is "Yiddishkayt", which refers to "a reading of Jewishness that includes forms of Jewish religiosity, folkloric elements,

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<sup>63</sup> "Osvaldo Golijov: Biography"; "Osvaldo Golijov," Osvaldo Golijov, accessed January 16, 2023, <https://osvaldogolijov.com>.

<sup>64</sup> The *Hebreische Milonga* does not appear in this website. The only work by Golijov that appears on the Narrow Bridge Song's website is *Falling Out of the Time*.

<sup>65</sup> Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov."



linguistic practices, and cultural imaginaries of Ashkenazi.”<sup>66</sup> Understanding the meaning of the term “Yiddishkayt” is important to this research because it is one of the key concepts for connecting the Jewish influence and importance in tango, especially the ones written after the boom of Piazzolla’s *Nuevo Tango*. Fabro provides different references such as concepts and musical examples of the presence of the “Yiddishkayt” in Golijov’s works, as well as Golijov’s approach to adapting and transforming those Jewish elements in his music. Fabro’s first example is the presence of the Kaddish in *La pasión según San Marcos* as “the only Jewish text musically deployed throughout the piece”<sup>67</sup>, and how this movement is “a musical synthesis of the whole work (...) - and that has a lot to do with the relationship between music and language, and perhaps also with the importance of the number twelve within twentieth-century music history.”<sup>68</sup> The second example is to the poetic background of Golijov’s *Yiddishbuk* and its characteristics, which refer to “the gloomy character of the Lamentational mode not through a short melodic line, but through highly dissonant sections between the strings, as, also, through the use of ornaments or *dreydlekh*, characteristic of klezmer music, such as trills, glissandi, *krekhts*-sobs, and chromatic passages.”<sup>69</sup> The third reference stated by Fabro is Golijov’s musical approach to describing the history of Judaism (referencing the inclusion of a prelude and postlude in the piece), the use of the klezmer clarinet, and the imitation of the three Jewish languages (Aramaic, Yiddish, and Hebrew) in his work *The Dreams and Prayers of Isaac the Blind*.<sup>70</sup> The fourth reference stated by Fabro is the presence of Yiddish tango in the analysis of

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<sup>66</sup> Fabro, 2.

<sup>67</sup> Fabro, 2.

<sup>68</sup> Fabro, 7.

<sup>69</sup> Fabro, 8, 9.

<sup>70</sup> Fabro, 11, 12.

Golijov's song *Night of the Flying Horses* from his *Three Songs for Soprano and Orchestra*.<sup>71</sup>

The last reference stated by Fabro for this research is regarding Golijov's artistic influences.

Fabro states:

The reason I became a composer was probably [tango composer] Astor Piazzolla. His way of approaching music—he was not afraid to be both high and low, popular and classical. I understood right away that Piazzolla wasn't simply using notes, he was distilling all of life in Buenos Aires: the way people talked, walked, flirted, fought. He skirted all of the big European existential questions. But we didn't have to ask ourselves those same questions (...) People like Piazzolla or Borges could own all of Western culture, but they could approach it with playfulness. What was exciting for me in Piazzolla was not so much his tango roots, but his transmutations of Bartók, Stravinsky, and life in the streets into a new and vital music.<sup>72</sup>

Fabro's article is useful for this research because the author covers most of the aspects related to the scope of the research.

Marc Gidal's "Contemporary 'Latin American' Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism" is another essential article for this part of the research.<sup>73</sup> In his article, Gidal first discusses how some Latin American composers of art music residing in the United States, like Tania León and Osvaldo Golijov, approach multiculturalism, universalism, and cosmopolitanism in their works as well as examining the life and work of five promising Latin American composers residing in the United States. Gidal states that Golijov's style is characterized by the incorporation of popular, folk, and religious elements in his compositions, which could sound like "he has incorporated elements of art-music into popular and folk genres rather than the other way around."<sup>74</sup> Gidal also discusses

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<sup>71</sup> Fabro, 17, 18.

<sup>72</sup> Fabro, 20.

<sup>73</sup> Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States."

<sup>74</sup> Marc Gidal, 55.

one of the most recurrent controversies around Golijov's music: the legitimacy of the musical borrowings present in many of his compositions.<sup>75</sup> In his article, Gidal describes Golijov's music as cosmopolitan that resonates with the diverse multicultural agendas due to his "omnivorous" taste of music,<sup>76</sup> which is echoed in his opinion of how the current globalization of the world will break the boundaries of the cultural, musical, and religious identity.<sup>77</sup> This article is helpful because it covers some biographical and stylistic aspects, which are related to the scope of this research.

There are few articles that discuss specific details of Golijov's style and musical language such as the role of literature in his works, use of minimalism, tonal concept, quotations and references to other works, instrumentation, the use of extended techniques, and the specific sound requirements for the performance of some his works. As a result, the scores of Golijov's works are essential for understanding his style. The works by Golijov cited in this document include *La pasión según San Marcos*, *Yiddishbuk*, *Tenebrae* (version I and II), *Azul*, *Mariel*, and *Omaramor*. The figures included in this document are covered by the licensing provided by Boosey and Hawks. Additionally, the information regarding Golijov's style is also supported by the interview with the composer.

It is impossible to analyze Golijov's *Hebreische Milonga* without the score because one could say that all the answers for a piece can be found in the score. The score also provides information about the background and origins of the piece. The figures in this document copied from the *Hebreische Milonga* score are covered by the permission provided by the composer

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<sup>75</sup> Marc Gidal, 56,57; also checked in Daniel J. Wakin, "Musical Borrowing Under Scrutiny," *The New York Times*, March 8, 2012, sec. Arts, <https://www.nytimes.com/2012/03/08/arts/music/osvaldo-golijov-fracas-over-sidereus-overture.html>.

<sup>76</sup> Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States," 57.

<sup>77</sup> Marc Gidal, 57.

since the piece was published by his own company, Narrow Bridge Songs. Additionally, the information regarding some specific elements found in the analysis is also supported by the interview with the composer.

Alejandro Drago's doctoral dissertation "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla Performance and Notational Problems: A Conductor's Perspective" is the second reference of this section of the research.<sup>78</sup> In his dissertation, Drago discusses the origins of the tango until 1955,<sup>79</sup> the life and work of Astor Piazzolla,<sup>80</sup> how to execute tango special effects in the violin,<sup>81</sup> and the core elements of Piazzolla's style.<sup>82</sup> According to Drago, Piazzolla's *Nuevo Tango* style is characterized by the innovative use of articulation, chromatic pick-ups, rhythm, meter, time signature, ornamentation, and rubato compared to the tango of Vieja Guardia.<sup>83</sup> This part of Drago's dissertation is useful because it provides scholarly evidence for establishing the elements of Piazzolla's *Nuevo Tango* style such as rhythm, meter, and chromatic pick-ups in Golijov's *Hebreische Milonga*. Additionally, Drago's dissertation complements the information regarding the history of the tango because his dissertation covers the importance and influence of Astor Piazzolla in the history of the tango since Piazzolla is one of the main musical influences of Osvaldo Golijov.<sup>84</sup>

Joseph Akhron's *Hebrew Melody* and Johannes Brahms's *Symphony No. 1* scores are the third selection of sources for this section of the research. According to Golijov, he cited elements

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<sup>78</sup> Alejandro Marcelo Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor's Perspective" (D.M.A. diss., The University of Southern Mississippi, 2008), <https://www.proquest.com/docview/304468468/abstract/896B061383814008PQ/5>.

<sup>79</sup> Drago, 6–19.

<sup>80</sup> Drago, 20–45.

<sup>81</sup> Drago, 125–67.

<sup>82</sup> Drago, 46–124.

<sup>83</sup> Drago, 57–124.

<sup>84</sup> Drago, 20–45; Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 20.

of these works in his *Hebreische Milonga*. Those elements are part of the core of the piece because they highlight the way the piece is built and developed.

The last references of this selection of literature include some personal analysis and transcriptions of some of the recording of Astor Piazzolla performing some of his works such as *Oblivion*, *Tristezas de un doble A*, *Suite Troileana*, and *Escualo*. This personal analysis complements the information stated in Drago's dissertation, which also includes examples of the elements of Piazzolla's works since there is a strong influence of Piazzolla's music and style in Golijov's *Hebreische Milonga*.

This literature review aims to organize the different ideas for the diverse topics discussed in each chapter. These topics include the historical background of the Jewish immigration in Argentina and the tango, the characteristics of the Jewish tango, and the style and influences of Osvaldo Golijov. It also provides the fundamentals for analyzing the piece such as the analysis of the scales, rhythm, and references to the hybrid style of the piece.

## Chapter 2

### The Relationship between Jewish People and Tango

Tango could be considered as a meeting place where different cultures like Italian, Jewish, German, French, African, and Native Argentinian interact with each other in the cultural context of Buenos Aires.<sup>85</sup> Jewish people and tango culture have two things in common: exclusion and discrimination. Although the reasons are different for each one, both cultures and communities have been excluded and discriminated against by society. One could argue that the encounter of the Jewish people with the tango was inevitable, perhaps because of the different fate paradoxes. The first part of this chapter covers the history of the tango in Argentina from its beginnings to Piazzolla's *Nuevo Tango*. The second part of this chapter describes the process and some general aspects of the Jewish migration to Argentina. The last part of this chapter discusses the relationship between Jewish people, their culture, and the tango.

#### **History of Tango in Argentina before Astor Piazzolla**

Argentinian ethnomusicologist Ramón Pelinski states that “the tango is the oldest popular music that still has worldwide diffusion.”<sup>86</sup> One could argue that tracing a definition of the term “tango” is a complicated duty because of the lack of agreement about its origins and meanings. Some possible definitions for the term “tango” include: a genre of flamenco, the place where African slaves used to hold their festive celebrations, a black people drum dance gathering (with

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<sup>85</sup> Interview with Osvaldo Golijov.

<sup>86</sup> Ramón Adolfo. Pelinski, *El tango nómada: Ensayos sobre la diáspora del tango* (Buenos Aires: Corregidor, 2000), 21.

a drum that has the same name), and an intimate place to which one must ask permission to enter according to the language spoken by the slave tribes living in Argentina.<sup>87</sup>

The origins of the tango can be traced from the end of the 19<sup>th</sup> century and the beginnings of the 20<sup>th</sup> century around the region of the Río de la Plata in Argentina. One could say that the tango was the result of the intercultural blending among European immigrants, seminomadic Gauchos, African slaves, and the Criollos.<sup>88</sup> During its early years, the tango was associated with prostitution and delinquency.<sup>89</sup> The dissemination and development of the tango was a product of the presence of this music genre in the diverse brothels and ports in Buenos Aires. Those brothels and ports had a relationship with prostitution and slavery commerce mafias such as the Zwi Migdal.<sup>90</sup> The Buenos Aires oligarchy at that time rejected the tango because they considered the tango as music that did not belong to their social class due to its context and supposedly immoral values.<sup>91</sup> Furthermore, Vila mentions that the tango also reminded the oligarchy that Buenos Aires was a city of immigrants and peasants who lived in poor conditions.<sup>92</sup> In the history of the tango, this period is known as *Guardia Vieja* (Old-Guard tango).

The most important characteristic of the *Guardia Vieja* tango is the dance. The main aspect of the music of the *Guardia Vieja* tango is the absence of lyrics in the songs. Because of

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<sup>87</sup> Alejandro Marcelo Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems: A Conductor's Perspective" (D.M.A. diss., The University of Southern Mississippi, 2008), 6–8, <https://www.proquest.com/docview/304468468/abstract/896B061383814008PQ/5>.

<sup>88</sup> Pelinski, *El tango nómade: Ensayos sobre la diáspora del tango*, 21.

<sup>89</sup> Pablo Vila, "El Tango y las identidades étnicas en Argentina," in *El Tango Nómade: Ensayos Sobre la Diáspora del Tango* (Buenos Aires: Corregidor, 2000), 73.

<sup>90</sup> Amalia Ran, ed., "Tristes Alegrías: The Jewish Presence in Argentina's Popular Music Arena," in *Mazal Tov, Amigos!: Jews and Popular Music in the Americas* (Boston: Brill, 2016), 48, [https://doi.org/10.1163/9789004204775\\_005](https://doi.org/10.1163/9789004204775_005); Vila, "El Tango y las identidades étnicas en Argentina," 73–74.

<sup>91</sup> Vila, "El Tango y las identidades étnicas en Argentina," 74.

<sup>92</sup> Vila, 74.

this detail, people would have approached the dance as a way to interact with the music. One could argue that one of the most recognizable characteristics is the eroticism and the sensuality that the style of dancing tango evokes. As mentioned above, the tango was the most popular music genre played by tango orchestras in the brothels of Buenos Aires. Because of the connection between the tango and prostitution, one could say that the musicians from the tango orchestras did not have a good reputation because of the conservative values of Buenos Aires society during the early years of the 20<sup>th</sup> century. At this time, the tango orchestras were from three (one violin, one guitar, and one bandoneon) to six (two bandoneons, two violins, one guitar, and one flute) instrumentalists. The historical context of the tango changed during the next decades with the migration of the tango from brothels to cafes, cabarets, and dance halls. This change coincides with the beginning of the *Guardia Nueva* (New-Guard tango) period.<sup>93</sup>

The *Guardia Nueva* is perhaps the period that brought international recognition to the tango. This period covers the 1920s to 1955, until the appearance of Astor Piazzolla in the history of the tango. The beginning of the *Guardia Nueva* features the creation of the *tango-canción* (tango-song). Before the creation of the *tango-canción*, the tango was a music genre that did not have lyrics. The *tango-canción* was born as a way to express the melancholy, pain, and suffering of the Argentinian people through poetry.<sup>94</sup> Some of the most representative artists of the *tango-canción* were Francisco Canaro, Julio De Caro, and Carlos Gardel.

The lyrics of many tango songs of this time were written in *Lunfardo*. According to the *Real Academia Española* dictionary, *Lunfardo* is a popular slang used by people from the

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<sup>93</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 15.

<sup>94</sup> Drago, 15; Vila, "El Tango y las identidades étnicas en Argentina," 74.



working and middle classes in Argentina and Uruguay.<sup>95</sup> The *Lunfardo* originated from the mixing of different languages, especially Italian.<sup>96</sup> The tango lyrics written in *Lunfardo* were victims of the censorship imposed by Hugo Wast, following the directions of the regime of 1943. This censorship occurred during the peak of the *Guardia Nueva* period known as the *Golden Age* of the tango. To gain the acceptance of the entire Argentinian population, the tango had to evolve through some small but fundamental changes. The songwriters had to “clean” the language of the songs from the “popular” slang to a more “cosmopolitan” language that fit with the higher social classes.<sup>97</sup> The dance style also had to be “cleaned.” The tango had to change the transgressive dance movements to others that were more refined.<sup>98</sup>

During the *Golden Age*, the tango faced some other transformations. One of these transformations was its direct relationship with Peronism (the political movement created by Juan Domingo Perón), which caused a politicization of the musical genre.<sup>99</sup> Some examples of this politicization of the tango are the *Peronist March* written by Hugo Del Carril (who was a Peronist) and the diverse arrests of Osvaldo Pugliese (who was a declared Communist) during Perón’s presidency.<sup>100</sup>

The other significant transformation of the tango was done by one of the most recognized and important people in the history of the tango: Aníbal “Pichuco” Troilo. Troilo was an Argentinian bandoneonist who has been recognized not only because of his exceptional playing

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<sup>95</sup> Real Academia Española Asociación de Academias de la Lengua Española, “Lunfardo, lunfarda,” in «*Diccionario de la lengua española*» - Edición del Tricentenario, accessed February 8, 2023, <https://dle.rae.es/lunfardo>.

<sup>96</sup> Vila, “El Tango y Las Identidades Étnicas En Argentina,” 77.

<sup>97</sup> Vila, 74.

<sup>98</sup> Vila, 74.

<sup>99</sup> Drago, “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems,” 15.

<sup>100</sup> Christine S. Nielsen and Juan Gabriel Mariotto, “The Tango Metaphor: The Essence of Argentina’s National Identity,” *International Studies of Management & Organization* 35, no. 4 (2005): 14.

but also for his tango orchestra. Aníbal Troilo's orchestra stood out because it was larger than the traditional tango orchestra. Troilo's orchestra was also a musical institution because many famous tango singers and musicians were part of his ensemble. One of his most famous musicians was Astor Piazzolla.

### **Astor Piazzolla and His Style**

Astor Piazzolla was born on March 11, 1921, in Mar del Plata, Buenos Aires.<sup>101</sup> His parents moved to New York in 1924, and they lived in a neighborhood called Greenwich Village among Italians, Jews, and Irish people.<sup>102</sup> He started to study music when he was a child in New York with a bandoneon that his father gave to him as a gift. However, his attitude towards playing and learning bandoneon was reluctant.<sup>103</sup> Piazzolla returned to Buenos Aires in 1937, and he continued his musical studies with Aníbal Troilo (bandoneon) and Alberto Ginastera (composition).<sup>104</sup> Piazzolla joined Aníbal Troilo's orchestra at this time and worked as a bandoneonist and arranger.<sup>105</sup> His tone poem *Buenos Aires, Op. 51*, was the piece he submitted to win the Fabien Sevitzyk Prize, which allowed him to study with the famous French pedagogue Nadia Boulanger.<sup>106</sup> According to Azzi, Nadia Boulanger was the one who encouraged him to continue writing tangos after listening to Piazzolla play one of his own tangos.<sup>107</sup>

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<sup>101</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 20.

<sup>102</sup> Natalio Gorin, *Astor Piazzolla: A Memoir*, trans. Fernando Gonzalez (Portland, OR: Amadeus Press, 2001), 29–30; Paolo Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata* (Milano: Edizioni Curci, 2021), 19; For more information regarding Piazzolla's childhood, please refer to María Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (New York: Oxford University Press, 2000), 3–17, <http://catdir.loc.gov/catdir/enhancements/fy0725/99031795-b.html>.

<sup>103</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 8.

<sup>104</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 20; <https://www.youtube.com/watch?v=nALpHlwQ3SU>.

<sup>105</sup> Cliff Eisen, "Piazzolla, Astor," 2001, <https://doi.org/10.1093/gmo/9781561592630.article.45192>.

<sup>106</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 49–50.

<sup>107</sup> Azzi and Collier, 51.

His career as a more distinguished solo tango artist started with the creation of Octeto Buenos Aires in 1955.<sup>108</sup> The creation of the octet could be considered the beginning of the “avant-garde tango.”<sup>109</sup> One could argue that the “avant-garde tango” is the result of the interaction of tango with other music genres such as classical music and jazz, modern instruments such as electric guitar, and the inclusion of sound effects such as percussion in the violin or the bandoneon and the *lija* in the violin.<sup>110</sup> Around the 1960s, Piazzolla created his most famous group: the Quinteto Nuevo Tango.<sup>111</sup> The Quinteto Nuevo Tango was born when Piazzolla returned to Argentina from Paris after dissolving the Octeto Buenos Aires.<sup>112</sup> With his quintet, Piazzolla not only started to reach the peak of his career as a composer and as an artist, but his style also became more mature. At the end of the 1960s, Piazzolla collaborated with two famous Argentinian writers: Jorge Luis Borges and Horacio Ferrer. This collaboration also included vocalists such as Edmundo Rivero, Roberto “El polaco” Goyeneche, and Amelita Baltar.<sup>113</sup> In 1971, Piazzolla dissolved his quintet in order to form a new ensemble: the Conjunto 9.<sup>114</sup> Between the dissolution of the Conjunto 9 and the establishment of the Octeto Electrónico, Piazzolla collaborated with the American saxophonist Gerry Mulligan and wrote some film music between 1972 and 1975.<sup>115</sup> In 1974, Piazzolla established his Octeto Electronico.<sup>116</sup> This ensemble was different from his previous ones for a couple of reasons. First of all, it was his first ensemble that included different instruments such as a synthesizer, organ, percussion, flute, and

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<sup>108</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 39.

<sup>109</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 57.

<sup>110</sup> Azzi and Collier, 59. For more detailed information on these aspects of the avant-garde tango, please refer to Drago, “Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems.”

<sup>111</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 44.

<sup>112</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 81.

<sup>113</sup> Gorin, *Astor Piazzolla: A Memoir*, 218–19.

<sup>114</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 73.

<sup>115</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 170–79.

<sup>116</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 37.

saxophone (the last two in place of the violin).<sup>117</sup> Secondly, Piazzolla was inspired by Chick Corea's band, and this style brought a new and younger audience to the tango.<sup>118</sup> In 1978, Piazzolla decided to reestablish his quintet.<sup>119</sup> Piazzolla reached the peak of his career as a performer and artist during the second period of his quintet because this was when they toured a lot around the world.<sup>120</sup> His last ensemble was a sextet that he decided to establish to as a consequence of his health problems at the end of the 1980s.<sup>121</sup> In 1990, Piazzolla had an accident in Paris that caused him to experience a cerebral hemorrhage, which caused him to remain in a deep coma.<sup>122</sup> Piazzolla was moved from Paris to Buenos Aires with his family on a flight organized by the Argentinian government.<sup>123</sup> Piazzolla died on July 4, 1992, in Buenos Aires from that cerebral hemorrhage.<sup>124</sup>

Piazzolla holds an important place in the history of the tango. His unique style transformed the tango in different and drastic ways. During the early years of his career, Piazzolla was criticized by people who considered themselves tango purists and accused him of destroying the tango because of his innovative approach.<sup>125</sup> With the creation of the Octeto Buenos Aires, one of the most important elements from the core of the tango disappeared: the

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<sup>117</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 181; Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 88.

