

El Tango, el Bandoneón y sus Intérpretes

Oscar Zucchi

El Bandoneón

Generación 1865

Generación 1880

Generación 1895

Tomo I

 **CORREGIDOR**

Tango El Bandoneon Y Sus Interpretes El

Robert Farris Thompson



Tango El Bandoneon Y Sus Interpretes El:

El tango, el bandoneón y sus intérpretes: Generación 1910, segunda parte t. 4. Generación 1910, tercera parte

Oscar Zucchi, 2007 Este primer tomo de la Colección El tango el bandoneon y sus interpretes trata de la creación del bandoneon su llegada a nuestro país y su adopción por los músicos criollos Se ocupa luego de los itinerarios artísticos de sus intérpretes en las distintas generaciones 1865 1880 1895 y de Eduardo Arolas como enlace a los pertenecientes a 1910 a tratar en el segundo tomo A través de estas trayectorias se asiste a la popularización del instrumento y la imposición del cuarteto de bandoneon violin guitarra y flauta como planta instrumental casi invariable en la ejecución del tango En esta etapa se crea la denominación B Orquesta típica criolla B con bandoneon que llega al disco por primera vez alrededor del Centenario Se graban en este período los más tempranos solos de bandoneon como solista Tienen lugar además las incursiones más tempranas en Europa de los músicos pioneros del tango y se rescatan del olvido nombres fundamentales como Chiappe el B pardo B Sebastian Ramos Mejia Maglio B Pacho B B garrote B Greco el B tano B Genaro el B alemán B Bernstein B Muchila B Gonzalez Cipriano Nava y el B tigre del bandoneon B Eduardo Arolas entre otros importantes precursores Este volumen da comienzo a una colección de 10 tomos que se ocupará de los bandoneonistas desde los precursores de la generación de 1865 hasta las promociones más recientes los ejecutantes han sido agrupados en períodos de un quinquenio de duración que se corresponden salvo el caso de los precursores de 1865 con los grupos generacionales que jalanan la historia del tango intérpretes de las generaciones de 1880 1895 1910 1925 1940 1955 1970 hasta llegar a los intérpretes actuales Pero esta obra no es una mera colección de biografías de bandoneonistas sino que a través del itinerario del bandoneon y sus intérpretes surge gran parte de la evolución instrumental que el tango ha experimentado a lo largo de más de un siglo de existencia como especie musical

Tango Robert Farris Thompson, 2006-12-05 In this generously illustrated book world renowned Yale art historian Robert Farris Thompson gives us the definitive account of tango the fabulous dance of the past hundred years and the most beautiful in the opinion of Martha Graham Thompson traces tango's evolution in the nineteenth century under European Andalusian Gaucho and African influences through its representations by Hollywood and dramatizations in dance halls throughout the world He shows us tango not only as brilliant choreography but also as text music art and philosophy of life Passionately argued and unparalleled in its research its synthesis and its depth of understanding Tango The Art History of Love is a monumental achievement

Tracing Tangueros Kacey Link, Kristin Wendland, 2016 Tracing Tangueros offers an inside view of Argentine tango music in the context of the growth and development of the art form's instrumental and stylistic innovations It first establishes parameters for tango scholarship and then offers ten in depth profiles of representative tangueros within the genre's historical and stylistic trajectory

El tango, el bandoneón y sus intérpretes: El Bandoneón Oscar Zucchi, 1998

El tango, el bandoneón y sus intérpretes: La generación de 1910 Oscar Zucchi, 2001

The Accordion in the Americas Helena Simonett, 2012-10-16 An invention of the Industrial

