

ROBERTO GUTIÉRREZ MIGLIO

EL TANGO

Y SUS INTÉRPRETES

VIDA Y DISCOGRAFÍA DE LOS CANTORES
Y CANCIONISTAS DEL TANGO

TOMO IV



Tango Y Sus Interpretes El Tomo Vi

Leandro Donozo



Tango Y Sus Interpretes El Tomo Vi:

El tango y sus intérpretes Roberto Gutiérrez Miglio, 1992

Gente de tango. Tomo 1 Carlos Federico

Torres, 2020-08-10 Los años ochenta del siglo XIX constituyeron una década clave en muchos aspectos para comprender la Argentina que transcurrida hasta nuestros días había concluido ya el ciclo bilingüe que contextualizaba hasta entonces a ese siglo y comenzaban las profundas transformaciones promovidas por la brillante generación surgida por esos años la que para siempre pasará a ser La generación del 80 Una de las manifestaciones más visibles y perdurables del encuentro de diversas culturas que se produce en una Buenos Aires que inicia en ese marco una etapa de crecimiento y modernización sorprendentes es precisamente el advenimiento de la música que a partir de entonces habrá de identificarla Surgieron nombres imborrables de una historia que ahí comenzaba y que continúa en nuestros días El tango fue generador de artistas del pueblo que en algunos casos forman parte del patrimonio cultural del país como asimismo de otros que aportaron a esa identidad y sin embargo hoy son nombres a los que poco se recuerda Este libro pretende ser un homenaje a unos y otros recordando sus trayectorias y sus aportes al género que abrazaron con pasión Por supuesto no está todo esto hubiese sido imposible Las biografías que forman parte de este trabajo han requerido separarlas en tres tomos ordenados alfabéticamente por el apellido real o artístico de la persona a la que refiere la respectiva reseña este es el primero de tres tomos un tercio del total de las biografías que han sido elaboradas por el autor Los otros dos tomos oportunamente serán puestos a disposición de todos los que se interesen por conocer una parte de la historia del género musical que nos identifica en el mundo como expresa la tapa de este libro

Historia comparada de las literaturas argentina y brasileña - Tomo VI Marcela

Croce, 2020-05-01 Este sexto y último tomo de la Historia comparada de las literaturas argentina y brasileña se ocupa del período que se extiende entre 1970 y 2010 Este momento de la historia se corresponde a la expansión y consolidación de varios fenómenos que se difundieron a través de las industrias culturales en auge De ese amplio catálogo participan la crítica instalada como género los coletazos del boom de los 60 que redundan en el despliegue de un público lector creciente con Cortázar y Amado como autores emblemáticos la historieta en tanto cruce de códigos que da cuenta del contexto social y político Mafalda y Mónica y el cine que abandona los cánones comerciales para alternar entre el documentalismo de Birri y la creación original de Glauber Rocha En otro orden América Latina es centro irradiador de la Teología de la Liberación que encuentra en Argentina y Brasil acaso su origen o al menos sus enunciadores más relevantes Algo similar ocurre en el plano musical donde el rock con aditamentos locales que le proveen un sesgo tanguero o un aire de bossa nova se equipara a la poesía Así mientras en la letras de las canciones prolifera la subjetividad del habitante urbano en la obra de las grandes poetisas que tienen en Pizarnik y Hilst sus nombres mayores se inscribe la subjetividad astillada o provocadora Son la contracara de la mirada sobre la ciudad sitiada que abrumba en la narrativa de Soriano y Fonseca y cuyo correlato marginal se impone en Ferriz y Cucurto en el recorrido que propone el volumen final de esta colección

Gente de tango. Tomo 2 Carlos Federico

Torres,2020-08-10 Este Tomo 2 continúa el desarrollo de las biografías de aquellos que a través de sus interpretaciones o sus producciones musicales engrandecieron el género musical que identifica en el Mundo a Buenos Aires en particular y a toda la Argentina en general Siguen desfilando así en estricto orden alfabético directores arregladores ejecutantes cantores autores y compositores que supieron abrazar con pasión al tango y lo llevaron por todos los confines La pretensión de la obra una vez completados sus tres tomos es cubrir del modo más amplio posible la historia de esta música sistematizándola sobre la base de quienes dedicaron a ella sus mayores afanes Como se expresa en la contratapa del tomo anterior la intención de artistas que encararon esta tarea es tan amplia que nunca será posible incluir en este diccionario biográfico a todos ellos De todos modos la idea del autor es que el reconocimiento alcance al menos implícitamente a todos y en especial a aquellos ignotos para el gran público porque sólo pudieron aportar esfuerzos muy humildes Vuelve a transitarse entonces a partir de estas reseñas todo el siglo XX y la primera década del actual Surgen así como ya ocurriera en el tomo anterior dado el ordenamiento adoptado ciento dos nuevos personajes cuyas vidas recrean en este tomo las pocas de la guardia vieja la era decariana la poca de oro de los años cuarenta y cincuenta las orquestas y los cantores de las décadas del sesenta y el setenta y las dos últimas décadas del siglo pasado y la primera del actual con su renovación musical que afortunadamente en la mayoría de los casos mantuvo la esencia y la música que sustenta al tango Queda solo ahora pendiente el Tomo III que cerrará las trescientas seis biografías objeto de este homenaje a la Gente de Tango cuya inmensa mayoría ya no está entre nosotros pero perdura en el recuerdo y el afecto de quienes tienen su corazón envuelto en tangos