<sup>118</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 180.

<sup>119</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 99.

<sup>120</sup> For more detailed information regarding Piazzolla's tours with his second quintet, please consult Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 204–62.

<sup>121</sup> Azzi and Collier, 261–64.

<sup>122</sup> Azzi and Collier, 278.

<sup>123</sup> Picchio, *Astor Piazzolla. Il padre del nuevo tango: Cronologia, opere e discografia ragionata*, 132.

<sup>124</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 21; *Volver Tango | Astor Piazzolla II (Documental)*, 2017, [https://www.youtube.com/watch?v=dYN5ZDh\\_Ctw](https://www.youtube.com/watch?v=dYN5ZDh_Ctw).

<sup>125</sup> Gorin, *Astor Piazzolla: A Memoir*, 16.

dance. Piazzolla believed that music (in general) should be listened to, not danced.<sup>126</sup> The absence of lyrics in Piazzolla's tangos was another of the transformations that tango underwent because of Piazzolla. By listening to his albums and concerts, one could argue that almost 90% of his tango compositions do not include a solo singer like other tangos written during the *Golden Age* period. The only compositions by Piazzolla that include voice are the ones that were the product of the collaboration with Jorge Luis Borges and Horacio Ferrer.

Piazzolla not only transformed the tango from the roots by removing the dance element and the singer, but also introduced changes in instrumentation, timbre, rhythm, harmony, and playing style. In all of his ensembles, Piazzolla included instruments that did not belong to the traditional tango orchestra such as the violoncello, electric guitar, drum set, electric bass, electric piano, synthesizer, organ, percussion, and saxophone.<sup>127</sup> In terms of the timbre, it is possible to hear effects that were not common in the traditional tango such as the *Chicharra*, *Latigo*, and *Tambor* (which are played by the violinist or cellist), or knocking the bandoneon box with a ring.<sup>128</sup> Regarding the rhythm, the most common rhythmic pattern found in Piazzolla's music is different from the rhythm of the characteristic four beats of the traditional tango (see Fig. 2.1). The most common rhythmic patterns found in Piazzolla's music is the 3+3+2 (see Fig. 2.2).<sup>129</sup>

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<sup>126</sup> Conversation with Eduardo Vassallo, Principal Cellist of the City of Birmingham Symphony Orchestra and son of Juan Vassallo (the bassist of Piazzolla's octet).

<sup>127</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 26.

<sup>128</sup> Drago, 26, 129, 143, 152.

<sup>129</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 37.

Figure 2.1: Traditional tango rhythm



Figure 2.2: 3+3+2 rhythmic pattern



The playing style proposed by Piazzolla in his music was closer to Baroque, jazz, and klezmer music because of all the phrasings and improvisations found in his recordings, which was something new in the tango at that time.<sup>130</sup> One could argue that it is the result of his cultural background, including his education and the places where he lived. As mentioned above, Piazzolla lived in a neighborhood where Jews resided, and perhaps it was the place where he absorbed certain elements from klezmer music such as energy, improvisation, and rhythm. Piazzolla also had a background in classical music from his childhood studies with Alberto Ginastera and Nadia Boulanger. He also was a huge fan of jazz. It is important to remember that Piazzolla was not only heavily inspired by Gil Evans and Miles Davis, but also collaborated with other jazz musicians such as Gerry Mulligan and Gary Burton.<sup>131</sup> Lastly, the harmonic language

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<sup>130</sup> Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 27.

<sup>131</sup> Gorin, *Astor Piazzolla: A Memoir*, 85–86, 112–13.

of his compositions was influenced by some nationalist composers of the 20<sup>th</sup> century such as Heitor Villa-Lobos, Bela Bartok, Igor Stravinsky, and George Gershwin.<sup>132</sup>

Nowadays, the tango is one of the most popular music genres around the world. There are several tango ensembles, competitions, and schools that promote this music genre and dance style. Additionally, one could say that Piazzolla's *Nuevo Tango* style as well as the concert approach to the tango is one of the reasons why many composers like Osvaldo Golijov have either written pieces in the style of tango or have included elements of the *Nuevo Tango* in their works.<sup>133</sup>

### **Jewish Migration to Argentina and Buenos Aires**

Historically, the Jewish community is one the largest communities that are spread around the world. The Jews migrated to different countries of Europe, Africa, and the Middle East in both BCE (Before Common Era) and CE (Common Era). Some of the empires where the Jews lived in these continents and regions include the Egyptian, Babylonian, Assyrian, Persian, Roman, Islamic, Ottoman, and Russian empires.<sup>134</sup> These migration movements originated the three most important Jewish ethnic divisions: Ashkenazi (the Jews of Central and Eastern Europe), Sephardic (the Jews of the Iberic Peninsula and North Africa), and Mizrahi (the Jews of

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<sup>132</sup> Azzi and Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla*, 151; Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 27.

<sup>133</sup> It is important to note that Osvaldo Golijov studied with Gerardo Gandini, who was the pianist of Piazzolla's sextet.

<sup>134</sup> For more information regarding some of the different Jewish exiles, see Joseph Meleze Modrzejewski, "How to Be a Jew in Hellenistic Egypt?," in *Diasporas in Antiquity*, ed. Shaye J. D. Cohen and Ernest S. Frerichs (Brown Judaic Studies, 2020), 65–92, <https://doi.org/10.2307/j.ctvzpv5cc.7>; Devin E. Naar, "The 'Mother of Israel' or the 'Sephardi Metropolis'? Sephardim, Ashkenazim, and Romaniotes in Salonica," *Jewish Social Studies* 22, no. 1 (2016): 81–129, <https://doi.org/10.2979/jewisocistud.22.1.03>; Ran, "Tristes Alegrías: The Jewish Presence in Argentina's Popular Music Arena," 45–46; "Survey of Articles," *Journal for the Study of Judaism in the Persian, Hellenistic, and Roman Period* 45, no. 2 (2014): 271–304.

the Middle East).<sup>135</sup> Although it is possible to find Sephardic and Ashkenazi Jews in Argentina, most of the Jewish people who migrated to Argentina are Ashkenazi.<sup>136</sup> When addressing the Jewish migration to Argentina, it is important to acknowledge one of the main reasons why the Jewish community migrated to Argentina: antisemitism.

The term “antisemitism” comes from the word “anti-Semite,” and it was coined by the German journalist Wilhem Marr in 1879.<sup>137</sup> The term “Semites” refers to the people who are descendents of Shem (one of Noah’s sons) and to the people who speak any Semitic language such as Arabic or Hebrew.<sup>138</sup> According to Wieviorka, antisemitism is the discrimination and rejection of the physical features, culture, and race of the Jewish community.<sup>139</sup> Because of the rising antisemitism during the 19<sup>th</sup> and 20<sup>th</sup> centuries, many Jews emigrated from Europe to different countries like the United States, Canada, Brazil, and Argentina.

According to Czackis and Judkovski, there were a large number of Jewish people who emigrated from the Russian Empire to Argentina in the late 1800s in order to escape antisemitism and look for new opportunities in their lives.<sup>140</sup> Although there were already Jewish people in Argentina by that time, most Jews arrived in Argentina in the decade of the 1880s. President Julio A. Roca (1880-1886) promoted the immigration of Jewish people from the

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<sup>135</sup> Brenda Forster, “Jewish Ethnicity,” in *Salem Press Encyclopedia* (Salem Press, January 1, 2023), Research Starters.

<sup>136</sup> Ran, “Tristes alegrías: The Jewish Presence in Argentina’s Popular Music Arena,” 46, 56.

<sup>137</sup> Elizabeth Mohn, “Antisemitism,” in *Salem Press Encyclopedia* (Salem Press, April 30, 2023), Research Starters.

<sup>138</sup> “Semite, n. and Adj.,” in *OED Online* (Oxford University Press), accessed February 6, 2023,

<https://www.oed.com/view/Entry/175763>.

<sup>139</sup> Michel Wieviorka, “Anti-Semitism,” in *The SAGE Encyclopedia of the Sociology of Religion*, ed. Adam Possamai and Anthony J. Blasi (Sage UK, 2020),

[https://www.idm.oclc.org/login?url=https://search.credoreference.com/content/entry/sageukoumu/anti\\_semitism/O?institutionId=735](https://www.idm.oclc.org/login?url=https://search.credoreference.com/content/entry/sageukoumu/anti_semitism/O?institutionId=735).

<sup>140</sup> Lloïca Czackis, “Yiddish Tango: A Musical Genre?,” *European Judaism: A Journal for the New Europe* 42, no. 2 (September 2009): 109; José. Judkovski, *Crónica de los judíos en el tango*, Colección Ensayos (Buenos Aires: Editorial Milá, 2015), 19.



Russian Empire to Argentina through an invitation made on August 18, 1881.<sup>141</sup> The main goal of this invitation was to search for people who wanted to work the land of the Argentinian *pampa* after the massacre of the native population during the conquest of the desert in 1879. This policy was promoted by Roca when he was the Minister of War.<sup>142</sup> The invitation went along with similar initiatives like the ones promoted by Baron Maurice Hirsch (1831-1896) through the Jewish Colonization Association.<sup>143</sup> The Jewish Colonization Association was founded on September 10, 1891,<sup>144</sup> and aimed for “the moral and psychological regeneration through agriculture.”<sup>145</sup> One could argue that the arrival of 824 Jews to Buenos Aires aboard the ship *Wesser* is related to the initiatives promoted by the Argentinian government and Hirsch.<sup>146</sup> Czackis states that more than 100,000 Jews migrated to Argentina between 1900 and 1940, and 150,000 Jews more arrived by the end of the 1930s.<sup>147</sup> By the 1940s, Buenos Aires became the second largest city where Jewish people migrated after New York.<sup>148</sup> The most famous Jewish neighborhoods in Buenos Aires are Villa Crespo, Once, La Boca, and Barracas.<sup>149</sup>

The Jewish community promoted a huge cultural movement in Buenos Aires. One could argue that they aimed to re-create the European musical tradition through their cultural institutions and/or associations. Some of these institutions were the *Sociedad Dramática Musical de Beneficencia Israelita Argentina “Sigmund Feiman”* (established in 1913), and the *Sociedad*

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<sup>141</sup> Ran, “Tristes Alegrías: The Jewish Presence in Argentina’s Popular Music Arena,” 45.

<sup>142</sup> Czackis, “Yiddish Tango,” 108.

<sup>143</sup> Czackis, 109; Ran, “Tristes Alegrías: The Jewish Presence in Argentina’s Popular Music Arena,” 46.

<sup>144</sup> Czackis states 1890 instead of 1891.

<sup>145</sup> Ran, “Tristes Alegrías: The Jewish Presence in Argentina’s Popular Music Arena,” 46.

<sup>146</sup> José Judkovski, *El tango: Una historia con judíos*, Primera Edición (Buenos Aires: IWO, 1998), 15.

<sup>147</sup> Czackis, “Yiddish Tango,” 109.

<sup>148</sup> Pablo Palomino, “The Musical Worlds of Jewish Buenos Aires, 1910-1940,” in *Mazal Tov, Amigos!: Jews and Popular Music in the Americas* (Boston: Brill, 2016), 41, [https://brill.com/display/book/edcoll/9789004204775/B9789004204775\\_004.xml](https://brill.com/display/book/edcoll/9789004204775/B9789004204775_004.xml).

<sup>149</sup> Palomino, 28, 31, 38.

*Coral Israelita* (established in 1925).<sup>150</sup> However, the most relevant Jewish cultural association in Buenos Aires was the *Sociedad Israelita Pro-Cultura Musica* (Jewish Society of Musical Culture), which was founded on August 23, 1925.<sup>151</sup> Palomino states that the *Sociedad Israelita Pro-Cultura Musica* aspired “to promote Jewish music above all, and other music in general as well, and to demonstrate the beauty of our folklore and music among the Jewish collectivity and beyond.”<sup>152</sup> The *Sociedad Israelita Pro-Cultura Musica* also did not have any political or religious affiliations because it was a cultural institution.<sup>153</sup>

Jewish people also found antisemitism in Argentina. During the Argentinian dictatorship of General Pedro Pablo Ramírez, the Jewish community had to deal with one of the most recognized antisemitic figures in Argentina: Hugo Wast (pseudonym of Gustavo Martínez Zuviría). He was a recognized novelist and Minister of Justice and Public Instruction during Ramírez’s regime.<sup>154</sup> In addition to his position as Minister, Hugo Wast was the Director of Argentina’s National Library from 1935 to 1955.<sup>155</sup> According to Metz, Wast’s ideology leaned on European fascism and Nazism.<sup>156</sup> This is confirmed by Argentinian journalist Julio Nudler, who states that Wast was recognized because of the antisemitism in his novels.<sup>157</sup> Wast’s novels, *El Kahal* and *Oro*, are fictionalized versions of the *Protocols of the Elders of Zion*, which is a book that was written to justify the antisemitism and pogroms in the Russian Empire.<sup>158</sup>

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<sup>150</sup> Palomino, 28–29.

<sup>151</sup> Palomino, 29.

<sup>152</sup> Palomino, 29–30.

<sup>153</sup> Palomino, 30.

<sup>154</sup> Julio Nudler, *Tango judío: Del ghetto a la milonga* (Buenos Aires: Editorial Sudamericana, 1998), 26.

<sup>155</sup> Allan Metz, “Hugo Wast: The Anti-Semitic Director of Argentina’s National Library, 1931-1955,” *Libraries & Culture* 27, no. 1 (1992): 36.

<sup>156</sup> Metz, 36.

<sup>157</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 21.

<sup>158</sup> Nudler, 21.

Additionally, Wast was also distinguished because of his rejection of the tango.<sup>159</sup> During his time as Minister of Public Instruction, Wast prohibited all use of *Lunfardo* in tango lyrics.<sup>160</sup> It was not surprising that Jewish people spoke *Lunfardo* along with Yiddish and the Spanish since they were part of the working and middle class in Argentina.

Juan Domingo Perón's first term had a drastic impact on the Jewish immigration in Argentina. Perón was one of the military members who were ministers during the 1943 regime.<sup>161</sup> The 1943 regime was known for its antisemitic policies such as the ban on the use of Yiddish in public places and the restrictions on the preparation of kosher meat.<sup>162</sup> Before his first term, Perón traveled to Italy during Mussolini's fascist regime, and he ended up fascinated with the socioeconomic aspects of fascism.<sup>163</sup> Because of the proximity between fascism and Nazism, many people who sympathized with these ideologies felt safe to emigrate to Argentina at the end of World War II during Perón's first term.<sup>164</sup> This caused many Jews to decide not to emigrate from Europe to Argentina because they did not feel safe.<sup>165</sup> Perhaps it did not make sense to move to a country that was accepting the people who were discriminating against them.

Historically, one could argue that music has been one of the vehicles for immigrants to understand and adapt to a new culture. Jewish people tried to find different ways to connect with

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<sup>159</sup> Nudler, 21.

<sup>160</sup> Nielsen and Mariotto, "The Tango Metaphor," 14.

<sup>161</sup> Nielsen and Mariotto, 14.

<sup>162</sup> Jeffrey Marder, "The *Organización Israelita Argentina*: Between Perón and the Jews," *Canadian Journal of Latin American and Caribbean Studies* 20, no. 39–40 (January 1995): 125–52, <https://doi.org/10.1080/08263663.1995.10816722>.

<sup>163</sup> Robert Koch, "The Geopolitics of Juan Perón: A New Order for an Imperfect World" (PhD diss., University of South Florida, 2020), 124, <https://digitalcommons.usf.edu/etd/8905>.

<sup>164</sup> For more information regarding Perón's approach and proximity with fascism and Nazism, see Federico Finchelstein, "The Peronist Reformulation of Fascism," *Contemporanea* 17, no. 4 (2014): 609–26.

<sup>165</sup> *Perón y los Judíos* (Argentina: INCAA, 2019), <https://www.youtube.com/watch?v=oMDYetYwYx0>.

Argentinian culture through music. The musical genre to which most Jewish immigrants in Buenos Aires felt a strong connection was the tango.

### **Interaction and Points of Connection between Jewish People and Tango**

Music has always played an important role in learning and adapting to a new cultural context. One could argue that music helps immigrants learn language, habits, and the ways of thinking of local people. In this context, the tango had an important role the cultural adaption of the Jewish people in Argentina.

Jewish musicians were the people who most benefited from this connection. For them, the tango was not only something for earning incomes, but also was how they adapted to society.<sup>166</sup> Through tango, Jewish musicians were able to integrate into the society of Buenos Aires. As was mentioned previously, the tango was connected with prostitution during its early years. The first interaction that Jewish musicians living in Argentina had with the tango was in the brothels.<sup>167</sup> Many prostitutes working at these brothels in Buenos Aires were victims of the Zwi Migdal.<sup>168</sup> The Zwi Migdal was a Polish crime organization established in Argentina that was dedicated to the white slavery and sex trafficking of Jewish People.<sup>169</sup> According to Nudler, the first Jewish musicians joining the tango orchestras were violinists coming from Poland, Russia, and Romania.<sup>170</sup> Some of the most important Jewish musicians in tango history are

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<sup>166</sup> Czackis, "Yiddish Tango," 4.

<sup>167</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 13.

<sup>168</sup> Nudler, 13.

<sup>169</sup> For getting more information related to the Zwi Migdal, white slavery, and sex trafficking in Argentina during the late 19<sup>th</sup> century and the beginnings of the 20<sup>th</sup> century, see Victor A. Mirelman, "The Jewish Community Versus Crime: The Case of White Slavery in Buenos Aires," *Jewish Social Studies* 46, no. 2 (1984): 145–68.

<sup>170</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 13.

Arturo “El alemán” Bernstein, Luis Bernstein, Antonio “El Ruso de la Galera” Gutman, the Dojman brothers, Mario Abramovich, Jose Nieso, Manuel Sucher, and Felix Lipesker.<sup>171</sup>

The Jewish people in Argentina related to the tango because it was the “music of the excluded.”<sup>172</sup> This feeling of exclusion could refer to the fact that most occupations open to immigrants, like carpentry, shoemaking, or sales, did not allow Jewish people to interact with non-Jewish people since they ended up working in Jewish neighborhoods.<sup>173</sup> They also felt a connection because of nostalgia, a common factor between the lyrics of the tango songs and the Jewish culture.<sup>174</sup> Judkovski suggests that there are certain similarities in terms of the ethos between some texts and novels written by famous Jewish writers like Isaac Leibush Peretz, Mendele Moijer Sforim, Isaac Bashevis Singer, or Franz Kafka and the lyrics of tango songs.<sup>175</sup> Hence, one could say that the notion of nostalgia present in the Jewish Ashkenazi literature is one of the factors that allowed them to connect to the tango.

Jewish musicians had an important place in the tango orchestras during the period of the *Guardia Vieja* and *Guardia Nueva* because of the large number of musicians who integrated these orchestras.<sup>176</sup> However, they never were recognized as the main protagonists of the orchestras, perhaps because of the strong Italian presence in the tango as well as the Italians’ appropriation of the music genre.<sup>177</sup> Additionally, it is important to mention that most Jewish

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<sup>171</sup> For more information regarding to more Jewish tango musicians, see Judkovski, *El tango: Una historia con judíos*; Judkovski, *Crónica de los judíos en el tango*; Nudler, *Tango judío: Del ghetto a la milonga*.

<sup>172</sup> Ran, “Tristes Alegrías: The Jewish Presence in Argentina’s Popular Music Arena,” 48.

<sup>173</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 13.

<sup>174</sup> Nudler, 13.

<sup>175</sup> José. Judkovski, *El tango y los judíos de Europa Oriental* (Buenos Aires: Academia Porteña del Lunfardo, 2010), 59–74; 83–108.

<sup>176</sup> Nudler, *Tango judío: Del ghetto a la milonga*.

<sup>177</sup> Nudler, 15, 19.

musicians in the tango orchestras were professional violinists.<sup>178</sup> The presence and playing style of Jewish violinists brought virtuosity and dramatic lyricism to the orchestras.<sup>179</sup>

By the 1940s, Jewish musicians were well-adapted to Argentinian culture.<sup>180</sup> However, this adaptation of Jewish musicians to the Argentinian culture had some impacts that affected not only the identity of the Jewish community, but also the construction of the individual's identity in a new country. One of the consequences that affected the identity of the Jewish community as a result of their interaction with the tango was the transformation of the traditional fundamentals of the Jewish community. Nudler states that the assimilation of the tango meant the breakdown of the Jewish identity, especially with some traditions such as getting married to a gentile, having a different religious preference (being Orthodox Jews or laics), and having different political ideologies.<sup>181</sup> One could argue that this acculturation was a natural consequence of the interaction between Jewish people and their new homeland.

Another aspect that affected the identity of the Jewish tango musicians was segregation and discrimination. Historically, one could argue that there has been discrimination towards Jews because of cultural and racial reasons across the world. In the case of Argentina, being referred to or labeled as a Jew had a negative impact because of diverse political reasons, especially during the first years of Perón's first term. This was because he sympathized with Italian fascism, as well as his ambiguity towards Jewish policies in Argentina.<sup>182</sup> To gain more acceptance in society and the musical scene, Jewish musicians had to disguise their identity by using pseudonyms. They started to use either Spanish or Italian given names or surnames instead

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<sup>178</sup> Nudler, 19.

<sup>179</sup> Interview with Osvaldo Golijov. March 31, 2023.

