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A. PIAZZOLLA. DOUBLE CONCERTO FOR BANDONEON, GUITAR AND STRING ORCHESTRA: FEATURES OF THE INTERPRETATION OF THE CONCERTO GENRE

Lifeng Chen

Artistic Director

«Miyagi Ye» Guitar Studio

Zhongshan City, Guangdong Province, China

Astor Piazzolla (1921–1992) was an outstanding Argentine composer whose work had a significant impact on the development of 20th-century music. He is particularly known as a reformer of the tango genre, giving rise to the so-called *tango nuevo*, which incorporates elements of jazz, classical music, and the avant-garde [3, p. 22].

Piazzolla's oeuvre spans a wide range of musical genres, and his contribution to guitar music is also remarkably significant. In the 20th century, guitar music underwent substantial transformations, and Piazzolla played an important role in this process. The aim of this paper is to analyze Astor Piazzolla's guitar compositions and their influence on the development

of the guitar concerto genre in the 20th century. In the 20th century, the development of the guitar concerto genre was closely linked to the transformation of the instrument itself. Whereas in earlier times the guitar was primarily used as an accompanying instrument, by the end of the century it had gained the status of a full-fledged solo instrument [1, p. 37].

A key stage in this process was the contribution of performers such as Andrés Segovia, Julian Bream, and John Williams, who not only promoted the guitar within academic music but also stimulated the creation of a large number of new works for the instrument [1, p. 45].

Composers such as Manuel Ponce, Joaquín Rodrigo, and Leo Brouwer composed concertos that significantly expanded the expressive capabilities of the guitar. They not only employed traditional forms but also actively experimented with new techniques and harmonies, establishing the guitar as an important voice in academic music [2, p. 19].

Concert works for guitar and orchestra gained particular popularity. In his *Concierto de Aranjuez* (1939), Joaquín Rodrigo succeeded in blending elements of Spanish folk music with academic harmony, marking an important milestone in the development of the guitar concerto genre [2, p. 26].

This composition became a benchmark for future generations of composers writing for the guitar. In the early second half of the 20th century, new experimental directions also emerged, where the guitar was combined with jazz, folk music, and contemporary performance techniques. One of the pioneers of this approach was Leo Brouwer, whose works merged classical technique with atonality and polyphony [1, p. 83].

Piazzolla's guitar music forms an important part of his musical legacy. His compositions are characterized by complex rhythmic structures that fuse elements of jazz and classical music [3, p. 141].

One of Piazzolla's most well-known works for the guitar is *Cinco Piezas para Guitarra* (1980), which remains his only solo cycle for the instrument. In these pieces, Piazzolla demonstrates his ability to create intricate harmonies and rhythms while preserving the characteristic features of tango. Although the cycle belongs to the tango genre, it incorporates elements typical of jazz music, such as improvisation, as well as complex polyphonic techniques [3, p. 178].

In addition, many of Piazzolla's compositions have been adapted for performance with orchestra and have become part of the concert repertoire of classical guitarists. Notable examples include *Adiós Nonino* and *Libertango*, which, in their orchestral arrangements, occupy a significant place in the classical guitar repertoire [4, p. 64; 5, p. 21]. Piazzolla wrote his guitar works to be technically demanding and rich in interpretive potential, while preserving the essence of the tango tradition.

Piazzolla's work has had a profound influence on contemporary guitar music, as his style marked a new stage in the development of guitar technique and interpretation. Many modern composers—such as Leo Brouwer, Roland

Dyens, and Carlos Villarreal—actively incorporate elements of tango and jazz, characteristic of Piazzolla’s style, into their own compositions [5, p. 53].

They combine these elements with traditional guitar techniques, allowing for the creation of new musical forms and greatly expanding the expressive potential of the instrument.

Today, Piazzolla remains an important source of inspiration for performers such as Manuel Barrueco, Pavel Steidl, and Marcin Dylla. These guitarists not only perform Piazzolla’s works but also create their own arrangements, adding new interpretive dimensions to his music [5, p. 89]. In this way, Piazzolla’s style, which once seemed specific to tango, has become an essential component of modern guitar practice.

Astor Piazzolla’s work represents a significant milestone in the development of the guitar concerto genre. By merging various musical traditions, he created a unique style that deeply influenced both guitarists and composers of the 20th century [3, p. 163].

His music expanded the expressive capabilities of the guitar as a solo instrument, contributing meaningfully to the evolution of classical music. Piazzolla also enriched the guitar repertoire by blending complex technical elements with profound emotional contrasts. His legacy remains a vital part of the contemporary guitarist’s repertoire and continues to inspire new generations of musicians [3, p. 211; 5, p. 96].

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