Fratelanza Norberto Galasso,Jorge Dimov,2004 Gente de tango. Tomo 3 Carlos Federico Torres,2020-08-10 Este Tomo culmina el listado de las trescientas seis biografías que constituyen el total de este libro Finaliza así el homenaje a aquellos que a través de sus interpretaciones o sus producciones musicales engrandecieron al tango y a través de los contribuyeron a afianzar la cultura rioplatense en el Mundo Está ahora los directores arregladores ejecutantes cantores autores y compositores que por capricho del abecedario quedaron en el tercio final del listado que conforman el trabajo que el autor iniciara a fines del año 2004 Completados los tres tomos la expectativa es que la obra pueda cubrir del modo más amplio posible la historia de esta música sistematizándola sobre la base de quienes dedicaron a ella sus mayores afanes Como se expresa en la contratapa de los dos tomos anteriores la intención de artistas que encararon esta tarea es tan amplia que no es posible incluir en este diccionario biográfico a todos ellos No obstante se reitera la expectativa de que al menos implícitamente el reconocimiento alcance a todos y en especial a aquellos menos recordados por el gran público pese a sus afanes y desvelos por contribuir a la gran cruzada de la difusión de nuestra música popular Nuevamente estas reseñas permiten al lector transitar el siglo XX y la primera década del actual a través de la vida de los últimos ciento tres personajes recreadas en este tomo Culmina así este homenaje a la Gente de Tango la mayoría de los cuales ya no está entre nosotros pero perduran en el recuerdo y el afecto de quienes tienen su corazón envuelto en tangos como rezan los versos que encabezan la presentación con la que el autor inicia el Tomo 1 Las mejores anécdotas del tango y otras

curiosidades Héctor Ángel Benedetti,2000 **Democracia, conflicto social y renovador de ideas 1916-1930** Ricardo Falcon,2014-09-01 En este tomo VI de la Colección Nueva Historia Argentina se analiza el período comprendido entre 1916 y 1930 las características del nuevo régimen su relación con las cuestiones federal los problemas sociales evidenciados por el movimiento obrero de la época la posibilidad de la conformación en la Argentina de un verdadero sistema de partidos la profunda renovación política cultural de la época la aparición de las vanguardias literarias una verdadera revolución en los medios de comunicación y las cuestiones que se derivan de un acelerado desarrollo urbano En este tomo VI de la Colección Nueva Historia Argentina se analiza el período comprendido entre 1916 y 1930 las características del nuevo régimen su relación con las cuestiones federal los problemas sociales evidenciados por el movimiento obrero de la época la posibilidad de la conformación en la Argentina de un verdadero sistema de partidos la profunda renovación política cultural de la época la aparición de las vanguardias literarias una verdadera revolución en los medios de comunicación y las cuestiones que se derivan de un acelerado desarrollo urbano Notes Music Library Association,1999 **Libros en venta en Hispanoamérica y España** ,1993 *La guitarra del tango en Rosario* Facundo Ezequiel Madrid,2024-12-02 En un contexto de reciente reconocimiento académico este libro se propone reconstruir la historia social y cultural de la guitarra tanguera en Rosario Es un inventario de los y las guitarristas por supuesto pero también de canciones discográficas partituras estilos libros premios escenarios instituciones escuelas y programas de difusión A la vez reúne anecdóticas entrevistas y testimonios de los protagonistas que manifiestan la enorme riqueza de la escena local La notación minuciosa y el relato oral son las herramientas predilectas que le permiten a Facundo Madrid conocer y también narrar un vasto panorama artístico desde una mirada atenta y comprometida Julieta Viu **Diccionario de tanguismos para Caribeños** Jorge Álvarez Calaza,2004 Historias de la ciudad ,2004 **Los sainetes de Florencio Sánchez** Nora de Marval de McNair,1982 El libro del tango Horacio Arturo Ferrer,1977 Inventario del tango: 1940-1998 Horacio Ferrer,1999 *Todo es historia* ,2003 *Diccionario bibliográfico de la música argentina* Leandro Donozo,2006 **Tango reporter** ,2007 La epopeya del tango cantado: Historia Horacio Ferrer,1998

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Tango Y Sus Interpretes El Tomo Vi**

In a world inundated with screens and the cacophony of fast interaction, the profound energy and emotional resonance of verbal art usually diminish into obscurity, eclipsed by the continuous barrage of noise and distractions. Yet, set within the musical pages of **Tango Y Sus Interpretes El Tomo Vi**, a interesting function of literary splendor that impulses with raw emotions, lies an remarkable journey waiting to be embarked upon. Composed by a virtuoso wordsmith, that mesmerizing opus books readers on an emotional odyssey, lightly exposing the latent possible and profound affect embedded within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we shall embark upon an introspective exploration of the book is central subjects, dissect their charming publishing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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