<sup>180</sup> Czackis, "Yiddish Tango," 4.

<sup>181</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 14.

<sup>182</sup> *Perón y Los Judíos*.

of Eastern European or Hebrew names.<sup>183</sup> Some of the musicians who decided to use pseudonyms were Rosa Spruk (Rosita Montemar), Jose Roberto Goldfinger (Carlos Aguirre), Abraham Soifer (Alberto Soifer), Israel Kaplum (Raul Kaplun), and Mendel Sucher (Manuel Sucher).<sup>184</sup>

One more strong aspect in this relationship was the identity of the tango musician in contrast to the image of the classical musician that was rooted in the identity of the Jewish community. The Jewish community tried to recreate the European musical movement in Buenos Aires with the establishment of conservatories and cultural associations.<sup>185</sup> Becoming a tango musician was something disappointing for the many Jewish musicians' mothers and families who had dreamt that their sons would become the next Jascha Heifetz or someone who would play concerts in places such as Carnegie Hall, Covent Garden, or the Teatro Colón.<sup>186</sup> Perhaps this conflict of identity was the result of the religious and social morals and values of the Jewish community and the Buenos Aires society, especially during the beginning of the 20<sup>th</sup> century.

Despite the transformation in the cultural and personal identity of Jewish tango musicians, there were some innovations in the tango such as the Yiddish tango. The term Yiddish tango refers to the tangos written in Yiddish, the language spoken by the Ashkenazi Jews. Czackis suggests that the origins of the Yiddish tango are related to the boom and popularity of the Yiddish theatre in Buenos Aires, one of the most important cities for Yiddish theatre worldwide.<sup>187</sup> Yiddish tangos are characterized by the humorous and burlesque ethos

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<sup>183</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 16.

<sup>184</sup> Nudler, 16.

<sup>185</sup> For more information regarding this, see Palomino, "The Musical Worlds of Jewish Buenos Aires, 1910-1940," 28–36.

<sup>186</sup> Lloica Czackis, "Tangele: The History of Yiddish Tango," *Jewish Quarterly (UK)* Vol. 50 No. 1, no. 189 (2003): 4; Nudler, *Tango judío: Del ghetto a la milonga*, 14.

<sup>187</sup> Czackis, "Yiddish Tango," 113–14.

found in many Yiddish songs.<sup>188</sup> Some of the most famous Yiddish tango composers are Jevl Katz, Max Perlman, Max Zalkind, Abraham Szewach, and Jeremía Ciganeri.<sup>189</sup>

The tango also was present during the Holocaust. There are records of numerous tangos in Yiddish that were written in Nazi concentration camps such as Auschwitz, Terezin, Janowska, Mauthausen, Dachau, and Buchenwald.<sup>190</sup> In contrast to the tangos written during this period, Jews were obligated to play tangos before the prisoners' executions.<sup>191</sup> These tangos were known as the *Tango of Death*.<sup>192</sup> They were performed by the orchestras integrated by professional and amateur musicians of the concentration camps known as *Lagerkapellen*, which were considered the official camp orchestras.<sup>193</sup> The most famous *Tango of Death* performed during the executions was Eduardo Bianco's tango *Plegaria*, which was performed for Goebbels and recorded in Berlin in 1939.<sup>194</sup>

One could say that Piazzolla was influenced by the diverse klezmer music that he used to listen to during his childhood in New York. One of the elements from klezmer music can be found in Piazzolla's *Nuevo Tango* is his iconic 3+3+2 (fig. 1) rhythm.<sup>195</sup> One could argue that these rhythmic patterns are Piazzolla's signature and can be found in almost all of his tangos such as *Escualo*, *Francanapa*, *Michelangelo 70*, and *Revirado*. Piazzolla also aimed to recreate aspects of the klezmer band sound into his sound world in his improvisations. Some of these

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<sup>188</sup> Czackis, "Tangele: The History of Yiddish Tango," 5.

<sup>189</sup> Czackis, 5.

<sup>190</sup> Czackis, 9; Czackis, "Yiddish Tango," 16.

<sup>191</sup> Czackis, "Tangele: The History of Yiddish Tango," 8.

<sup>192</sup> Czackis, "Yiddish Tango," 16.

<sup>193</sup> Czackis, 16; "Official Camp Orchestras in Auschwitz," accessed February 19, 2023, <https://holocaustmusic.ort.org/places/camps/death-camps/auschwitz/camp-orchestras/>.

<sup>194</sup> Nudler, *Tango judío: Del ghetto a la milonga*, 29–31; Czackis, "Yiddish Tango," 16.

<sup>195</sup> Interview with Osvaldo Golijov.



elements include scale patterns, sound effects, and energy.<sup>196</sup> Perhaps the combination of these aspects was one of the reasons why some tango purists said that Piazzolla destroyed the tango.

After examining and discussing the background of the Jewish culture, their migration process to Argentina, and the history of the tango in Argentina, it is possible to affirm that the Jewish culture and people nourished the tango in different ways. The contributions of Jewish musicians to the tango orchestras are impossible to deny because they elevated the musical quality of the tango despite the different reasons that led them to become tango musicians. Lastly, Piazzolla's *Nuevo Tango* would not be the same without the incorporation of elements from klezmer music.

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<sup>196</sup> Ibid, Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 26.

## Chapter 3

### Oswaldo Golijov

#### **Biographical Overview**

Oswaldo Golijov was born in La Plata, Argentina, in 1960 to an Eastern European Jewish family. Born to a piano teacher mother and a physician father, Golijov was raised surrounded by classical music, Jewish liturgical and klezmer music, and the Nuevo Tango of Astor Piazzolla. In Argentina, he studied piano and composition with Gerardo Gandini before moving to Israel in 1983. In Israel, he studied composition with Mark Kopytman at the Jerusalem Rubin Academy. He moved to the United States in 1986, where he earned his Ph.D. at the University of Pennsylvania under the guidance of George Crumb. Additionally, he was a fellow at the Tanglewood Institute, where he studied with Oliver Knussen.<sup>197</sup>

He has collaborated with diverse soloists and ensembles such as Yo-Yo Ma, Alisa Weilerstein, Matt Haimovitz, Maya Beiser, Dawn Upshaw, Luciana Souza, Biella da Costa, Todd Palmer, Kayhan Kalhor, Jamey Haddad, Cyro Baptista, Michael Ward-Bergeman, Gonzalo Grau, Ljova, Jeremy Flower, Cristina Pato, Atlanta Symphony, Los Angeles Philharmonic, Boston Symphony, Chicago Symphony, Silkroad Ensemble, St. Lawrence String Quartet, and Kronos Quartet. He also has collaborated with non-classical musicians and groups such as the tabla virtuoso Zakir Hussain, the Romanian Gypsy band Taraf de Haidouks, and the Mexican Rock group Café Tacuba. Additionally, he has worked alongside other non-musician artists such as Gronk, David Henry Hwang, Francis Ford Coppola, and Peter Sellar.<sup>198</sup> Most of his famous

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<sup>197</sup> "Oswaldo Golijov: Biography," accessed January 14, 2023, [https://web.archive.org/web/20230129115820/https://www.boosey.com/pages/cr/composer/composer\\_main?composerid=20000&ttype=BIOGRAPHY](https://web.archive.org/web/20230129115820/https://www.boosey.com/pages/cr/composer/composer_main?composerid=20000&ttype=BIOGRAPHY); "Oswaldo Golijov," Oswaldo Golijov, accessed January 16, 2023, <https://web.archive.org/web/20230907223002/https://osvaldogolijov.com/>.

<sup>198</sup> "Oswaldo Golijov: Biography."

works resulted from those collaborations, which include *Yiddishbuk*, *The Dreams and Prayers of Isaac the Blind*, *Three Songs for Soprano and Orchestra*, *Ayre*, *Tenebrae*, *Last Round*, *Nazareno*, *Mariel*, *Azul*, and *Falling Out of Time*.

One could argue that his most famous and important work is *La pasión según San Marcos*. Golijov's *La pasión según San Marcos* was one of the commissioned works by Helmuth Rilling for the European Music Festival in Stuttgart to commemorate the 250th anniversary of Johann Sebastian Bach's death in 2000.<sup>199</sup> With this work, Golijov earned worldwide recognition because of the approach to blending folk, popular, religious, and art music in a modern context which raised new questions in musicology and ethnomusicology regarding new possible paths for classical music.<sup>200</sup> It was premiered by the Schola Cantorum de Venezuela with the Orquesta La Pasión, an orchestra assembled by Golijov along with the percussionist Mikael Ringquist.<sup>201</sup> This work has been recorded by the Hänssler Classic label in 2002 and the Deutsche Grammophone label in 2010.<sup>202</sup>

Another of his most important works is his opera *Ainadamar*. Golijov's *Ainadamar* was commissioned by the Boston Symphony Orchestra and premiered at the Tanglewood Festival of Contemporary Music on August 10, 2003.<sup>203</sup> This opera was recorded on the Deutsche Grammophone label in 2006. This recording won two Grammy Awards in 2006, one for best opera recording and another one for best contemporary composition.<sup>204</sup>

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<sup>199</sup> "Osvaldo Golijov: Biography."

<sup>200</sup> Lila Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," *In Geveb: A Journal of Yiddish Studies*, May 2021, 3, <https://search.ebscohost.com/login.aspx?direct=true&db=ram&AN=A2143508&site=ehost-live&scope=site&authtype=sso&custid=wwiruniv>; Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism," *Latin American Music Review* 31, no. 1 (2010): 55–57, <https://doi.org/10.1353/lat.2010.0008>.

<sup>201</sup> "Osvaldo Golijov: Biography."

<sup>202</sup> Ibid

<sup>203</sup> Osvaldo Golijov, *Ainadamar* (Boosey & Hawkes, 2003).

<sup>204</sup> "Osvaldo Golijov: Biography."

Currently, Osvaldo Golijov is Composer-In-Residence at the College of the Holy Cross in Worcester, Massachusetts where he has taught since 1991. He has also taught at Tanglewood, has led workshops at Carnegie Hall with Dawn Upshaw, and is a frequent advisor at the Sundance Composers Labs.<sup>205</sup>

### **Musical Language and Style**

Influenced by his cultural and educational backgrounds and his life experiences from living and interacting with different countries and cultures, the style of Osvaldo Golijov has attracted a wide range of people because of its broad musical palette and musical hybridity. According to Golijov, he aims to recreate human experiences in the world through music.<sup>206</sup> Golijov's works are characterized by the mixing of different elements such as music genres, references, instrumentation, abstractionism, minimalism, and the references and influence of literature. Although Golijov has not been the only composer who has mixed those elements in art music, one could argue that he has been one of the only composers who have taken the risk of experimenting with musical hybridity by mixing the different elements mentioned above. The mixing of these elements defines the "Golijovian" style<sup>207</sup>.

The search for universality in music is the first aspect of the "Golijovian" style. Although there are many approaches to defining universality in music, one way to define this could be through the cultural mixing and overlapping of music genres from different cultures.<sup>208</sup> In the case of Golijov, he approaches the universality in music by mixing different styles and genres of popular, folk, and religious music from the West and East with art music.

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<sup>205</sup> "Osvaldo Golijov: Biography."

<sup>206</sup> Interview with Osvaldo Golijov.

<sup>207</sup> The term "Golijovian" was found on the Osvaldo Golijov's Boosey and Hawkes website.

<sup>208</sup> For having a deeper understanding of this approach to define universality in music, please refer to Thomas Fritz, "The Dock-in Model of Music Culture and Cross-Cultural Perception," *Music Perception* 30, no. 5 (June 1, 2013): 511–16, <https://doi.org/10.1525/mp.2013.30.5.511>.

One could say that his approach to mixing styles and genres is a way to express musically the world's diversity. Golijov mentions that not only his multicultural roots (Argentinian and Jewish) and multicultural educational background (lived and studied in Argentina, Israel, and the United States) influenced his approach to writing music but also his childhood experiences with music (born from a pianist mother who loved Piazzolla's tangos, a father who loved the symphonic music and the traditional tango, and the Jewish liturgical music that he used to sing and arrange in the synagogue choir).<sup>209</sup> Golijov is not the first nor the only composer who has done this kind of multicultural mixing of genres and styles in music. Many composers like Gustav Mahler, Ernest Bloch, Béla Bartók, Zoltán Kodály, Carlos Chavez, Alberto Ginastera, Silvestre Revueltas, and Tania Leon have included and adapted elements from the folk of their cultural background (Jewish, Hungarian, and Latin American) in their music, which resulted in an intercultural syncretism.<sup>210</sup>

Golijov's approach to mixing genres and styles goes beyond that of the composers mentioned previously. Golijov not only mixes music from his cultural background (tango, Jewish liturgical and klezmer music) but also includes music from places where he has not lived, as heard in two of his most recognized works: *La pasión según San Marcos* and his opera *Ainadamar*. In *Ainadamar*, Golijov mixes Spanish and Middle Eastern music to establish a

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<sup>209</sup> Interview with Osvaldo Golijov.

<sup>210</sup> For a better understanding of music of Gustav Mahler, Ernest Bloch, Béla Bartók, Zoltán Kodály, Carlos Chavez, Alberto Ginastera, Silvestre Revueltas, and Tania Leon, see Hans Holländer and Theodore Baker, "Gustav Mahler," *The Musical Quarterly* 17, no. 4 (1931): 449–63; Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States," 49–54; B. Szabolcsi, "Zoltán Kodály," *Studia Musicologica Academiae Scientiarum Hungaricae* 14, no. 1/4 (1972): 5–9, <https://doi.org/10.2307/901861>; John Vinton, "Bartók on His Own Music," *Journal of the American Musicological Society* 19, no. 2 (1966): 232–43, <https://doi.org/10.2307/830583>; Luis Advis Vitaglich, "La Nueva Canción Chilena. Memoria de una música comprometida," *Cuadernos de Música Iberoamericana* 1 (1996): 243–51; Albert Weisser, "The 'Prologue' to 'Jewish Music in Twentieth-Century America: Four Representative Figures [Bloch, Saminsky, Copland, and Weisgall]," *Musica Judaica* 6, no. 1 (1983): 60–66.

relationship between the music and the libretto of the opera.<sup>211</sup> In *La pasión según San Marcos*, Golijov mixes music from the Caribbean like salsa, rumba, and santería; Spanish music like flamenco; Brazilian music like samba and capoeira; and a Jewish kaddish in the last movement of his passion.<sup>212</sup> All of these music genres interact with excerpts taken from St. Mark's Gospel.<sup>213</sup> The resulting work captivated the audience, scholars, and critics. *La pasión según San Marcos* was the first passion in history that included elements from non-European cultures (except the flamenco in the movement called *Silencio* since flamenco is a Spanish traditional music genre). It is also a work with a Catholic/Christian theme written by a Jewish composer.<sup>214</sup>

*La pasión según San Marcos* and *Ainadamar* are not the only works in which Golijov mixes different genres and styles. *Omaramor*, a piece for cello solo, is a rhapsodic work where he combines elements from art music with tango inspired by Piazzolla's style (see Fig. 3.1 and 3.2).<sup>215</sup> In Figure 3.1, it is possible to appreciate how Golijov was inspired by the lyrical and virtuosic improvisations that Piazzolla did in his performances.<sup>216</sup> In Figure 3.2, it is possible to see the use of the 3+3+2 rhythm (with some variants). As was mentioned in the previous chapter, the 3+3+2 rhythm is one of the most important elements of Piazzolla's style.

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<sup>211</sup> Golijov, *Ainadamar*; Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States," 56.

<sup>212</sup> Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 2; Marc Gidal, "Contemporary 'Latin American' Composers of Art Music in the United States," 55.

<sup>213</sup> Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 4.

<sup>214</sup> Fabro states that Golijov went to buy and read a Christian Bible for the first time the same day that he was commissioned to write *La pasión según San Marcos* (Fabro, 1.)

<sup>215</sup> Osvaldo Golijov, *Omaramor* (Ytalianna Music Publishing, 1991).

<sup>216</sup> Some compositions by Piazzolla that are recommended to appreciate Piazzolla's improvisation style are *Adios Nonino* (all of the different arrangements), *Bandoneon* from his *Suite Troileana*, *Oblivion*, *Las cuatro estaciones porteñas* (the Four Seasons of Buenos Aires), and *Tristezas de un doble A* (the versions with his last quintet during the 1980s).

Figure 3.1: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.



\*) The C string should be tuned to B $\flat$ . The piece is notated at sounding pitch throughout.

Figure 3.2: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.



Another piece in which Golijov mixes different genres and styles is *Mariel*, for cello and marimba. In *Mariel*, Golijov uses elements from Brazilian music for some of the themes throughout the piece (see Fig. 3.3 and 3.4).<sup>217</sup> In both examples, one could argue that Golijov based these themes and motifs on typical syncopations found in Bossa Nova songs by Antonio Carlos “Tom” Jobim.

<sup>217</sup> Osvaldo Golijov, *Mariel* (Ytalianna Music Publishing, 1999).

Figure 3.3: mm. 33-45, “Mariel” by Osvaldo Golijov © 1999, 2008 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

Figure 3.4: mm. 116-132, “Mariel” by Osvaldo Golijov © 1999, 2008 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

*Tenebrae* (version I written for soprano, clarinet, and string quartet; version II written for string quartet) is one of his most famous chamber music works. In this piece, Golijov uses the letters from the Hebrew alphabet (from Yod to Nun according to the program notes), following the same concept that Couperin’s *Leçons de ténèbres* employs. In m. 52-62, Golijov indicates that the viola part should be played following the inflections of the vocal Arabic music (see Fig. 3.5). One could think that this indication aims to establish a connection between the program



notes and the music since those inflections also belong to the Jewish music (if we keep in mind that both cultures are Semitic).

Figure 3.5: mm. 55-62 – viola part, “Tenebrae” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The image shows a musical score for a viola part, measures 55-62. The score is written on two staves. The top staff is for the viola (labeled 'Vln. I' in the original image, which is likely a typo for 'Vcl. I' or 'Vln. II'). The bottom staff is for the cello (labeled 'Vcl. I' in the original image). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked '4. Free'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff has a '4. Free' tempo marking and a 'NO PORT' instruction. The second staff has a 'solo, inflecting the pitch as in arabic music.' instruction and a 'sonorous' marking. The third staff has a '(begin as echo)' marking. The fourth staff has a '10' marking. The fifth staff has a '3' marking. The sixth staff has a '10' marking. The seventh staff has a '10' marking. The eighth staff has a '10' marking. The ninth staff has a '10' marking. The tenth staff has a '10' marking. The eleventh staff has a '10' marking. The twelfth staff has a '10' marking. The thirteenth staff has a '10' marking. The fourteenth staff has a '10' marking. The fifteenth staff has a '10' marking. The sixteenth staff has a '10' marking. The seventeenth staff has a '10' marking. The eighteenth staff has a '10' marking. The nineteenth staff has a '10' marking. The twentieth staff has a '10' marking. The twenty-first staff has a '10' marking. The twenty-second staff has a '10' marking. The twenty-third staff has a '10' marking. The twenty-fourth staff has a '10' marking. The twenty-fifth staff has a '10' marking. The twenty-sixth staff has a '10' marking. The twenty-seventh staff has a '10' marking. The twenty-eighth staff has a '10' marking. The twenty-ninth staff has a '10' marking. The thirtieth staff has a '10' marking. The thirty-first staff has a '10' marking. The thirty-second staff has a '10' marking. The thirty-third staff has a '10' marking. The thirty-fourth staff has a '10' marking. The thirty-fifth staff has a '10' marking. The thirty-sixth staff has a '10' marking. The thirty-seventh staff has a '10' marking. The thirty-eighth staff has a '10' marking. The thirty-ninth staff has a '10' marking. The fortieth staff has a '10' marking. The forty-first staff has a '10' marking. The forty-second staff has a '10' marking. The forty-third staff has a '10' marking. The forty-fourth staff has a '10' marking. The forty-fifth staff has a '10' marking. The forty-sixth staff has a '10' marking. The forty-seventh staff has a '10' marking. The forty-eighth staff has a '10' marking. The forty-ninth staff has a '10' marking. The fiftieth staff has a '10' marking. The fifty-first staff has a '10' marking. The fifty-second staff has a '10' marking. The fifty-third staff has a '10' marking. The fifty-fourth staff has a '10' marking. The fifty-fifth staff has a '10' marking. The fifty-sixth staff has a '10' marking. The fifty-seventh staff has a '10' marking. The fifty-eighth staff has a '10' marking. The fifty-ninth staff has a '10' marking. The sixtieth staff has a '10' marking. The sixty-first staff has a '10' marking. The sixty-second staff has a '10' marking. The sixty-third staff has a '10' marking. The sixty-fourth staff has a '10' marking. The sixty-fifth staff has a '10' marking. The sixty-sixth staff has a '10' marking. The sixty-seventh staff has a '10' marking. The sixty-eighth staff has a '10' marking. The sixty-ninth staff has a '10' marking. The seventieth staff has a '10' marking. The seventy-first staff has a '10' marking. The seventy-second staff has a '10' marking. The seventy-third staff has a '10' marking. The seventy-fourth staff has a '10' marking. The seventy-fifth staff has a '10' marking. The seventy-sixth staff has a '10' marking. The seventy-seventh staff has a '10' marking. The seventy-eighth staff has a '10' marking. The seventy-ninth staff has a '10' marking. The eightieth staff has a '10' marking. The eighty-first staff has a '10' marking. The eighty-second staff has a '10' marking. The eighty-third staff has a '10' marking. The eighty-fourth staff has a '10' marking. The eighty-fifth staff has a '10' marking. The eighty-sixth staff has a '10' marking. The eighty-seventh staff has a '10' marking. The eighty-eighth staff has a '10' marking. The eighty-ninth staff has a '10' marking. The ninetieth staff has a '10' marking. The hundredth staff has a '10' marking.

Other works like *Yiddishbuk*, *The Dreams and Prayers of Isaac the Blind*, and his *Three Songs for Soprano and Orchestra* include diverse elements such as Jewish liturgical texts, klezmer music, and Sephardic melodies combined with a musical language from the twentieth century.<sup>218</sup> Figure 3.6 is an excerpt from the first movement of *Yiddishbuk*. In this example, it is possible to find klezmer music elements such as ornamentation (known as dreydlekh in Yiddish music), glissandi (in all the instruments but the viola), krekhts-sobs (which is a type of dreydlekh), and chromaticism.<sup>219</sup>

<sup>218</sup> Fabro, “On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov,” 9–18.

<sup>219</sup> Fabro, 9.

Figure 3.6: D.W. 1932–1934, 1A, mm. 1-2, “Yiddishbbuk” by Osvaldo Golijov © 1992 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The image shows the first two measures of the score for 'Yiddishbbuk'. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part starts with a first ending (circled 1) and a second ending (circled 2) marked 'sul tasto, non vib. → sul pont.'. The Violin II and Viola parts have first endings (circled 1) and second endings (circled 2) marked 'col legno batt., with irregular accents'. The Violoncello part has a first ending (circled 1) and a second ending (circled 2) marked 'gliss. V'. Dynamics include *ppp*, *ff*, and *f*. Performance instructions include 'do not synchronize with Va.' and 'do not synchronize with Vn. II'.

The image shows the first two measures of the score for Violin I and Violin II. The Violin I part has a first ending (circled 1) and a second ending (circled 2) marked 'gliss. V'. The Violin II part has a first ending (circled 1) and a second ending (circled 2) marked 'col legno batt., with irregular accents'. Dynamics include *fff*, *sfz*, and *f*. Performance instructions include 'do not synchronize with Vn. or Vc.' and 'do not synchronize with Vn. I or Vc.'.

The strong influence of literature is the second aspect of the “Golijovian” style. In music history, many composers wrote works based on novels and poems such as Dante Alighieri’s *Divine Comedy* (Tchaikovsky’s *Francesca da Rimini*), William Shakespeare’s *Hamlet* (Liszt’s *Hamlet*) and *Romeo and Juliet* (Tchaikovsky’s and Prokofiev’s *Romeo and Juliet*), Friedrich Nietzsche’s *Also Sprach Zarathustra* (Strauss’s *Also Sprach Zarathustra*), Miguel de Cervantes’s *Don Quixote* (Strauss’s *Don Quixote*), Nicolás Guillen’s *Sensemaya* (Revueltas’s *Sensemaya*), and the *Popol Vuh* (Ginastera’s *Popol Vuh*). In the case of Osvaldo Golijov, some of his works were influenced or inspired by famous writers, novels, and poems from secular and religious literature.

Golijov recognizes himself as an avid reader and literature lover.<sup>220</sup> Among his literature preferences, he suggests that some of his biggest influences include Jorge Luis Borges, Gabriel García Márquez, Isaac Bashevis Singer, Franz Kafka, Russian literature, the Bible, the Torah, and the texts from Judaism that reflect mysticism.<sup>221</sup> Golijov states that he could not have written *La pasión según San Marcos* if he had not read Gabriel García Márquez's works, especially *El otoño del patriarca* (The Autumn of the Patriarch).<sup>222</sup> Some of Golijov's works that portray the influence of secular novels and poems are *Azul* (the first movement called *Paz Sulfúrica* is based on an excerpt of Pablo Neruda's poem *Alturas de Macchu Picchu*), *Oceana* (based on Pablo Neruda's poem *Oceana* from his *Cantos ceremoniales*), *Night of the Flying Horses* (based on Sally Porter's *Lullaby*), *Lúa descolorida* (based on Rosalía del Castro's *Lúa descolorida*), *How Slow the Wind* (based on Emily Dickson's *How Slow the Wind*), *The Dreams and Prayers of Isaac the Blind* (based on the manuscripts of the French Rabbi Isaac the Blind), *Yiddishbbuk* (based on Franz Kafka's collection of apocryphal psalms known as *Yiddishbbuk* and strongly influenced by Isaac Bashevis Singer's speech at the Nobel Banquet and Jorge Luis Borges's literature), and *Falling Out of Time* (based on David Grossman's novel *Falling Out of Time*).<sup>223</sup> Works such as *Tenebrae* and *La pasión según San Marcos* reflect religious texts from the Torah and the Bible.<sup>224</sup> Other works cite or refer to famous writers (*Yiddishbbuk*'s second

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<sup>220</sup> Interview with Osvaldo Golijov.

<sup>221</sup> Ibid.

<sup>222</sup> Ibid.

<sup>223</sup> Osvaldo Golijov, *Azul* (Ytalianna Music Publishing, 2006); Osvaldo Golijov, *Oceana* (Boosey & Hawkes, 1996); Osvaldo Golijov, *Three Songs for Soprano and Orchestra* (Boosey & Hawkes, 2002); Osvaldo Golijov, *The Dreams and Prayers of Isaac the Blind* (Boosey & Hawkes, 1994); "Falling Out of Time," Narrow Bridge Songs Worldwide; Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 8.

<sup>224</sup> Osvaldo Golijov, *Tenebrae* (Ytalianna Music Publishing, 2002); Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 4.

movement I.B.S. refers to Isaac Bashevis Singer) or characters (Federico García Lorca in *Ainadamar*).<sup>225</sup>

One of the common characteristics among most novels, poems, and authors as well as Golijov's works mentioned above is that they aim for universality in literature. One could argue that the universality in literature refers to the fact all the situations, experiences, and feelings described in a novel, tale, or poem are not tied to a specific place or culture but rather allow everyone to connect and identify with them. This idea mentioned is related to Golijov's idea of universality in music.<sup>226</sup> Most of the works produced by the writers that have inspired Golijov's works can be described as emotionally intense, dramatic, and based on the human experience in the world. Golijov achieves emotional intensity, dramatism, and human-based ethos in his works through expansive textures like long phrases with long notes, repetition of motifs as a way to develop them, freer rhythm, and sort-of-improvisatory melodic lines, which creates pieces with a self-reflective, meditational, and dramatic feeling which perhaps could be interpreted as deep and philosophical music.

The use of references and quotations from other compositions is the third aspect of the "Golijovian" style. Historically, many composers like Guillaume Dufay, Josquin des Prez, Hector Berlioz, George Rochberg, and Luciano Berio have borrowed preexistent melodies or compositions for some of their most important works.<sup>227</sup> In the case of Golijov, he uses references to other melodies and works by other composers as a way to connect to the audience since there is not a common language and style in the music of the 20<sup>th</sup> and 21<sup>st</sup> century,

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<sup>225</sup> Fabro, "On Yiddish Nuances: Yiddishkayt as Listening Key in the Music of Osvaldo Golijov," 8; Golijov, *Ainadamar*.

<sup>226</sup> Interview with Golijov.

<sup>227</sup> For more information about musical borrowing, please refer to Catherine Losada, "The Process of Modulation in Musical Collage," *Music Analysis* 27, no. 2/3 (2008): 295–336.

contrary to other styles like the Baroque, Classicism, and Romanticism.<sup>228</sup> The use of references and quotations from other works has raised certain criticism by some critics because of his excessive use of this compositional technique.<sup>229</sup> Furthermore, Golijov states that “all music comes from other music.”<sup>230</sup>

Golijov’s approach to the use of references and quotations from other compositions is by citing them either directly or indirectly with subtle variations. An example of his approach can be found in *Omaramor*. This piece was inspired by Carlos Gardel’s tango *Mi Buenos Aires querido*. In this work, Golijov uses motifs and notes from the introduction and ending of Gardel’s *Mi Buenos Aires querido* throughout *Omaramor*. The most evident example of this quotation can be found near the end of the piece (see Fig. 3.7). In this case, Golijov uses the same interval proportion as Gardel’s tango in the first measure in a different key (Golijov’s theme is in G minor; Gardel’s theme is in B minor) and writes a reduced version of Gardel’s theme for the rest of the measure (see Fig. 3.8). Curiously, this is the only section of the piece with a given metric and bar division, which makes more obvious the connection with Gardel’s song.

Figure 3.7: “Mi Buenos Aires querido” by Carlos Gardel, Introduction and Ending Theme – Author’s transcription from Gardel’s recording.



<sup>228</sup> Interview with Osvaldo Golijov.

<sup>229</sup> Marc Gidal, “Contemporary ‘Latin American’ Composers of Art Music in the United States,” 56; Daniel J. Wakin, “Musical Borrowing Under Scrutiny,” *The New York Times*, March 8, 2012, sec. Arts, <https://www.nytimes.com/2012/03/08/arts/music/osvaldo-golijov-fracas-over-sidereus-overture.html>.

<sup>230</sup> Wakin, “Musical Borrowing under Scrutiny.”

Figure 3.8: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The musical score for "Omaramor" is presented in three systems. The first system is marked "Lento" with a tempo of approximately 40 beats per minute. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The score includes performance instructions such as "pp ben sentito", "hold", "(l.h. pizz.)", "arco port.", and "seductive". The second system continues the melodic and harmonic development. The third system is marked "swinging, lazy" and "ppp", with instructions for "arco" and "cresc. poco a poco", leading to an "accel." (accelerando) section.

Other works that include references and quotations are his overture *Sidereus* (quoting material from Michael Ward-Bergeman’s *Barbeich*) and his *Hebreische Milonga* (see Chapter 4).<sup>231</sup> In addition to the quotations or references to works by other composers, he also quotes elements from his own compositions: *Three Songs for Soprano and Orchestra* (the song *Lua Descolorida* also appears in *La pasión según San Marcos*) and *Azul* (where he quotes several elements from *Tenebrae* throughout the piece).

The use and presence of minimalism is the fourth aspect of the “Golijovian” style. One could argue that Golijov uses minimalism as a way to develop the texture or accompaniment of a piece or a movement of a larger work. It means that Golijov’s approach to minimalism varies according to the piece because of its program. Golijov does not consider himself a minimalist

<sup>231</sup> Wakin, “Musical Borrowing under Scrutiny”; Interview with Osvaldo Golijov.

composer like Philip Glass or John Adams despite his love for this style and the vast presence of minimalism in his compositions.<sup>232</sup> Golijov states minimalism is a way to abolish time in music through the constant repetition of motifs.<sup>233</sup>

In *Mariel*, the piece starts with a constant and rhythmical ostinato in the marimba (see Fig. 3.9) while the cello plays a lyrical melody. As the program notes state, Golijov aims to immerse the listener in “a single moment frozen forever in one's memory, and which reverberates through the piece.”<sup>234</sup> This ostinato appears throughout almost the entire piece and is also played by the cello in two or several spots (see Fig. 3.10 and 3.11).

Figure 3.9: mm. 1-9, “Mariel” by Osvaldo Golijov © 1999, 2008 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The image shows the musical score for measures 1-9 of "Mariel" by Osvaldo Golijov. It is written for Marimba and Cello. The Marimba part (top system) features a rhythmic ostinato with dynamic markings such as *sfz*, *p*, and *f*. The Cello part (bottom system) has a lyrical melody with dynamic markings like *p*, *sfz*, and *mf*. Performance instructions include "PLAY AS: x 12-15", "like an asteroid", and "gradually accel. the ♩ to trem." The tempo is marked as ♩ = 66.

<sup>232</sup> Interview with Osvaldo Golijov.

<sup>233</sup> Ibid

<sup>234</sup> Golijov, *Mariel*.

Figure 3.10: mm. 62-63, “Mariel” by Osvaldo Golijov © 1999, 2008 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

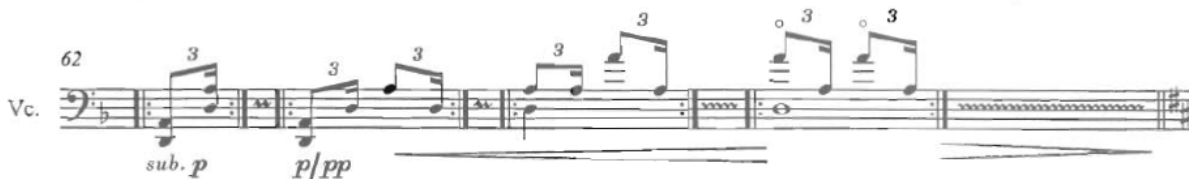
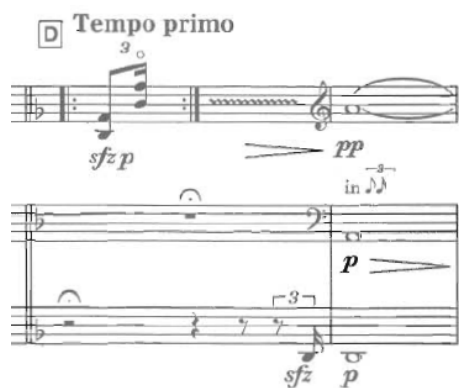


Figure 3.11: mm. 77-78, “Mariel” by Osvaldo Golijov © 1999, 2008 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.



In *Omaramor*, one could say that Golijov uses minimalistic rhythmic cells to increase the intensity of the music (see Fig. 3.12 and 3.13). This increase in intensity helps create dramatism and excitement throughout the piece, which builds the different climatic points of the piece. This is also complemented by the dynamics.

The Kaddish (last movement) of *La pasión según San Marcos* displays an approach similar to *Mariel* regarding the use of minimalism. Here, it is possible to appreciate a very repetitive and rhythmical texture (typical of minimalism) as well as include other elements from the rest of the piece (see Fig. 3.14 and 3.15). In fact, the Kaddish is similar to the first movement of the *La pasión según San Marcos*, “Visión.” One could argue that Golijov intends for the listener to have some flashbacks of the piece after Jesus’s death in the Kaddish by using the same musical material and texture from “Visión.” This accompaniment appears throughout the entire



movement while Jesus sings a lyrical and non-minimalistic melody sung previously by Jeremiah stating the last words of Jesus on the cross (see Fig. 3.16).

Figure 3.12: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The musical score for "Omaramor" is presented in five systems of bass clef notation. The first system is marked "esitante, sotto voce, fluttuando in torno al tempo" and includes dynamics <math>\langle mp \rangle</math>, <math>p</math>, <math>pp\ sub.</math>, and <math>segue p/ pp</math>. The second system is marked "accel." and includes <math>sub. p\ sfz</math>. The third system is marked "Veloce" and includes <math>pp</math>, <math>mf</math>, <math>sf</math>, and triplets. The fourth system includes dynamics <math>ff</math>, <math>p</math>, <math>f</math>, and <math>p</math>. The fifth system includes <math>ff\ sempre</math> and <math>sfz</math>. The score contains various musical notations such as slurs, accents, and fingerings (0, 1, 2, 3).

Figure 3.13: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The musical score for "Omaramor" is presented in five systems of bass clef notation. The first system includes triplets and dynamic markings of *f* and *sf*. The second system features a *v* (accents) marking. The third system concludes with a *ben tenuto* instruction over a long note. The fourth system begins with *accel.* and *Vivo, en movimento*, followed by a *f* dynamic and a *fff violento* section with numerous accents. The fifth system continues with a *senza cedere* instruction.

Figure 3.14: 1. Visión: Bautismo en la Cruz, mm. 1-6, “La Pasion segun San Marcos” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

1A-4A  
2 Trumpets in C  
2 Trombones  
5-8  
5A-8A

Acordeón \*\*  
*p*  
*l.h. p cresc.*  
*l.h. sempre f, with Berimbau*

Guitar \*\*\*  
Guitar: Imitate Berimbau's sound (see technique explained below)  
*p cresc. through repeat*  
*f*

Berimbau \*\*\*\*  
*p cresc. through repeat, always play upper note as close as possible to D<sub>4</sub>.*  
*f*

Piano  
\*Piano: mute both strings with l.h., in berimbau imitation.  
*p cresc. through repeat*  
*f*  
simile

Caxixi  
*p cresc. through repeat*  
*f*

Maraca  
*p cresc. through repeat*  
*f*

Bombo  
*r.h. l.h.*  
*p cresc. through repeat*  
*r.h. with mallet, l.h. with palm "muted"*  
*f*

1-6  
Violins \*\*\*\*\*  
Divisi a 2  
*p cresc. through repeat*

7-12  
Violins \*\*\*\*\*  
*p cresc. through repeat*

Violoncellos

Contrabasses  
pizz.  
*p cresc. through repeat*  
*f*

\* Trumpets and Trombone: Reverb, and Short-Span Digital Delay (set at  $\lambda$ )  
 \*\* Acordeón: Shake bellows in  $\lambda$ , and Short-Span Digital Delay (set at  $\lambda$ )  
 \*\*\* Guitar: Reverb and Chorus. To make a Berimbau effect: cross the 5th and 6th strings on the 7th fret. The notes that should sound are B and D  
 \*\*\*\* Berimbau: Reverb and Chorus. Played by Caposire dancer, behind a fishing net held by two members of the chorus, to the left of the conductor. Play the upper note as close as possible to a D  $\text{nat.}$ , although it will be slightly flat.  
 \*\*\*\*\* Strings: Reverb.

Figure 3.15: 34. Kaddish, mm. 1-3, “La Pasion segun San Marcos” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

*J.* = ca. 72 **x10**

Acordeón  
shake on  
Digital Delay at loco  
*f*

Guitar  
*p* cresc. through repeats  
"shadow" of Berimbau  
with variations

Berimbau  
*p* cresc. through repeats

Caxixi  
*p* cresc. through repeats

2 Maracas  
*p* cresc. through repeats

Bombo  
*r.h.*  
*l.h.*  
*p* cresc. through repeats

Piano  
mute both strings with l.h., so it sounds berimbau-like  
*p* cresc. through repeat

*J.* = ca. 72 **x10**

Violins  
continue *Muerte*: fadeout after 3 repeats

Vc.  
1 - 6  
continue *Muerte*: fadeout after 3 repeats  
nat. sul pont. nat. sul pont.

7 - 12  
continue *Muerte*: fadeout after 3 repeats

Bass  
pizz.  
*p* cresc. through repeats *f* *p*

\* To make a Berimbau effect:  
cross the 5th and 6th strings on the 7th fret.  
The notes that should sound are B and D

Figure 3.16: 34. Kaddish, mm. 45-48, “La Pasion segun San Marcos” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The image shows a page of a musical score for the piece "Kaddish" by Osvaldo Golijov, specifically measures 45-48. The score is written for a large ensemble including vocalists and various instruments. At the top, there is a section labeled "JEREMIAH" with a dynamic marking of "VWV" (fortissimo) and a note: "Incantation: 'call' like an Easter Island Statue". The vocal parts include Jeremia (Jer.), Coro I, and Coro II. The lyrics for the vocal parts are: "O vos om...", "la ma lo ma lo... hi", "la ma", "E - lo - hi", "te e", and "la". The instrumental parts include Horns (Horn, Coro I & II), Acoustic Guitar (Ac.), Bass (Ber.), Caxixi (Cax.), Maracas (Mar.), Bongos (Bom.), Piano (Pno.), Violins (Vln. 1, 2 and 3, 4), Viola (Vc.), Violoncello (Cb.), and Solo Cello (Solo Cb.). The Solo Cello part has dynamic markings of *f* and *p*. The score is in a key signature of one sharp (F#) and a 4/4 time signature.

In *Azul*, Golijov combines all the different approaches mentioned to set the ethos at the beginning of each movement of the piece. In the first movement, “Paz sulfúrica,” it is possible to see how Golijov portrays the coming from afar and the sulphury mood that is described in



Neruda’s poem. The coming from afar appears in the light texture and soft dynamics of the violins solo and violas, and the sulfur mood appears in the hyper accordion and lower strings parts (see Fig. 3.17).

Figure 3.17: I. Paz sulfúrica, mm. 1-5, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The musical score for "Azul" by Osvaldo Golijov, measures 1-5, is presented in a standard orchestral layout. The tempo is marked as quarter note = 72. The score includes parts for Violoncello Solo, Hyper-Accordion, Percussion Continuo 2, Percussion, Harp, Violin II A, Violin II B, Viola A, Viola B, Violoncello A, Violoncello B, and Double Bass. The Hyper-Accordion part features a long note in measure 1, followed by a dynamic shift to *poco f p sub.* in measure 2. The Percussion part includes a *DIEMBE* in measure 2 and a *Moderato (on Tam)* in measure 3. The Harp part is marked *p, zovare*. The Violin II A and B parts are marked *ppp* and feature a *Scordatura IV = E*. The Viola A and B parts are marked *p, majestic* and feature a *legato, a wave of light*. The Violoncello A, B, and Double Bass parts are marked *p, majestic* and feature a *poco f p sub.* dynamic shift. The score includes performance instructions such as "Delicate, with hand brushes, or brooms on broom (to sound like a bird flapping its wings)" and "sul IV scappic".

In the third movement, “Transit,” Golijov sets fast and repetitive arpeggios in the cello solo part while the hyper accordion and double basses are holding a long note (see Fig. 3.18).

One could say that the combination of the arpeggios of the solo part with the long bass notes creates a timeless mood, which creates a driving motion and momentum.

Figure 3.18: III. Transit, mm. 1-5, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The musical score for measures 1-5 of 'Azul' is presented in three staves. The top staff, labeled 'Vc. Solo', is in bass clef and contains arpeggiated chords. Above the first three measures are the markings 'Long', 'Long', and 'Longer' respectively. Below the first measure is the instruction 'pp, in the foreground, cresc. poco a poco but 'from afar''. The middle staff, labeled 'Hack.', is in treble clef and contains a 'div. a3' marking. The bottom staff, labeled 'Db.', is in bass clef and contains a '0' marking. The score is divided into two systems by a double bar line. In the second system, there are double-headed arrows above the Vc. Solo staff.

In *Azul*, Golijov also uses minimalism to increase the intensity and reach the climax of the movements. In the first movement, *Paz sulfúrica*, he increases the intensity of the music through the use of fast rhythms, hockets, accents, and a louder dynamic (see Fig. 3.19). The combination of all of these elements in *Azul* creates an effect where “the music onstage ebbs and flows through ‘emergences and submersions’ that suggest different levels of focus on the part of the listener”.<sup>235</sup>

<sup>235</sup> Golijov, *Azul*.

Figure 3. 19: I. Paz sulfúrica, mm. 107-108, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

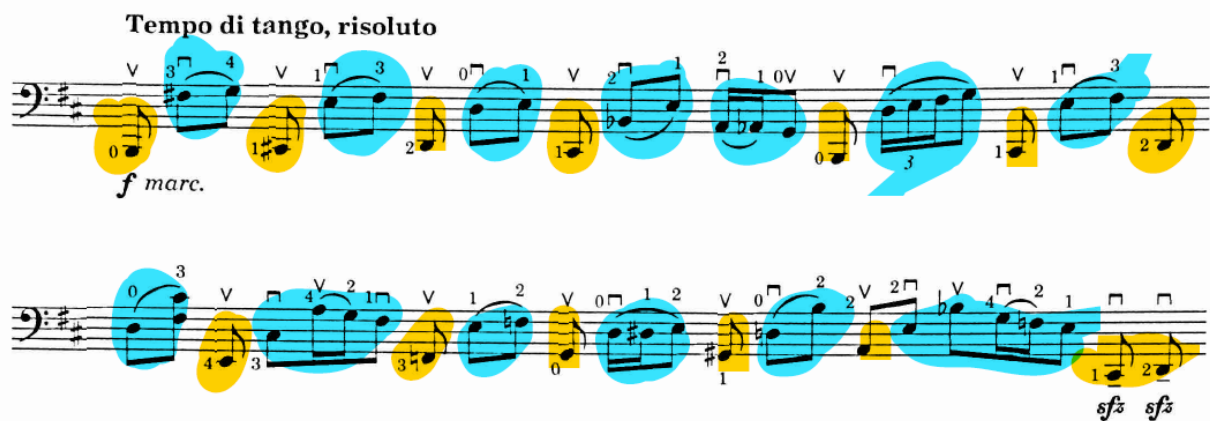
The musical score for measures 107-108 of "Azul" by Osvaldo Golijov is a complex orchestral and chamber work. It features a variety of instruments, including woodwinds, brass, strings, and percussion. The score is characterized by intricate rhythmic patterns, often involving triplets and sixteenth-note runs. Dynamic markings such as *mf* and *p* are used throughout. The percussion part includes specific instructions for Djembe, Bass, and Tom, as well as Flat Tom, Conga, and Temple Block. The overall texture is dense and rhythmic, reflecting the influence of Baroque music mentioned in the text.

The influence of Baroque music is the fifth aspect of the “Golijovian” style. Golijov states that he is a big lover of Baroque music because of the musical vitality, affirmativeness,



joyousness, and clarity of this music.<sup>236</sup> Golijov’s music includes elements from Baroque music such as counterpoint, form and structure, aesthetics, more than one voice in a solo instrument, and performance techniques. One could argue that *Azul* follows the principles of a Baroque concerto grosso because of the interaction between the cello solo and the orchestra. *La pasión según San Marcos* was inspired by the structure of Johann Sebastian Bach’s passions. In some sections of *Omaramor*, Golijov wrote themes that recreated a sort of polyphonic passage formed by two or three voices (see Fig. 3.20 and 3.21). In both examples, each voice has their own individual melodic material that should be highlighted and shaped accordingly when performed (see Fig. 3.26 and 3.27). This solo line theme with multiple voices is similar to what composers like Gabrielli and Bach did in their works for cello solo.

Figure 3.200: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.



<sup>236</sup> Interview with Osvaldo Golijov.

Figure 3.211: “Omaramor” by Osvaldo Golijov © 1991 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

The image displays three systems of musical notation for the piece "Omaramor". The notation is written on a single bass staff. The first system begins with the tempo instruction "Tempo di tango, ma più mosso e cantabile" and the dynamic marking "f sempre". It features a series of notes with various fingering numbers (0, 1, 2, 3, 4) and bowing/breath marks (V). The second system is marked "poch. rubato" and continues the melodic line with similar fingering and dynamic markings. The third system shows further melodic development with complex fingering and dynamic markings. The notes are highlighted with yellow and blue backgrounds, and some sections are marked with Roman numerals (II).

As to the aesthetics, many of his slow pieces or movements of larger works (like the second movement of *Azul*, *Silencio*) display the introspective, thoughtful, and expressive ethos of the Baroque adagios. Hence, the characteristics of the Baroque adagios could go in the same direction as the affect described in the program of some of his compositions like *Mariel*, *Lua Descolorida*, *Azul*, and *Tenebrae*.

Golijov incorporates performance techniques typical of Baroque music in some of his works. These techniques include but are not limited to the use of scordatura in bowed string instruments, bariolage, and melismatic vocal music. The term “scordatura” refers to the action of changing the normal tuning of the open strings in string instruments.<sup>237</sup> The use of scordatura allows Golijov not only to reach lower notes in those instruments but also to change the color and resonance of the instrument which has an important role when creating the sound world of a

<sup>237</sup> David D. Boyden et al., “Scordatura,” *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.41698>.

piece. In general, he writes real-sounding pitches when using scordatura, which tricks the instrumentalists since they are not used to reading and playing those lower notes in that way. Some of his works that use scordatura are *Omaramor* (see Fig. 3.1), *Azul* (see Fig. 3.17), and *Tenebrae* (where the G string in Violin II becomes an E string). The term “bariolage” refers to the “several slightly unorthodox ways of mixing open strings with stopped notes for special effect[s]”<sup>238</sup> in bowed string instruments. Some examples of standard repertoire where bariolage appears are some of Johann Sebastian Bach’s sonatas and partitas for violin solo and the suites for cello solo. The use of bariolage appears in Golijov’s music in *Tenebrae* (see Fig. 3.22) which quotes and replicates the bariolage traditionally done in Bach’s Chaconne from the *Partita No. 2 in D minor, BWV 1004* (see Fig. 3.23).

Figure 3.222: mm. 83-86, “Tenebrae” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

8

Ominous, Slow Arpeggiato in ♯, as in Bach's Chaconne

Vn. I

Vn. II

Va.

Vc.

Arpeggiato in ♯, as in Bach's Chaconne

f espr.

<sup>238</sup> David D. Boyden and Peter Walls, “Bariolage,” *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.02060>.

Figure 3.233: mm. 89-105, Johann Sebastian Bach – *Chaconne*, from *Partita No. 2 in D minor*, *BWV 1004*.



*Tenebrae* is another great example where it is possible to appreciate the influence of Baroque music in Golijov’s music. *Tenebrae* is inspired by Couperin’s *Leçons de ténèbres*.<sup>239</sup> In Couperin’s work, the first letter of each verse corresponds to a letter from the Hebrew alphabet.<sup>240</sup> In *Tenebrae*, Golijov utilizes the same process as Couperin’s work in each entrance of the soprano in the Version I of this piece. Another aspect in common between Couperin’s and Golijov’s works is the use of a melismatic melody in the vocalist part. As it is possible to appreciate in Figure 30, Golijov wrote a very melismatic melody (see Fig. 3.24) for the soprano through the piece. Hence, Golijov imitated Couperin’s procedure when writing the soprano part in his work (see Fig. 3.25).

<sup>239</sup> Golijov, *Tenebrae*.

<sup>240</sup> Günther Massenkeil, “Lamentations,” *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.15903>.

Figure 3.244: mm. 10-22, “Tenebrae” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

6 *p* Yod

11 *(poco)* Yod *sim.*

16

22 **2. Free (cl. cadenza)** **Rit.** Fluid, in motion ( $\text{♩} = 76$ )

25-27 28-29 31-32  
Vln. I

Figure 3.255: François Couperin – Third Lesson for Two Voices from *Leçons de ténèbres*.

30.  
*Pour le Mercredi*  
*Troisième Leçon*  
*a deux Voix.*

Jod. .  
Jod.

Recitatif.  
Petite pause  
*Manum suam misit hostis ad*

The last aspect to consider of the “Golijovian” style is the instrumentation and use of technical rider in his works. Golijov’s works display a variety of instrumental combinations from

the most standard to some very eccentric and innovative ones. Some of his works for standard ensembles are *Yiddishbuk* (string quartet), *Omaramor* (cello solo), *Hebreische Milonga* (cello and piano), *Tenebrae* (version II, for string quartet), *Last Round* (for string nonet or string orchestra), *Ever Yours* (string octet), *Lua Descolorida* (soprano and string orchestra), *Lullaby and Doina* from the film *The Man Who Cried* (flute, clarinet, and strings), *Sidereus* (standard full orchestra), and *The Dreams and Prayers of Isaac the Blind* (clarinet – or klezmer clarinet, and string orchestra). Other works like *Mariel* (cello and marimba) and *Tenebrae* (version I, for soprano, clarinet, and string quartet) were written for ensembles that are neither standard nor traditional.

Golijov uses unusual percussion instruments, multicultural instruments, and other unconventional instruments such as the shofar in many of his larger orchestral works such as *Oceana*, *Ayre*, *Ainadamar*, *Falling Out of Time*, *Azul* (see Fig. 3.26 and 3.28), and *La pasión según San Marcos* (see Fig. 3.27). Golijov uses percussion instruments from different cultures such as Latin-American, African-Caribbean, Middle Eastern, Spanish, and Indian cultures in *Ainadamar*, *Falling Out of Time*, *Azul*, and especially in *La pasión según San Marcos* (see Fig. 3.30, 3.33, and 3.32). Golijov also uses the guitar and the tres cubano for works like *Ayre*, *Oceana*, and *La pasión según San Marcos* (see Fig. 3.27).

Figure 3.266: Instrumentation, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

## INSTRUMENTATION

*Azul* involves engaging three musicians (2 world percussionists, 1 hyper-accordion, or standard accordion plus laptop/sampler) in addition to the cello soloist and orchestra.

Solo Violoncello  
Hyper-Accordion

3 Flutes (all doubling Piccolo)  
English Horn  
Bassett Horn

4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone

Percussion (4 players)

See next page for photos of some of the more unusual instruments

### Percussion Solo 1

Djembe with broom, Djembe bass tone, Dumbek bass tone, Kanjira, Timpani (no pitch), Cymbal, Bells, Sleighbell, Waterphone with bow, Gourd, Shaker, Goat's Nail, Bird Whistles, Flat Tom, Finger Cymbal

### Percussion Solo 2

Djembe, Djembe high tone, Pandiero, Talking Drum, Cymbal, Bells, Sleighbells, Gourd, Shaker, Temple Block, Bird's Wings (broom), Bottle Shaker, Caxixi, Cricket, Goat's Nail, Seed Rattles, Static Whips, Static Wraps, Shout with delay, Spring, Wind Whistle, Conga, Flat Tom, Metal Percussion Bell, Ba, Cajon

### Orchestral Percussion 3

Vibraphone with bow, Cymbal, Medium Tam-tam, Triangle, Goat's Nail, Spring, Caxixi, Shaker

### Orchestral Percussion 4

Marimba, Tuned Gong

Celesta

Harp

Violin I a  
Violin I b  
Violin II a  
Violin II b  
Viola a  
Viola b  
Violoncello a  
Violoncello b  
Bass

Figure 3.27: Instrumentation, “La Pasion segun San Marcos” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

## INSTRUMENTATION

<b>Principal Soloists</b>		
Judas, Jesús I, Jeremiah	Brazilian Jazz Vocalist (Contralto range)*	(10, 13, 19, 23, 34)
Jesús. Peter	Soprano (light, early music style)	(14, 26)
Marcos	Male Vocalist-Afro Cuban Dancer* (sings in Babalao style)	(voice: 7, 16, 17) / dance: 23, 31)
Fisherman	Capoeira Dancer	(2, 21, 31)

<b>Soloists from the Choir</b>		
Hombre Solo	Tenor (sings in Babalao style)*	(4)
Jesús	Hot Cuban Alto (Celia Cruz style)*	(8)
Marcos	High Tenor (Cuban, Beny Moré style)*	(11, 12)
Jesús II	Alto (South American, Mercedes Sosa style)*	(18, 19)
Jesús III	Baritone (Middle Eastern, Muezzin style)	(19)
Mujeres	3 Altos (Cuban Style)	(14)
Marcos	4 Hot Cuban Tenors*	(20)

**Choir**  
54 voices minimum\*

### Orquesta la Pasión (Soloists)

Percussion I - Caxixi, Bongos, Bell, Guataca (or Campana), Okònkolo  
Percussion II – Maracas, Congas, Shekere, Itótele  
Percussion III, IV, V – Bombo Leguero (2), Bombo, Timbales, Bell, Guiro, Shekere  
Additional Percussion: Berimbau, Quitiplás, Clave, Caja, Whistle, Shaker, Ago-gó,  
Gua Gua, Cuica, Quinto, Surdo Cortador, Surdo Respota, Surdo Marcação,  
Repnique, Chimes, Wind Chimes, Bass Drum, Tamtam, Tambourine, Sea Shells,  
Spring Drum, Iyá, Cymbal  
Guitar\*, Tres\*  
Accordion\* and Sound Design  
Piano, Cajón  
Contrabass\*

### Section

2 Trumpets in C (first doubling piccolo Trumpet in B♭)  
2 Trombones  
12 Violins\*  
12 Violoncellos\*  
4 Bases



Figure 3.28: Pictures of the unusual percussion instruments required for the piece, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

PERCUSSION (pictures of some of the more unusual instruments)



Golijov wrote specifications for the technical rider and stage setting in the preface section of the scores of some of his works along with the instrumentation. The technical rider includes information regarding the ensemble setting and required amplification. Golijov has a strong knowledge of sound amplification, acoustics, and sound mastering, as evidenced by the information regarding the use of specific microphones, amplification, and reverberation in some of his works (see Fig. 3.14). The stage settings and technical riders are designed by Golijov to achieve the desired sound world of these works. The works that include that information are *La pasión según San Marcos* (see Fig. 3.20) and *Azul* (see Fig. 3.21 and 3.22).

Figure 3.29: Stage directions and technical rider, “La Pasion segun San Marcos” by Osvaldo Golijov © 2002 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University

#### STAGE DIRECTIONS

##### General:

Brazilian Alto (Marcos, Jesus, Jeremías) sings to Conductor's left

Soprano Solo (Jesus, Peter) sings Eucaristía from Conductor's Right or from another appropriate place to emphasize antiphony, depending on stage type and dimension. “Lua Descolorida” is sung from Conductor's right.

All Soloists from Chorus sing to Conductor's right.

Afro-Cuban babalao singer-dancer (Marcos) sings and while walking the stage according to stage type and dimension. For a suggestion on how this may be done, please watch DVD.

All movements between choir positions are done slowly and ceremonially. Please watch DVD for further clarity.

Choir stands throughout the piece.

#### SOUND SYSTEM SET-UP

\* Voices Amplified/# Digital Delay (33)/+ Digital Delay (1, 2, 34)/++ Digital Delay (1)

(1) Trumpets and Trombone: *Reverb, and Digital Delay at x.*

(1) Acordeón: *shake in x and Digital Delay at x. Right hand plays a “bed” of “echo-notes” alternating always xs and es.*

(1, 34) Guitar and Berimbau: *Reverb and Chorus.*

(1) Strings: *Reverb.*

Figure 3.30: Technical rider, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.

#### TECH RIDER

*Azul* involves engaging three musicians (2 world percussionists, 1 hyper-accordion, or standard accordion plus laptop/sampler) in addition to the cello soloist and orchestra.

##### Cello:

KM140 - short boom  
SM 57 - short boom

##### Percussion 1:

2 Djembe drums, a 12 and a 14 inch head size  
3 cymbal stands  
1 small table that sits between percussionist 1 and 2  
  
1 over head microphone - tall boom  
1 close microphone - tall boom  
  
flight case for percussion weighs approx 50lbs

##### Percussion 2:

conga  
26" concert bass drum  
bongo  
3 cymbal stands  
2 piano benches for percussion toys  
  
vocal mic (plugs into effects pedal) - tall boom  
direct box for effects pedal  
1 overhead microphone - tall boom  
  
flight case for percussion weighs approx 40lbs

##### Hyper-accordion:

Accordion is processed with an Eventide Eclipse Processor  
  
2 15" woofer full range powered speakers (JBL Eon15 or equivalent)  
2 XLR's to onstage speakers  
2 1/4" to direct boxes for FOH  
  
small table for effects unit (eye level when seated)  
power strip  
  
instrument and equipment weight approx : 60 lbs

If no Hyper-Accordion is used, please use a normal accordion, plus the following sound files, available from Boosey & Hawkes Rental Department:

1. *II. Silencio* Bars 56-57
2. *II. Silencio* Bars 79-83
3. *III. Transit* Bar 1
4. *IV. Transit* Drone G
5. *IV. Transit* Drone C
6. *IV. Transit* Drone G (long)
7. *IV. Transit* Drone C (long)
8. *Coda II: Shooting Stars*

The above samples represent the hyper-accordion part for *Azul*. Samples are to be loaded into a sampler and triggered at the appropriate times.

In addition, the player/programmer will need to generate a pure sine wave and have control of pitches through a minimum two-octave keyboard for sections *I. Paz Sulfirica* and *IV. Yrushalem*.

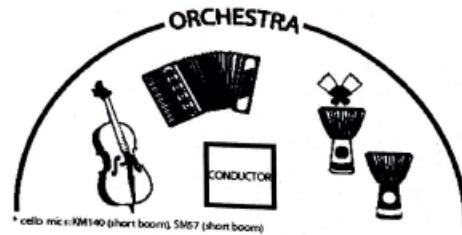
The player should have control over the volume of both the sine wave and samples through a foot pedal or knob.

The sine wave should be blended with the strings and acoustic accordion, having a variable slow attack, controlled through the foot pedal/knob at all times. It is a subliminal effect.

Player should set up behind accordion and send a stereo signal both to the FOH and to a pair of speakers close to the player on each side. Minimum 15" woofer size for on stage speakers.

*cont.*

Figure 3.31: Stage set-up, “Azul” by Osvaldo Golijov © 2006 by Ytalianna Music Publishing, LLC. Exclusive Worldwide Administrators, Hendon Music, Inc. All Rights Reserved. For The Sole Use Of Gerardo Sanchez Pastrana, West Virginia University.



The aspects discussed above form the core of the style and musical language of Osvaldo Golijov. The combination of these elements has captured the attention of critics and audiences worldwide, inspiring interest in a new approach to making music in a globalized and intercultural world. Perhaps Golijov has successfully achieved universal music that captures the experience of the human life in this world through the topics, interculturality, nuances, and ethos in each one of his works.

## Chapter 4

### *Hebreische Milonga*, for Cello and Piano (2020)

#### Background

Oswaldo Golijov wrote his *Hebreische Milonga* in the middle of the 2020 COVID-19 pandemic and lockdown. This piece was the result of the isolation experienced during the pandemic and different experimentations or variations with Joseph Achron's *Hebrew Melody* theme for violin and piano. Joseph Achron's *Hebrew Melody* is a piece that used to be performed and recorded by recognized violinists such as Jascha Heifetz.<sup>241</sup> Regarding the genesis of the piece, Golijov states:

In the summer of 2020[,] my friend Johnny Gandelsman asked me to do an arrangement for strings of a traditional Jewish melody that Joseph Achron had transcribed and Jasha Heifetz recorded under the name of *Hebraische Melodie*. I made a pretty straight forward arrangement and then Johnny had another idea: could I compose a Milonga using the theme as a basis for a series of variations? At first[,] this struck me as crazy but then it got me a little obsessed. Why? Well, a "Hebrew Milonga" would braid my Jewish and Argentinian roots. And it's not so crazy after all, because a good number of wonderful Jewish violinists made important contributions to the development of Tango and Milonga. Then of course there's my love for Piazzolla, who wrote some transcendental milongas, where there's a depth of expression that breaks your heart but at the same time makes it dance slowly.<sup>242</sup>

The piece was dedicated to the memory of his friend Octavio Brunetti, an Argentinian pianist who died in 2014 at the age of 39. Brunetti was well-recognized for his musicality as a tango pianist and his collaborations with Yo-Yo Ma, Raul Jaurena, and Oswaldo Golijov.<sup>243</sup>

Originally written for violin and piano, Golijov decided to write another version of the piece for cello and piano with significant modifications, which made the piece sound like a

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<sup>241</sup> Interview with Oswaldo Golijov.

<sup>242</sup> Oswaldo Golijov, *Hebreische Milonga, for Cello and Piano* (Narrow Bridge Songs Worldwide, 2021).

<sup>243</sup> "Octavio Brunetti - Naxos Music Library," accessed May 11, 2023, <https://www.naxosmusiclibrary.com/wvu.idm.oclc.org/artist/133198>; Golijov, *Hebreische Milonga, for Cello and Piano*.

different work. The piano part for both versions was edited by Stephen Prutsman, an American pianist who has collaborated with musicians and ensembles such as the Kronos Quartet, Dawn Upshaw, St. Lawrence String Quartet, Yo-Yo Ma, and the Silkroad Project.<sup>244</sup> For the acknowledgment, Golijov states that “this is a piece, above all, that was born from dear friends: I thank life for giving me the chance to meet Octavio, I thank Johnny for the idea, and I thank Stephen Prutsman who edited the piano writing into something much better than the original.”<sup>245</sup> The official premiere of the version for cello and piano of the *Hebreische Milonga* was on June 7<sup>th</sup>, 2021, at the Spoleto Festival USA in South Carolina.<sup>246</sup>

### **Differences between Versions**

Arranging the same work for both violin and cello is something that has been done by other composers. Some good examples are Igor Stravinsky’s *Suite Italienne* and Mario Castelnuovo-Tedesco’s *Figaro*, which were written for Jascha Heifetz and Gregor Piatigorsky respectively. In the case of these works, both versions of each piece had either no changes or minor idiomatic changes because of the nature of each instrument. At first sight, one could say that the version for cello and piano of the *Hebreische Milonga* is almost identical to the version for violin and piano. However, these two versions have significant differences that make each version sound almost like a different piece.

The first significant difference is the length of each piece. One would expect both versions of the *Hebreische Milonga* to be the same length since it is the same piece. However, the version for violin and piano is slightly shorter than the version for cello and piano. The

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<sup>244</sup> “Stephen Prutsman,” Stephen Prutsman, June 14, 2019, <https://stephenprutsman.com>.

<sup>245</sup> Golijov, *Hebreische Milonga, for Cello and Piano*.

<sup>246</sup> “Osvaldo Golijov”; “Spoleto Backstage: Contemporary Works and a World Premiere by Osvaldo Golijov,” South Carolina Public Radio, accessed January 14, 2023, <https://www.southcarolinapublicradio.org/podcast/spoleto-backstage/2021-06-25/spoleto-backstage-contemporary-works-and-a-world-premiere-by-osvaldo-golijov>.

version for cello and piano has more transitions and thematic material, which adds measures and time. The version for violin and piano has 136 measures, and its average performance length is 7 minutes.<sup>247</sup> The version for cello and piano has 150 measures, and its average performance length is 9 minutes.<sup>248</sup>

The second significant difference between the versions is the general structure of the piece. Both versions look similar with the overall form of a cyclic theme and variations with two introductions and two codas. Both versions have two introductions, a theme, a certain number of variations, and two codas. However, remarkable differences can be found in the number of variations in each version. The violin version has seven variations while the cello version has eight (see Table 4.1). One could say that the extra variation in the version for cello was the result of the other changes done such as modulations, articulations, and musical material in both parts when writing this version.

Table 4.1: General structure of the *Hebreische Milonga* in both versions

<b>Version for Violin and Piano</b>	<b>Version for Cello and Piano</b>
Introduction I (m. 1-8)	Introduction I (m. 1-8)
Introduction II (m. 9-16)	Introduction II (m. 9-16)
Theme (m. 17-26)	Theme (m. 17-26)
Variation I (m. 27-36)	Variation I (m. 27-35)
Variation II (m. 37-44)	Variation II (m. 36-47)
Variation III (m. 45-56)	Variation III (m. 48-59)
Variation IV (m. 57-66)	Variation IV (m. 60-71) <sup>249</sup>
Variation V (m. 67-83)	Variation V (m. 72-83)
Variation VI (m. 84-93)	Variation VI (m. 84-99)
Variation VII (m. 94-108)	Variation VII (m. 100-108)
Coda I (m. 109-118)	Variation VIII (m. 109-123)
Coda II (m. 119-End)	Coda I (m. 124-133)
	Coda II (m. 134-End)

<sup>247</sup> Osvaldo Golijov, *Hebreische Milonga, for Violin and Piano* (Narrow Bridge Songs Worldwide, 2020).

<sup>248</sup> Golijov, *Hebreische Milonga, for Cello and Piano*.

<sup>249</sup> One could argue that it begins in the third beat of m. 59 because the first note of the cello part overlaps with the ending of Variation III since it is tied. This is going to be addressed in its respective section of the chapter.

There are more differences between each version. Most of those differences allude to very specific details because they refer to differences in notes, rhythm, texture, melodies, and articulations. For this paper, I will focus only on the analysis of the version for cello and piano of Golijov's *Hebreische Milonga*.

## **Analysis**

The form of Golijov's *Hebreische Milonga* is a cyclic theme and variations divided into three sections with two introductions and two codas. A cyclic form refers to when the thematic material used at the beginning of a piece is used at the end of the piece.<sup>250</sup> The elements that make Golijov's *Hebreische Milonga* a piece with a cyclic form are found in Introduction I and Coda II, where Coda II features the same musical material as Introduction I. From a larger perspective, one could say that the way Golijov wrote the theme and variations of the *Hebreische Milonga* follows some of the basic principles of a chaconne or passacaglia because there is no break between variations.<sup>251</sup> Table 4.2 shows the general structure of the piece. Golijov's *Hebreische Milonga* also features other typical elements of these Baroque dances such as the ostinato bass. All these characteristics mentioned above will be addressed and discussed throughout the analysis of this piece.

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<sup>250</sup> Hugh Macdonald, "Cyclic Form," *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.07001>.

<sup>251</sup> Alexander Silbiger, "Chaconne," *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.05354>.



Table 4. 2: General Structure of the *Hebreische Milonga*, for Cello and Piano

	<b>Section A</b>	<b>Section B</b>	<b>Section C</b>	
Intro I C minor	Intro II F minor	Var. III D minor	Var. VI Bb minor, F Phrygian dominant scale	Coda II (based on Intro I) C minor
	Theme I F minor	Var. IV D minor	Var. VII B minor	
	Var. I F minor	Var. V (based on Var. II) Eb minor	Var. VIII (based on Var. VI) B minor, B Phrygian dominant scale – Bb minor, F Phrygian dominant scale	
	Var. II F minor		Coda I C minor	

Golijov's *Hebreische Milonga* begins with Introduction I for eight measures. From the beginning, Golijov introduces elements that are going to appear throughout the piece. These include the use of syncopations, chromatism, and ostinato bass. The tempo marking of Introduction I is *urgente* (urgent), which suggests that there is a certain hesitation and anxiety when performing the piece.

The piece starts with low C in both cello and piano (C1 in the left hand of the piano, C2 in the cello and the right hand of the piano) that works as an ostinato bass, especially in the piano part (see Fig. 1). The cello part plays a syncopated rhythm that starts with a slow motion. This syncopation moves forward when the chromatism begins in m. 5 (see Fig. 4.1). One could argue that Golijov's approach to the syncopation here is based on the 3+3+2 pattern present in Piazzolla's tangos. Sometimes, the 3+3+2 pattern is more evident in the cello part in m. 4-8 than in the other voices. However, there are some instances where this pattern is not so evident. One example is m. 7 in the lower voice in the cello part where the pattern is 3+2+3. One could say that this is a variation of the 3+3+2 because of the placement of the subdivision. In addition,

there is a syncopation in the ostinato bass in the left hand of the piano. This syncopation helps highlight the 3+3+2 tango rhythm present in this section of the piece.

According to Golijov, one interesting fact about Introduction I is it was inspired by the first eight bars of Johannes Brahms' *Symphony No. 1*.<sup>252</sup> It is possible to appreciate this influence by looking at the ostinato bass in both pieces, which is also low C in the timpani, contrabassoon, and double basses (see Fig. 4.2). It is also notable to mention that the chromatism present in m. 5-8 creates the same affect that Brahms portrays throughout this section of the introduction between the strings and woodwinds (see Fig. 4.2). One could argue that Introduction I is one of these quotations of other works, which is something that Golijov has done previously in other works as discussed in Chapter 3.<sup>253</sup>

Figure 4.1: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 1-8

The image shows the musical score for the first eight measures of 'Hebreische Milonga' for Cello and Piano. The score is in 4/4 time with a tempo of 78. It features a Violoncello part and a Piano part. The Violoncello part starts with a dynamic of 'p. intenso' and a 'cresc. poco a poco' marking. The Piano part also starts with 'p. intenso' and 'cresc. poco a poco'. The score is divided into two systems, with the second system starting at measure 5. The second system includes a 'cresc. sempre' marking and a 'p' dynamic marking.

<sup>252</sup> Interview with Golijov.

<sup>253</sup> See Chapter 3

Figure 4.2: Johannes Brahms – *Symphony No. 1 in C minor*, Op. 68, m. 1-7

Johannes Brahms, Op. 68  
(Veröffentlicht 1877)

**Un poco sostenuto**

2 Flöten *f legato*

2 Oboen *f legato*

2 Klarinetten in B *f legato*

2 Fagotte *f legato*

Kontrafagott *f*

in C *f*

4 Hörner *f*

in Es *f*

2 Trompeten in C *f*

Pauken in C u. G *f*

1. Violine *f espr. e legato*

2. Violine *f espr. e legato*

Bratsche *f espr. e legato*

Violoncell *f espr. e legato*

Kontrabaß *f pesante*

Section A (m. 9-47) is the presentation of the material present throughout the piece.

Section A starts with a short introduction (Introduction II), which helps to introduce the Theme.

The Theme is followed by Variation I and Variation II. The most relevant characteristic of

Section A is its stability in terms of tonality (F minor). Section A does not modulate to any other key.

Introduction II works as a transition between Introduction I and the Theme. In this section, Golijov sets an ethereal ethos that could be described as dancing in a dream or outside of

this world. The ethos is achieved through the harmonics and dynamic of the cello part as well as the register and quality of the chords in the right hand of the piano. Golijov changes the tempo marking for Introduction II (see Fig. 4.3). Although he does not change the tempo (L'istesso Tempo), he indicates that the next sections should be played with elegance and sensuality. This tempo marking is a reference to the tango dancing style.

Figure 4.3: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 9-18

The musical score for measures 9-18 of 'Hebreische Milonga' is presented in two systems. The first system (measures 9-13) features a cello part with long, sustained notes and a piano accompaniment with chords and a walking bass line. Performance instructions include 'L'istesso Tempo, now sensual and elegant', 'sub pp, sognando', 'p', 'loco', and 'continue con pedale, renewing'. The second system (measures 14-18) features a cello part with long, sustained notes and a piano accompaniment with chords and a walking bass line. Performance instructions include 'A with restrained passion' and 'p. sonoro'.

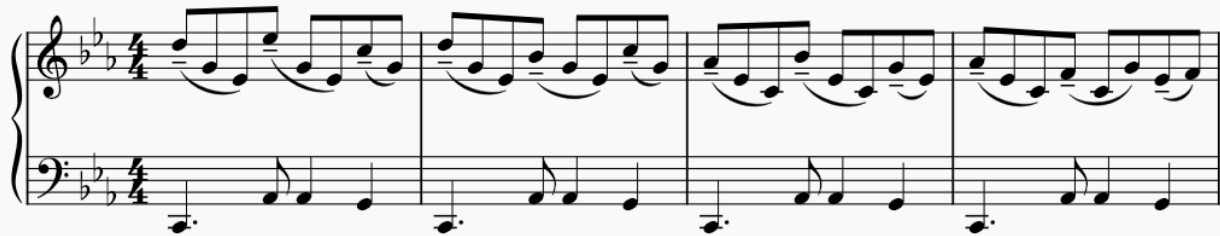
In the cello part, Golijov wrote some notes that should be played as harmonics (G4 in m. 9-11, G3 in m. 11-12, and C5 in m. 12-16) with a *subito pianissimo sognando* dynamic marking (see Fig. 4.3). This dynamic marking suggests that the sound of the cello should come from afar due to the sound color of those harmonics. In the piano part, the chord that dominates the section is an incomplete Fmb6/9 chord (F-Ab-C-G-Db). This Fmb6/9 chord is quite particular because it

does not have the seventh (Eb), and it is modal. The fundamental of the chord always appears in the downbeat of the bass while the other notes of the chord appear in the other voices in the piano part and cello (see Fig. 4.3). This chord creates an uncertain and dreamy atmosphere. Golijov takes advantage of the wide register of the piano for achieving the dancing in a dream or outside of this world ethos with the chords of the right hand in the piano (G-Ab-C-G). The first appearance of this chord is when connecting Introduction I with Introduction II, from the last beat of m. 8 tied to the downbeat of m. 9 (see Fig. 4.1 and 4.3). Here, the notes of this chord are written in a high register (G5-Ab5-C6-G6). This chord appears again in m. 11 one octave lower (G4-Ab4-C5-G5). In m. 12-13, Golijov changes the structure of the chord by using Db (duplicating this note), not duplicating the G, and removing the Ab (see Fig. 4.3). The chord in the right hand of the piano in m. 12-13 is written in a register between the two previous chords (Db5-G5-C6-Db5). The last chord in this section features all the notes in a wider and lower register (Ab3-Db4-G4-C5-Db5-G5), which makes the transition to the Theme smoother.

Like Introduction I, Introduction II also features an ostinato bass. In both sections of the *Hebreische Milonga*, the ostinato bass is only one measure (see Fig. 4.1 and 4.3). However, the ostinato bass in Introduction II is different from the one in Introduction I for a couple of reasons. First of all, one could define the ostinato bass of Introduction I as a pedal ostinato since there is only one note in each voice in the piano part (C1 in the left hand, C2 in the right hand). In Introduction II, the ostinato bass is only in the left hand of the piano. Secondly, one could argue that the ostinato bass in Introduction not only has more contour but also shows a clearer musical gesture. The rhythm and contour of this ostinato bass line feature a typical tango bass line based on the 3+3+2 rhythm. the character of this gesture in Introduction II is similar to the one in Piazzolla's *Oblivion* because of the pattern grouping and the tango bass rhythm in the

accompaniment (see Fig. 4.4). It is important to mention that Golijov did not think of Piazzolla's *Oblivion* when he wrote his *Hebreische Milonga*.<sup>254</sup> Lastly, the syncopation element mentioned in Introduction I is also present in Introduction II in the cello part and the chords of the right hand in the piano (see Fig. 3).

Figure 4. 4: Astor Piazzolla – *Oblivion*, author's transcription of the piano part of Jose Bragato's arrangement for Piano Trio



The Theme of Golijov's *Hebreische Milonga* (see Fig. 4.5) is based on Joseph Achron's *Hebrew Melody* for violin and piano (see Fig. 4.6), as was mentioned in the program notes to the piece. Achron's *Hebrew Melody* is based on a Hassidic piece that Joseph Achron used to hear in a Warsaw synagogue during his childhood.<sup>255</sup> This piece belongs to a music genre known as "rural miniatures," a term coined by musicologist Joshua Walden.<sup>256</sup> According to Walden, the term "rural miniatures" refers to the style of art music showpieces based on arrangements of traditional ethnic songs and dances.<sup>257</sup> Before the 1920s, Achron's *Hebrew Melody* was performed only during lecture recitals promoted by the Society for Jewish Folk Music and the Moscow Society for Jewish Music.<sup>258</sup> This changed when violinists such as Jascha Heifetz

<sup>254</sup> Interview with Golijov. Regarding this point, he mentioned that he thought of Piazzolla's *Oblivion* for one of the songs of another recent work: *Falling Out of Time*. However, he also mentioned that is almost impossible to not think of Piazzolla's milongas when one is listening his *Hebreische Milonga*.

<sup>255</sup> Joshua Walden, "Music of the 'Folks-Neshome': 'Hebrew Melody' and Changing Musical Representations of Jewish Culture in the Early Twentieth Century Ashkenazi Diaspora," *Journal of Modern Jewish Studies* 8, no. 2 (2009): 161.

<sup>256</sup> Walden, 152.

<sup>257</sup> Walden, 152.

<sup>258</sup> Walden, 162.

started to include Achron's *Hebrew Melody* in their recitals. Jascha Heifetz used to pair Achron's *Hebrew Melody* with other pieces from different periods such as Tomaso Vitali's *Chaconne* and Bedřich Smetana's *Aus der Heimat*, as well as other rural miniatures such as Pablo de Sarasate's *Malagueña* and *Habanera*.<sup>259</sup> In addition to Heifetz, other violinists such as Ida Handel, Joseph Hassid, and Misha Elman also recorded Achron's *Hebrew Melody*.<sup>260</sup>

Figure 4. 5: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 17-28

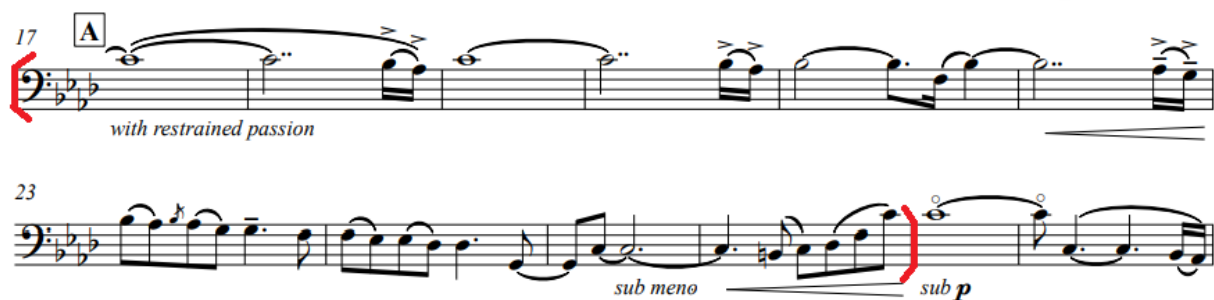


Figure 4.6: Joseph Achron – *Hebrew Melody*, for Violin and Piano – Theme Transcription by the composer



It is possible to appreciate the reference to Joseph Achron's *Hebrew Melody* in the Theme of Golijov's *Hebreische Milonga* in Figure 4.5. According to Golijov, he did not make a direct quotation or reference to Achron's *Hebrew Melody*. Instead, he preferred to do a more intrinsic and indirect reference. One could argue that the first four measures of the Theme of

<sup>259</sup> Walden, 162.

<sup>260</sup> Walden, 162.

Golijov's *Hebreische Milonga* are based on the first four measures of Achron's transcription of the *Hebrew Melody* (see Fig. 4.6). Here, Golijov decided to write a long note for his piece (see Fig. 4.5) in contrast to the repetition of the same note featured in Achron's piece (see Fig. 4.6). For the next two measures (m. 21-22), it is possible to say that Golijov wrote a faster version of the motif featured in the previous measures (see Fig. 4.5). At the same time, Golijov makes a variation in the right hand of the piano part (see Fig. 4.7) to the motif of m. 5 of Achron's transcription of the *Hebrew Melody* (see Fig. 4.6).<sup>261</sup> The gesture of the right hand of the piano in m. 17-18 (see Fig. 4.8) and m. 23-24 of Golijov's *Hebreische Milonga* (see Fig. 4.5) contains a reference to m. 7 of Achron's transcription of the *Hebrew Melody* (see Fig. 4.6).

Figure 4.7: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 19-22



Figure 4.8: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 17-18



In the Theme, one interesting detail is how Golijov connects Introduction II with the Theme. Golijov breaks the ostinato bass from Introduction II with a chromatic pickup to start the

<sup>261</sup> It may be that the motif referenced in Fig. 7 corresponds to the motif of m. 9 of Achron's transcription of the *Hebrew Melody* (see Fig. 6).



Theme (see Fig. 4.6). One could say that this chromatic pickup is influenced by the music of Astor Piazzolla. As mentioned previously, the chromatic pickup is one of the most distinguishable characteristics of Piazzolla's style and was used by Piazzolla to transition between sections in many of his compositions.<sup>262</sup>

In the Theme, it is also possible to find the three core elements of the piece described above: ostinato bass, chromatism, and syncopations. The ostinato bass of the Theme (see Fig. 4.7) is derived from the ostinato bass in Introduction II (see Fig. 4.3), which returns in m. 17 after the chromatic pickup breakup (see Fig. 4.3). The tango ostinato bass keeps the same rhythm throughout the Theme. However, the notes start to change chromatically in m. 22 (see Fig. 4.7 and 4.9) when the Theme starts to move faster and develop until m. 25, which is the climatic point of the Theme. This climatic point is emphasized by the use of a more evident chromatism in m. 23-24 when the piano starts to play more dissonant chords and a chromatic scale in the top voice from E to Ab (see Fig. 4.9). At the same time, the syncopation element appears again from this development of momentum to the end of the Theme (m. 23-26). Golijov uses new variants (or combinations) of the 3+3+2 pattern in the piano. The new patterns could be described as an expanded 3+3+2 hypermeter. In m. 23-24, the pattern found in the right hand of the piano could be described as 2+2+3+2+2+2+3 (see Fig. 4.9). Golijov uses another variant of the 3+3+2 pattern in each of the voices of the piano for the next two measures (m. 25-26, see Fig. 4.9). For the right hand, the pattern that Golijov uses is 2+2+3+3+3+3 (see Fig. 4.9). For the left hand, the pattern is 3+3+3+3+2+2 (see Fig. 4.9). All of these uses and variants of the expanded 3+3+2 hypermeter are found in Piazzolla's compositions like *Escualo* and *Francanapa*.

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<sup>262</sup> To get more information regarding the different uses of the chromatic pickup in Piazzolla's music as well as further musical examples, please refer to Drago, "Instrumental Tango Idioms in the Symphonic Works and Orchestral Arrangements of Astor Piazzolla. Performance and Notational Problems," 77–82. Further information can be found in Chapter 2.

Figure 4.9: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 23-30

The image shows a musical score for measures 23-30 of Osvaldo Golijov's *Hebreische Milonga*. The score is written for Cello and Piano. It consists of two systems of staves. The first system (measures 23-30) shows the Cello part in the upper staff and the Piano part in the lower two staves. The piano part has a right-hand melody and a left-hand accompaniment. The second system (measures 31-36) continues the same parts. The score includes various dynamic markings such as *mf*, *p*, *sub p*, and *sub meno*. There are also performance instructions like "threatening" and "sub meno". The key signature is B-flat major and the time signature is 3/4.

The melodic and accompaniment lines of Variation I are based on small gestures or motifs from the Theme. The line in the cello part in the first two measures (see Fig. 4.9) is based on the first measures of the cello part of the Theme (see Fig. 4.5). This is possible to appreciate without any difficulty because the rhythm and notes are almost the same but in different registers. One could argue that the line in the right hand of the piano part in m. 29-31 is based on two different motifs and gestures in the piano part of the Theme. The first one (m. 29-30, see Fig. 4.9) is a variation of the melody and gesture of m.17-18 (see Fig. 4.8), which is also based on m. 7 of the *Hebrew Melody* (see Fig. 4.6). The second one (see Fig. 4.9, m. 31) is based on the motif found in the right hand of the piano part in m. 21 where the reference is more evident (see Fig. 4.7). At the same time, it is possible to see that the cello part in m. 30 (see Fig. 4.9) is derived from the Theme in m. 21-22 (see Fig. 4.5) since it is a variation of the same gesture.

The second half of Variation II (m. 31-35) is based on two specific motifs and gestures of the Theme. The first specific motif and gesture appear in m. 31-32. Here, measures 31-32 of Variation II (see Fig. 4.10) are based on the chromatism found in m. 23-24 in the Theme (see Fig. 9). The chromatism appears in both piano (both hands) and cello. Although the chromatic motif found in the Theme is syncopated (see Fig. 4.9), one could say that the syncopation gesture is featured by the slurring grouping of the cello part (see Fig. 4.10). The second specific motif and gesture appears in m. 34-35 (see Fig. 4.11), which is almost identical to the one in m. 25-26 (see Fig. 4.9). The only difference between m. 25-26 and m. 34-35 is that m. 34-35 double one of the extended 3+3+2 hypermeters (2+2+3+3+3+3) in the left hand of the piano (see Fig. 4.11), which is something that does not appear in m. 25-26 (see Fig. 4.9).

Figure 4.10: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 31-32

The image shows a musical score for measures 31-32 of 'Hebreische Milonga' for Cello and Piano. The score is in 3/4 time and B-flat major. It features three staves: Cello (top), Piano Right Hand (middle), and Piano Left Hand (bottom). The Cello part has a slur over measures 31-32. The Piano parts have a 'mf' dynamic marking. The score shows chromatic movement in both hands of the piano and the cello.

Figure 4.11: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 34-35

The image shows a musical score for two systems. The first system features a cello line with a long note and a piano line with a chromatic motif. The second system features a cello line with a chromatic motif and a piano line with a chromatic motif. Dynamics include 'sub. p' and 'poco f'.

The tango ostinato bass is still present for almost the entire variation. The only section when the ostinato bass is interrupted is in m. 31-33 (see Fig. 4.10), which coincides with the place where the chromatic motif appears in this variation. Additionally, the bass pattern in m. 34-35 (see Fig. 11) is the same as in m. 25-26 (see Fig. 4.9)

Variation II is the climax of Section A (see Table 2) for many reasons. Firstly, Variation II has a louder general dynamic. While the Theme and Variation I start from a piano dynamic with some louder peaks, Variation II starts with a mezzo-forte dynamic while keeping the louder peaks from the previous sections (see Fig. 4.12). Variation II also features a broader and higher register compared to the Theme (from C2 to C4) and Variation I (from C2 to Ab4). The register of Variation II covers from C2 to F5 (see Fig. 4.12). Variation II has a faster rhythm compared to the Theme and Variation I, which comes from the development of momentum from Variation I (see Fig. 4.12). Additionally, Variation II also has more double stops compared to rest of the previous sections (see Fig. 4.12).<sup>263</sup>

<sup>263</sup> The only previous section of the piece that has more double stops than Variation is Introduction I (see Fig. 1).

Figure 4.12: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 36-40

The image displays a musical score for measures 36-40 of Osvaldo Golijov's *Hebreische Milonga*. It is arranged in two systems. The first system (measures 36-38) features a Cello part in the upper staff and a Piano part in the lower staff. The Cello part begins with a melodic line marked *mf* (mezzo-forte), consisting of a series of eighth notes with a rhythmic pattern of eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter. The Piano part also starts with a *mf* dynamic and includes a counter-melody in the right hand and a bass line in the left hand. The second system (measures 39-40) continues the Cello part and shows a more complex piano accompaniment with dense textures in both hands.

In Variation II (m. 36-47), it is possible to see a more evident transformation of the Theme and Variation I. One could say that the melodic and accompaniment lines in Variation II are more developed versions of the motifs and gestures found in Theme and Variation I. One example is the motif from m. 36-38 of Variation II in the cello part (see Fig. 4.12), which is a faster version of the motif from the beginning of the Theme in the cello part (m. 17-20, see Fig. 5). Here, the rhythm was transformed from long notes in the Theme (see Fig. 4.5) to more snappy motifs and sixteenth-notes runs (see Fig. 4.12). Another example could be found in the piano part in m. 36-38. It is important to examine both hands of the piano here since there are a couple of things to be addressed. Firstly, the countermelody in the right hand of the piano (see Fig. 4.12) comes from m. 17-18 (see Fig. 4.8) and its developed version in m. 27-29 (see Fig 4.9). Secondly, the tango ostinato bass has been modified to a more rhythmic version of the tango bass. This tango ostinato bass disappears from m. 39 to m. 41 in the variation of the

chromatic motif (see Fig. 4.12), which is something in common with Variation I (see Fig. 4.10). The chromatic motif and gesture also became more florid, virtuosic, and rhapsodic (see Fig. 4.12) since it became a longer and broader run compared to the Theme (see Fig. 4.9) and Variation I (see Fig. 4.10). These kinds of runs are going to appear more throughout the piece as it is going to be addressed in the following variations. One could argue that the affect of these runs is somehow similar to Piazzolla's improvisational style because of its florid, virtuosic, and rhapsodic characteristics, which are appreciated in his tangos such as *Tristezas de un doble A*, *Oblivion*, and *Bandoneon* from the *Suite Troileana*. The last section of Variation II (m. 42-47) may look similar to the Theme because of the ostinato bass here (see Fig. 4.9 and 4.13). However, the motif of the right hand in the piano in Variation II is inverted (see Fig. 13). In addition, this section of Variation II (m. 42-47) is longer, and it works as a transition to Section B (see Table 4.2).

Figure 4.13, Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 42-43

The image displays a musical score for two systems. The top system consists of two staves: the upper staff is for the piano, showing a long, sustained note with a fermata and a dynamic marking of *pp*; the lower staff is for the cello, also showing a long, sustained note with a dynamic marking of *pp*. The bottom system consists of two staves: the upper staff is for the piano, featuring a chromatic run with dynamic markings *sub. f* and *sub p*; the lower staff is for the cello, featuring a chromatic run with a dynamic marking of *Red.*

Section B (m. 48-83) is the first section where the modulations are present in the piece. The first modulation takes place in m. 48 from F minor to D minor using a Gb chord as a pivot chord (see Fig. 4.14). The second modulation occurs in m. 72 from D minor to Eb minor (notated

in the Fm key signature) through the scale present in the cello part, which features an Eb minor scale in the last two beats (see Fig. 4.15).<sup>264</sup> Section B is also characterized by the florid, virtuosic, and rhapsodic cello part in Variation III, Variation IV, and Variation V, which come from the gesture that took place in m. 39-41 in Variation II (see Fig. 4.12).

Figure 4.14: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 47-50

Figure 4.15: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 71-72

Variation III (m. 48-59) starts with a two-measure introduction that evokes the same affect and intention as Introduction II without the harmonics of the cello part (see Fig. 4.3 and 4.14). The syncopation in the melodic line is the most recognizable characteristic of Variation III. This syncopation recalls the syncopated elements that have been discussed above. In the first

<sup>264</sup> This Eb minor scale is a mixture between the Eb natural minor and harmonic minor scales.

half of Variation III, one could say that the general resulting affect of the cello part (see Fig. 4.16) is similar to the Theme because it features some of the same gestures and dynamics that appear in the Theme (see Fig. 4.5). The cello line in the second half of Variation III shows a virtuosic and rhapsodic character and motif (see Fig. 4.16). This melodic line is based on m. 39-41 of Variation II as mentioned in the previous paragraph (see Fig. 4.16). It is also possible to find motifs from the piano part of the Theme in the cello part of Variation III such as the pickup to m. 54 and the first beat of m. 54 (see Fig. 4.16), which is based on the motif on m. 21 in the right hand of the piano (see Fig. 4.7).

Figure 4.16: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 48-63

The image shows a musical score for Cello and Piano, measures 48-63. It is divided into three systems. The first system (measures 48-50) is in bass clef, marked 'p cantabile', and includes a '2' above the staff. The second system (measures 51-54) is in bass clef, marked '(cresc.)', and features a chromatic line. The third system (measures 55-63) is in treble clef, marked 'p cantabile', and includes the instruction 'choking the sound' above the staff.

The tango ostinato bass comes back again in Variation III in the key of D minor, first for three measures (m. 48-50, see Fig. 4.14), and then, only for one measure (only as motif or gesture in m. 54). Like in Variation I and II, the tango ostinato bass does not appear when the chromatic element appears in this variation. In Variation III, the first chromatic element appears in m. 51-53 in the left hand of the piano (see Fig. 4.17). Here, one could say that this chromatic motif is based on the motif found in m. 23-34 in the piano part of the Theme (see Fig. 4.9). The second chromatic element appears in m. 55-57 in both hands (see Fig. 4.18). While Golijov uses the same approach as m. 51-53 for the left hand in m. 55-57 (see Fig. 4.18), the motifs and



gestures found here (m. 55-57) are based on elements taken from the parallel spots from the Theme (see Fig. 4.8) and Variation I (see Fig. 4.10).

Lastly, Variation III does not feature the 3+3+2 extended hypermeter like in the Theme, Variation I, and Variation II. Instead, Golijov uses the traditional 3+3+2 for the bass line (which is also an ostinato like in the Theme, Variation I, and Variation II) and 1+3+3+1 in the left hand of the piano (see Fig. 4.19).

Figure 4.17: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 51-53



Figure 4.18: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 55-57



Figure 4. 19: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 58-60



One different thing that Golijov does to transition from Variation III to Variation IV is overlapping the ending of the previous variation with the beginning of the following variation. One could argue that the end of Variation III takes place in m. 58 (see Fig. 4.19) because the piano part shows the same approach to concluding the variation as in the Theme and Variation I (see Fig. 4.9 and 4.11). However, it is also arguable that the tied A4 on the third beat of m. 59 in the cello part could be the beginning of Variation IV. This is typically found in some Bach's works, such as the preludes of the suites for cello solo.

The line of the cello part of Variation IV is based on the development of small motifs from the Theme and the previous variations. The motifs of the first two measures of Variation IV (m. 60-61, see Fig. 4.20) are more florid and lyrical than the motif of the first two measures of the Theme (see Fig. 4.5). The following measure, m. 62, is a new motif that resembles the sound of the bandoneón being stretched up to its limits (see Fig. 4.20).<sup>265</sup> The next measure (m. 63) displays a double-stops chromatic scale based on the double-stops chromatic scale of Variation I (see Fig. 4.10). Measure 64 contains two different motifs for each half of the measure. The first half of m. 64 is based on the motif from the piano part on m. 21 (see Fig. 4.7). The second half of the measure is based on the motif of m. 62 (see Fig. 4.20). Excluding m. 71, the rest of the variation (m. 65-70) is based on motifs from the parallel sections of Variation II (see Fig. 4.12) and Variation III (see Fig. 4.16) because of the rhapsodic and virtuosic character of the runs with double-stops (see Fig. 4.20). Lastly, Variation IV connects to Variation V. This transition starts with a sort of A minor scale (starting with a D#, which is the leading of E) and ends with an Eb minor scale as stated previously (see Fig. 4.15).

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<sup>265</sup> The kind of sound described here is possible to appreciate in recordings of Piazzolla's concerts.

Figure 4.20: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 51-53

The image shows a musical score for Variation IV of 'Hebreische Milonga' for Cello and Piano, measures 51-53. The score is in bass clef and includes dynamic markings like 'p cantabile', 'pp', and 'f', as well as performance instructions like 'choking the sound' and fingering numbers like '6' and '(iv)'. The score is divided into four systems: measures 57-62, 63-64, 65-67, and 68-73. The first system (measures 57-62) features a piano part with a 'p cantabile' dynamic and a 'choking the sound' instruction. The second system (measures 63-64) shows a piano part with a '6' fingering and a 'choking the sound' instruction. The third system (measures 65-67) shows a piano part with a '6' fingering and a 'choking the sound' instruction. The fourth system (measures 68-73) shows a piano part with a 'pp' dynamic, a '(iv)' fingering, and a 'f' dynamic.

The piano part of Variation IV displays the same line as Variation III. One could say that Golijov focused the variation process only on the cello part since it is based on several elements from other sections of the piece. One might think that Variation IV could be an extension of Variation III since the piano part is the same. However, certain elements define Variation IV as a new unit rather than being an extension of Variation III. Firstly, the cello part in Variation IV is more developed than Variation III as mentioned previously. Secondly, Variation III finishes with the 3+3+2 element that has been noted at the end of the Theme and for each one of the variations up to this point.<sup>266</sup> Lastly, Variation IV also includes the 3+3+2 extended hypermeter for concluding the variation and connecting with Variation V. The 3+3+2 extended hypermeter found in Variation IV has the same approach as the one from Variation II because of its length and transition to modulation that changes the character of the piece (see Fig. 4.17). The approach to the 3+3+2 extended hypermeter in the right hand is 1+3+3+3+3+3+3+3+3+2+2+2 (see Fig. 4.21). The approach to the 3+3+2 extended hypermeter in the left hand is

<sup>266</sup> Theme, Variation I, and Variation II display the 3+3+2 extended hypermeter (see Fig. 9, 11, and 13). Variation III displays the regular 3+3+2 pattern (see Fig. 19).

3+3+3+3+3+3+3+3+3+2+2 (see Fig. 4.21). The difference between the 3+3+2 extended hypermeter in Variation IV and the extended hypermeter in other variation is both hands sort of have the same pattern despite the one quarter note difference between each hand. This creates a canon effect here.

Figure 4.21: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 67-72

Golijov's *Hebreische Milonga* reaches its climax in Variation V. This variation is the most intense and dramatic one, and it is characterized by its tonality (Eb minor), louder dynamics (always forte in the cello part, between mezzo-forte and forte in the piano part), rhapsodic and virtuosic cello part, and dense texture in the piano part (see Fig. 4.22).

Figure 4.22: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 73-81

The image shows a musical score for Cello and Piano, measures 73-81. The score is in 3/4 time and features a cello part with double stops, large leaps, and sixteenth-note shifts, and a piano accompaniment with complex rhythmic patterns and dynamics like 'impetuoso' and 'f'.

The cello part in Variation V features several double stops, large leaps, and shiftings in sixteenth-notes. These double stops, large leaps, and shiftings portray the intense and passionate affect that this variation achieves (see Fig. 4.22). The line of the cello part in Variation V comes from some of the previous variations. One could say that the gesture of the first three measures of Variation V (m. 72-74, see Fig. 4.22) is a variation of the first four measures of Variation II (m. 36-39, see Fig. 4.12). The motif in m. 76 of Variation V in the cello part (see Fig. 4.22) comes from the chromatic motif of the third beat of m. 32 to m. 33 in Variation I (see Fig. 10). The motif in m. 79 in the cello part (see Fig. 4.22) is based on the motif of m. 66-67 in Variation IV (see Fig. 4.20). The last measures of Variation V (m. 80-83, see Fig. 4.22) recall the last

measures of Variation II (m. 42-45) because of the change of color produced by alternating the harmonic and non-harmonic C4 (see Fig. 4.22).

The piano part of Variation V is characterized by its use of the low, middle, and high registers. In this variation, Golijov decided to widen the register of the piano part from the end of Variation IV (see Fig. 4.21) to achieve the dramatic affect in the sound of this variation (see Fig. 4.22). The register of the piano part in Variation V covers from Eb1 to Eb6 (see Fig. 4.22). One could argue that the line of the piano part in Variation V (see Fig. 4.22) follows the same pattern as the motif and gestures of the first two measures of the piano part of Variation II (see Fig. 4.12). Variation V has more accents contrasting to the previous variations, which goes along with portraying the dramatic affect in the articulation of this variation (see Fig. 4.22). The tango ostinato bass in Variation V (see Fig. 4.22) is a more developed, complex, and dense version of the tango ostinato bass in Variation II (see Fig. 4.12). While the tango ostinato bass in Variation II only has one voice (see Fig. 4.12), the tango ostinato bass in Variation V has two voices (see Fig. 4.22). This variation of the tango ostinato bass enriches the texture of the tango ostinato motif. Furthermore, the chromatic elements found in the other sections of the piece appear as a melody in the lowest notes of the tango ostinato bass throughout Variation V (see Fig. 4.21 and 4.22). The 3+3+2 extended hypermeter motif appears at the end of Variation V like in the previous variations. In Variation V, this motif is a mixture between the same motif in Variation II (especially like in m. 80, see Fig. 4.13) and the same motif in Variation IV (see Fig. 4.21). Variation V ends with a descending F minor scale from C to F, which smooths the transition between Variation V and Variation VI.

Section C (m. 72-133) contrasts with Section A and Section B in certain aspects. Most of the variations from Section C (except Variation VII) are not based on the melody of the Theme

like in any of the variations from the previous sections. Section C is not the most stable section of the piece harmonically speaking. As shown in Table 4.2, Section C starts from a Bb minor key signature that features an F-altered Phrygian scale. Then, it modulates to the key of B minor, which features a B-altered Phrygian scale later. After that, the Bb minor key signature featuring the F altered Phrygian scale comes back. Finally, it modulates to key of C minor for concluding Section C. Furthermore, it is possible to acknowledge the minimalistic aspect of the Golijovian style in Section C since most of the motifs of Section C are either written or based on small motifs or cell units that develop through.

Variation V (m. 84-99) is the first variation in the piece that features some of the characteristics mentioned in the previous paragraph. Variation V does not look related to either the Theme or the previous variations at first sight. However, there is a small motif that could tie Variation V with the Theme. The main melodic motif in Variation V (see Fig. 4.23) is a developed version of a countermelody motif from the Theme in m. 17-18 in the right hand of the piano (see Fig. 4.8). Although Variation V is written in the key of Bb minor, this melodic motif displays a Bb-altered Phrygian scale. The “altered Phrygian” mode (or *Freygish* according to klezmerim and cantors) is a mode that is characterized by raising the third of the scale, which means that there is a major third between the tonic and the third degree of the scale (see Fig. 4.24).<sup>267</sup> According to Beregovski, a big number of klezmer tunes have been written in this mode.<sup>268</sup> The main melodic motif in Variation V also is characterized by the ornamentation of the tune (see Fig. 4.23). Hence, Variation V sounds like a klezmer tune because of the combination of the altered Phrygian mode and the abundant ornamentation in the tune.

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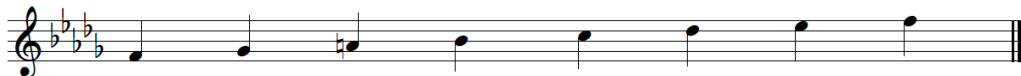
<sup>267</sup> Moshe Beregovski, “Jewish Folk Songs (1962),” in *Old Jewish Folk Music*, ed. Mark Slobin, The Collections and Writings of Moshe Beregovski (Philadelphia: University of Pennsylvania Press, 1982), 295, <https://www.jstor.org/stable/j.ctv4s7mhj.7>.

<sup>268</sup> Beregovski, 295.

Figure 4.23: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 84-94



Figure 4.24: F altered Phrygian scale



The texture of Variation V has a certain Baroque affect, which makes this variation contrast to the Theme and the previous variations. It is possible to see that the texture of Variation V is composed of four individual and independent voices (three in the piano plus the cello part), which results in a polyphonic texture (see Fig. 4.25). Inside of this polyphonic texture, it is possible to find some stretti happening between the highest voice of the piano and the cello part (see Fig. 4.25). Additionally, there is an eight-note displacement between the tenor and the bass voices of the piano (see Fig. 4.25). All of these elements combined highlights the counterpoint of Variation V, which resembles some works by Johann Sebastian Bach's *Goldberg Variations* and the *English Suites* or Domenico Scarlatti's *Sonatas for Harpsichord*.

Variation V also contrasts with the Theme and the previous variations because it does not feature a couple of elements that appear in the Theme and the previous variations. In Variation V, it is not possible to appreciate a strong chromatic element or motif like it was mentioned previously while discussing the Theme and the previous variations. Despite finding certain chromatic motion in the tenor and bass voice in the piano part, these chromaticisms found go along with the key and altered Phrygian mode described above (see Fig. 4.25). Another thing that



Variation V does not feature the tango ostinato bass. In Variation V, the bass is an individual and independent voice that also displays its melodic motion (see Fig. 4.25). Lastly, Variation V does not end with the 3+3+2 extended hypermeter. Instead, it ends with a descending scale in the bass that resembles the ending of Variation IV.

Figure 4.25: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 85-92

The tango mood comes back in Variation VII. This variation is characterized by the display of a passionate and intense affect because of the rhythmic but lyric melody, dynamics, and accentuations (see Fig. 4.26). This variation is in the key of B minor. Variation VII features different elements from the Theme and the previous variations except Variation VI. The cello part of Variation VII (see Fig. 4.26) is based on different small motifs from Variation III and Variation IV. One could argue that the first four measures of Variation VII (m. 100-103) are a variation of rhythm and key signature of m. 50-54 of the cello in Variation III (see Fig. 4.16). The rest of Variation VII (m. 103-107) is based on two small motifs from Variation IV: the first one appears in m. 103-104 (see Fig. 4.26) and corresponds to m. 62 (see Fig. 4.20); the second

one appears in m. 105-107 (see Fig. 4.26) and is an augmentation of the motif of m. 64 (see Fig. 4.20).

Figure 4.26: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 100-117

The image displays three staves of musical notation. The first staff, labeled '100' and 'D', is in bass clef and contains a melodic line with various accents and dynamics markings including *mf* and *f*. The second staff, labeled '105', is in treble clef and shows piano accompaniment with markings for *pizz* and *p, sonore*. The third staff, labeled '112', is in bass clef and features a melodic line with an *arco* marking and a *pp* dynamic.

At first sight, the piano part in Variation VII is closer to the piano part in the Theme. However, the piano part in Variation VII has some differences compared to the piano part in the Theme. One of these differences between the piano part in Variation VII and the Theme is that the piano part in Variation VII is more complex in terms of the number of voices (see Fig. 4.27) compared to the Theme (see Fig. 4.7). Another difference between the piano part in Variation VII and the Theme is that the chromatic motif from the Theme in the right hand of the piano in m. 23-24 (see Fig. 4.9) is augmented and played by both hands in Variation VII (see Fig. 4.27). One more difference between the piano part in Variation VII and the Theme is the tango ostinato bass. In Variation VII, the tango ostinato bass motif is only present during the first three measures of this variation (m. 100-102, see Fig. 4.27). Additionally, there is a chromatic pickup to m. 102 that leads to the downbeat of m. 102. This chromatic pickup helps to achieve a stronger downbeat effect as well as support the cello part (see Fig. 4.27).

Variation VII ends with the 3+3+2 extended hypermeter with some modifications compared to the Theme and the rest of the variations that include this motif. The 3+3+2 extended hypermeter pattern is almost the same as the Theme, especially in the left hand of the piano part (see Fig. 4.9 and 4.27). However, one could argue that the 3+3+2 extended hypermeter pattern in the right hand of the piano part is displaced by an eight-note, which overlaps with the beginning of Variation VIII (see Fig. 4.28).

Figure 4.27: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 101-106

Figure 4.27 shows the musical score for measures 101-106 of Osvaldo Golijov's *Hebreische Milonga* for Cello and Piano. The score is in 3/4 time and features a 3+3+2 extended hypermeter. Measure 101 shows a cello line with a *mf* dynamic and a piano line with a sixteenth-note pattern. Measure 104 shows a cello line with a *f* dynamic and a piano line with a *cresc. with cello* instruction.

Figure 4.28: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 107-109

Figure 4.28 shows the musical score for measures 107-109 of Osvaldo Golijov's *Hebreische Milonga* for Cello and Piano. The score is in 3/4 time and features a 3+3+2 extended hypermeter. Measure 107 shows a cello line with a *sub p* dynamic and a piano line with a *pizz* instruction. Measure 109 shows a cello line with a *p. sonore* dynamic and a piano line with a *p* dynamic.

Variation VIII is almost identical to Variation VI. Variation VIII displays the same four voices as Variation VI. Variation VIII also has the same tune with the same texture. However, some details in Variation VIII make it different from Variation VI. The first difference is the organization of the voices in both variations. As mentioned above when discussing Variation VI, the tune is played by the cello and the soprano voice of the piano, and the accompaniment is located in the tenor and bass voices of the piano (see Fig. 4.25). In the first part of Variation VIII, the tune is located by the soprano and tenor voices of the piano, and the accompaniment is played by the cello and the bass voice of the piano (see Fig. 4.29). One remarkable aspect of the cello part in Variation VIII is that it brings to mind the cello part of Johann Sebastian Bach's *Air* from the *Orchestra Suite No. 3 in D major, BWV 1068* because of the gesture and movement of the line (see Fig. 30).

Figure 4.29: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 110-114



Figure 4.30: Johann Sebastian Bach – *Air*, from the *Orchestra Suite No. 3 in D major, BWV 1068*, m. 110-114 (Continuo Part)



The second difference between Variation VIII and Variation VI is the tonality. While Variation VI is written in the key of Bb minor and features an F-altered Phrygian scale, Variation

VIII is written in the key of B minor and features a B-altered Phrygian scale for the first part of the variation (see Fig. 4.30) and modulates to the same key of Variation VI (see Fig. 4.25 and 4.31). Golijov does this modulation by displaying a transition where the cello is playing a new melody (see Fig. 4.31) while the piano is playing a four-voice polyphonic accompaniment (see Fig. 4.31). One could say that there is a comeback to Variation VI after the modulation from the B-altered Phrygian mode to the F-altered Phrygian mode. The main argument to support that assertion is that the texture, harmony, and melody from m. 118 to m. 123 (see Fig. 4.33) sounds like the last measures of Variation VI (see Fig. 4.34) despite the differences that could be found in the score. Those differences include a change of register (lower register in Variation VI, higher register in Variation VIII), slight variations in the rhythm for modifying the length of some notes, and extra notes in some motifs and gestures for filling out the variation in the rhythm (see Fig. 4.33 and 4.34).

Figure 4.31: B altered Phrygian scale

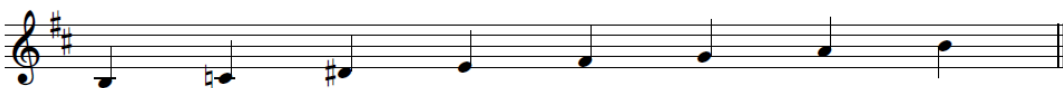


Figure 4.32: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 115-118

The image shows a musical score for two staves. The top staff is for the Cello and the bottom staff is for the Piano. The score starts at measure 115. The Cello part features a melodic line with a long slur over measures 115-117, followed by a change in dynamics to *pp* in measure 118. The Piano part provides a polyphonic accompaniment with multiple voices. A dynamic marking of *pp* is also present in the piano part at measure 118. A performance instruction 'from here non stacc' is written below the piano part at the beginning of measure 118.

Figure 4.33: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 119-123

Figure 4.34: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 93-100

Section C finishes with Coda I (see Table 4.2). Coda I does not show any motif or gesture from the Theme or the variations. One could say that the general affect of Coda I is sensual but enigmatic due to its harmony, gestures, and resulting timbre in the cello and piano. Coda I gravitates around the motifs and gestures of m. 124-125 (the first two measures of Coda I). The development of these gestures and motifs leads the momentum to reach the climax of Coda I. It moves forward as soon as the motifs and gestures develop, but it slows down when the repeat happens. After the repetition, it continues moving forward until the most intense section of Coda

I (m. 133). The way the gestures and motifs of Coda I are displayed could be divided into three layers: the cello part, the right hand of the piano part, and the left hand of the piano part.

The cello part in Coda I starts with a two-measures motif (see Fig. 4.35). This motif displays a gesture of an arpeggio built by two notes: G and D (see Fig. 4.35). The different Gs and Ds should be played as harmonics (either natural or artificial harmonics) according to the notation (see Fig. 4.35).<sup>269</sup> The two-measures motif of the cello part in Coda I (m. 124-125) becomes faster as it starts to develop. It means that the two-measures motif becomes a one-measure motif in m. 126-127 (see Fig. 4.35). Then, it becomes a two-beats motif in m. 128-129 (see Fig. 4.35). Finally, it becomes a one-beat motif in m. 129-133 (see Fig. 4.35).

The right hand of the piano in Coda I starts with a two-measure motif (m. 124-125, see Fig. 4.35). One could argue that this two-measure motif can be divided into two smaller cells: the half note (the first and second beat of m. 124) and the eighth-notes (the third and fourth beat of m. 124) tied to a quarter-note (downbeat of m. 125). This two-measure motif is also combined with the higher notes of the bass staff in the piano part, which ends up sounding like the second cell when combining the first cell with the higher notes of the bass staff in the piano part.

The way the line of the right hand of the piano develops in Coda I is through the fragmentation of the motif mentioned. For the next two measures (m. 126-127), the line features the second cell for one and a half measure and the first cell for half of a measure (see Fig. 4.35). Here, Golijov includes the second cell in the higher notes of bass staff in the piano part (see Fig. 4.35). Afterwards, the line starts to alternate both cells of the motif with a slight variation:

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<sup>269</sup> These harmonics are notated in the same way as the harmonics in the cello part of Astor Piazzolla's *Le grand tango* in m. 130-134.

sixteenth-notes for the first eight-note instead of an eight note for the second cell (see Fig. 4.35). Like in the previous measures, the second cell also appears in the higher notes of bass staff in the piano (see Fig. 4.35). Then, the following measures (m. 131-133) display a line that features only the eight-notes gesture of the second cell (see Fig. 4.35). As a result of combining and alternating both cell units, this line has a feeling of moving forward and develops more momentum to the loudest point of Coda I (m. 133, see Fig 4.35).

Figure 4.35: Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 124-133

The image displays a musical score for measures 124 through 133 of Osvaldo Golijov's *Hebreische Milonga* for Cello and Piano. The score is presented in three systems, each with a cello line on a single staff and a piano accompaniment on a grand staff (treble and bass staves).  
 - **Measure 124:** The cello line begins with a half note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff. Dynamics include *p* and *pp*. A box labeled 'E' is placed above the first measure.  
 - **Measure 128:** The tempo is marked as *poco accel.* with a tempo indicator of a quarter note equal to 86 (♩ = 86). The dynamics are marked as *mf*.  
 - **Measure 131:** The cello line features a complex rhythmic pattern of sixteenth notes. The piano accompaniment continues with eighth-note patterns in the bass staff and chords in the treble staff.



The left hand of the piano in Coda I also starts with a two-measure motif like the other layers (m. 124-125, see Fig. 4.35). This two-measure motif resembles the Baroque *Lament Bass* that appears in some operas such as Purcell's *Dido and Eneas* and Handel's *Orlando*. The term *Lament Bass* refers to a descending tetrachord ostinato bass that accompanies a vocal piece based on a sorrowful text from an opera or cantata from the Baroque period as an ostinato bass.<sup>270</sup> This descending tetrachord could be either diatonic or chromatic. In Coda I, the lament bass is an ostinato bass that first appears diatonic.<sup>271</sup> Then, the lament bass becomes more chromatic as the two-measure motif develops. It is important to mention that the ostinato bass in Coda I is different from the one in Introduction I and the tango ostinato bass. Still, it is interesting to see how Golijov still keeps the ostinato bass throughout the piece according to the section of the piece.

The two-measure motif in the left hand of the piano displays a two-beat impulse because of the harmonic motion of the bass in m. 124-125 (see Fig. 4.35). One could define the harmonic motion of these two-measure motifs as a Phrygian cadence because the i-VII-VI-V (Cm-Bb-Ab-G) progression in a minor key resembles the descending Phrygian scale. This two-measure motif first appears moving slowly rhythmically speaking. Except for the G-chord (third and fourth beats of m. 125, see Fig. 4.35), the rhythm of this two-measure motif is a dotted quarter note and an eighth note (see Fig. 4.35). The G-chord displays an eighth-note rhythm with an Ab working as a neighbor tone of the G (see Fig. 4.35). In m. 126-127, the rhythm is similar to the one in m. 125 (a dotted quarter note and an eighth note for the first half of the measure, eighth-notes for the second half). Contrasting to m. 124-125, it is possible to find more non-harmonic tones in m.

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<sup>270</sup> Ellen Rosand, "Lamento," *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.15904>.

<sup>271</sup> The ostinato bass in Coda I is different to the one of Introduction I and the tango ostinato ba

126-127. Some non-harmonic tones that are possible to find in m. 126-127 include passing tones (C-B-Bb, see Fig. 4.35), double neighbor tones (Bb-Cb-Bb-A, see Fig. 4.35), and escape tones (Ab-F#-G, see Fig. 4.35).<sup>272</sup> The rhythm in m. 128-129 is eight-notes. These eight-notes move in descending half-step neighbor tones that emulate a slow mordent (C-B-C, Bb-A-Bb, Ab-G-Ab, see Fig. 4.35). The last beats of m. 129 display a chromatic scale from Ab to B, which leads to a C in the downbeat of m. 130 (see Fig. 4.35). This chromatic scale makes one think of the fast chromatic pickups found in other sections of the piece (as well as the influence of Piazzolla's music in this piece). In m. 130-131, the rhythm is also eight-notes. Differentiating from m. 128-129, the eight-notes in m. 130-131 are not slurred (see Fig. 4.35). The gesture of the eight-notes in m. 129-130 is similar to the gesture of Bach's *Air* from his *Orchestra Suite No. 3 in D major, BWV 1068* because of the way the different voices of the bass move (see Fig. 4.30 and 4.35). Like in m. 129, m. 131 ends with a chromatic from Ab to B that leads to the C in the downbeat of m. 132 (see Fig. 4.35). The next two measures (m. 132-133) are similar in affect and gesture to m. 103-131 despite having some small differences. These differences include the presence of chords in m. 132, notes (different notes in the first half of m. 132 and the second half of m. 133), and not featuring the eight-notes for the second half of m. 132 (see Fig. 4.35). All of these variations to the lament bass contribute to the development of the momentum and dramatism of this section of the piece.

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<sup>272</sup> The escape tone mentioned (Ab-F#-G) also appears in m. 125.

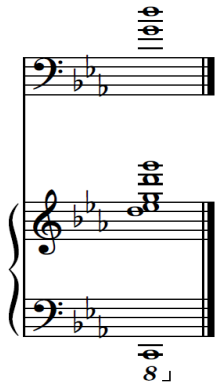
Figure 4. 36, Osvaldo Golijov – *Hebreische Milonga* for Cello and Piano, m. 134-142

The image shows a musical score for Cello and Piano, measures 134-142. The score is in 3/8 time and marked 'Sub.Meno Mosso' with a tempo of 80. It shows the cello part (top staff) and the piano part (bottom staff). The piano part features a syncopated bass line in the left hand and a melodic line in the right hand. Dynamics include 'sub pp' and 'p sub'.

The last section of Golijov’s *Hebreische Milonga* is Coda II (m. 134-End, see Table 4.2). Coda II is the return of the musical material and ideas of Introduction I as a way to conclude the piece. Some of the musical material and ideas that Golijov took from Introduction I to Coda II include the melody, rhythm, chromatism, and ostinato bass (see Fig. 4.1 and 4.36). Nevertheless, Golijov made some changes to Coda II in order to be different to Introduction I. The biggest change that can be found in Coda II is the organization of the voices. In Coda II, the right hand of the piano has the melody (see Fig. 4.36). In Introduction I, the cello had that melody (see Fig. 1). In Coda II, the cello part features the syncopated bass line (m. 137-141 and m. 145-148, see Fig. 4.36) that the piano had in Introduction I (see Fig. 4.1). In Coda II, the ostinato bass is played by the left hand of the piano (see Fig. 4.36). Furthermore, some measures of the cello part in Coda II (m. 134-137 and m. 142- 145) feature the syncopated harmonics (with smaller changes, see Fig. 4.36) that appeared in the cello part in Introduction II (see Fig. 3). The last chord of the piece is a Cm9 chord without the seventh (C-Eb-G-D). One could argue that this Cm-add9 chord creates a certain ambiguity for the listener because the last notes of the chord are not clear due to its register (see Fig. 4.37). Additionally, the sound color of that Cm-add9 chord

is unique because it creates a sound cloud in the stage that activates the natural harmonics of the cello.

Figure 4.37: Last chord of Golijov's *Hebreische Milonga*



The *Hebreische Milonga* is a piece that features several elements of Golijov's style. It is a complex piece because of the diverse technical challenges in both cello and piano parts, the tonal but abstract musical language of the piece, structure, and the other different details pointed out throughout this analysis.

## Chapter 6

### Conclusion

Osvaldo Golijov's *Hebreische Milonga* is a piece that embraces the universality of music through interculturality to keep classical music alive. This dissertation explains Golijov's success in this piece and the results of his personal experience and exploration of the connection and relationship between tango and the Argentinian Jewish culture. This piece also heals the wounds that colonization inflicted on different music genres in the world because of its intercultural background and context.

It is important to mention that tango is one of my favorite music genres. Astor Piazzolla is one of my favorite artists. However, researching the connection and relationship between tango and the Argentinian Jewish culture was something new to me for many reasons. Firstly, it was surprising to learn about the Jewish immigration to Argentina, especially to Buenos Aires. It was revealing to me to acknowledge that Jewish musicians used the tango as a way to connect with the Buenos Aires' culture. Secondly, it was new to me to know that the violin replaced the flute in tango orchestras because of the Jewish musicians' style of violin playing. Thirdly, I was surprised when I found information about the Yiddish tango and the role of the tango in some concentration camps before Jews were executed. Fourthly, I was amazed when I learned that there are some elements of klezmer music in Piazzolla's music. All of these findings gave me important tools for better understanding the background and context of Golijov's *Hebreische Milonga*. I would like to see more research on the connection and relationship between tango and Jewish musicians in Buenos Aires because there are not so many available books or papers addressing this topic.

This research offered a once-in-a-lifetime opportunity to research, work with, and interview Osvaldo Golijov. He is not only one of the most internationally recognized composers of the 21<sup>st</sup> century but also one of my favorite living composers. I had the opportunity to work with him on two of his pieces: *Omaramor* and the *Hebreische Milonga*, as well as interview him with different questions related to this research. Working with him on his pieces provided me with a new perspective on how to approach his music. For example, Golijov suggested I listen carefully to Piazzolla's improvisation style in pieces like *Tristezas de un doble A*, *El motivo*, and *Volver* to achieve a better performance of *Omaramor*. In the case of the *Hebreische Milonga*, Golijov pointed out his reference to Brahms' *Symphony No. 1*, the disruption in the music when the expanded 3+3+2 hypermeter appears throughout the piece, and the different elements from Baroque music described in the analysis. It was surprising to me to find references to other works besides Achron's *Hebrew Melody*. I also thought that there were elements from klezmer music in this piece because of how the melodic line in Variation VI is written. However, Variation VI made more sense after Golijov mentioned that the variation was inspired by Baroque works for harpsichord. Additionally, with the inspiration of Golijov's insight, it was possible to start to research and discuss Osvaldo Golijov's style. The few theses and papers that address Golijov's style discuss it superficially and only focus on a single work. Because of that, I felt the need to dig deeply into his works to understand his style in a broader way. The different elements of Golijov's style found in this research were discussed with him during the different conversations and interviews over Zoom. Although most of the findings in this research are subjective, I believe I have provided strong evidence, which should make my research reliable as a foundation for further research.

Lastly, I would like to encourage more people to explore Golijov's music and style because of the multicultural and intercultural elements present in most of his works. I also would like to see his music performed more often. It is not only excellent music but also provides a model of how classical music can reach new audiences.

Appendix A: Doctor of Musical Arts Final Recital Program

West Virginia University | College of Creative Arts | School of Music

present

Gerardo Sánchez Pastrana, cello  
DMA Recital

Wednesday, March 8, 2023, 8:00pm  
Bloch Learning and Performance Hall  
*Canady Creative Arts Center*

Hebreische Milonga (2020) **O. Golijov (1960)**

Lucas Barkley, piano

Omaramor (1991) **O. Golijov (1960)**

**Intermission**

Sonata for Cello and Piano, Op. 76 (2003) **M. Annunziata (1971)**

- I. Tango
- II. Barcarola
- III. Media caña
- IV. Final

Lucas Barkley, piano

Le grand tango (1982) **A. Piazzolla (1921-1992)**

Lucas Barkley, piano

This recital is presented in partial fulfillment of the Doctor of Musical  
Arts degree





Appendix B: Permission Letter by Boosey & Hawkes



April 11, 2023  
Gerardo Sanchez Pastrana  
West Virginia University  
RE: "Azul", "La Pasion segun San Marcos", "Mariel", "Omaramor", "Yiddishbbuk", "Tenebrae" by Osvaldo Golijov

Dear Gerardo:

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## Appendix C: Permission Email by Osvaldo Golijov



Gerardo Sanchez Pastrana <gs00012@mix.wvu.edu>

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### Hebrew Milonga & Omaramor

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Golijov, Osvaldo <ogolijov@holycross.edu>  
To: Gerardo Sanchez Pastrana <gs00012@mix.wvu.edu>

Mon, Apr 3, 2023 at 10:43 AM

Dear Gerardo,

Please feel free to use in your dissertation all necessary examples from my score of Hebrew Milonga.

All good wishes for your thesis,

Osvaldo Golijov

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