Revolution the accordion provided the less affluent with an inexpensive loud portable and durable one man orchestra capable of producing melody harmony and bass all at once Imported from Europe into the Americas the accordion with its distinctive sound became a part of the aural landscape for millions of people but proved to be divisive while the accordion formed an integral part of working class musical expression bourgeois commentators often derided it as vulgar and tasteless This rich collection considers the accordion and its myriad forms from the concertina button accordion and piano accordion familiar in European and North American music to the exotic sounding South American bandoneon and the sanfonia Capturing the instrument's spread and adaptation to many different cultures in North and South America contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working class people who often were members of immigrant and/or marginalized ethnic communities Specific histories and cultural contexts discussed include the accordion in Brazil Argentine tango accordion traditions in Colombia and the Dominican Republic cross border accordion culture between Mexico and Texas Cajun and Creole identity working class culture near Lake Superior the virtuoso Italian American and Klezmer accordions Native American dance music and American avant garde Contributors are Mar a Susana Azzi Egberto Berm dez Mark DeWitt Joshua Horowitz Sydney Hutchinson Marion Jacobson James P Leary Megwen Loveless Richard March Cathy Ragland Helena Simonett Jared Snyder Janet L Sturman and Christine F Zinni

Culture of Class Matthew Benjamin Karush, 2012-05-15 Following the mass arrival of European immigrants to Argentina in the early years of the twentieth century new forms of entertainment emerged including tango films radio and theater While these forms of culture promoted ethnic integration they also produced a new kind of polarization that helped Juan Peron to build the mass movement that propelled him to power

El tango y sus intérpretes Roberto Gutiérrez Miglio, 1992

Troilo. Una teoría del todo. Mariano Suarez, Miguel Angel Taboada, 2022 El nombre de Anibal Troilo representa el canon y la gramática de la estética del tango Se escribe y se toca desde en relación o contra su paradigma Desde su figura también es posible trazar un relato mayor que trasciende a la música y que dialoga con el ascenso y declive de la Argentina Los periodistas Mariano Suarez y Miguel Angel Taboada asumen ese desafío en Troilo Una teoría del todo Mil Campanas edita Troilo Una teoría del todo eludiendo especialmente la tentación del aniversario Sin esperar ninguna fecha redonda ni agotar su proyecto en ella Con la expectativa de ofrecer un texto riguroso en el plano musical pero que a la vez aporte a la comprensión de un país un tiempo cultural y político Porque Troilo es el eslabón que ensambla desde el canto gardeliano al pulso post piazzolleano Y también es un emblema de una Buenos Aires vigorosa incesante movilizadora y movilizadora atravesada por los consumos culturales de la clase trabajadora hoy en gran medida desterrada de ese circuito Mariano Suarez y Miguel Angel Taboada expresan diferentes generaciones pero una misma prosapia forjada en redacciones periodísticas Su relato es acompañado por textos del bandoneonista Dino Saluzzi el periodista Santiago Giordano y la pianista Leda Torres

Siempre estoy llegando Javier Cohen, Fernando Vicente, 2021-07-01 Alguien dijo una vez que yo me fui de mi barrio Cuando Pero cuando Si siempre estoy

llegando Y si una vez me olvid las estrellas de la esquina de la casa de mi vieja titilando como si fueran manos amigas me dijeron Gordo Gordo quedate aqu quedate aqu An bal Troilo sigue presente en la atm sfera de Buenos Aires Su obra es parte sustancial de un tesoro cultural que identifica a los argentinos Pero c mo fue que el sonido de su bandone n se volvi nico Qu lo caracterizaba como compositor C mo llev adelante sus proyectos Qu estilo de direcci n lo convirti no s lo en un m sico admirado por sus pares y por el p blico en general sino tambi n en una persona querida y respetada Este libro analiza y entrelaza dos aspectos fundamentales de la obra de Pichuco Por un lado mediante un orden riguroso se traza la cronolog a de sus grabaciones y se exponen las cuestiones salientes que ella arroja con el fin de graficar la vida musical de un hombre que marc definitivamente un antes y un despu s en la historia del tango Por otro quiz s de manera subjetiva se esboza una visi n de las diferentes etapas art sticas por las que atraves para pintar su ciudad y su propia existencia como pocos artistas pudieron hacerlo Ese an lisis musical se complementa con una serie de entrevistas a quienes lo acompa aron en su vida profesional y un compendio de im genes de valor incalculable Tal vez con todo ello Siempre estoy llegando explique por qu Pichuco nos sigue emocionando con el paso del tiempo *Gardel, tango que me hiciste bien*, 1985 Fratelanza Norberto Galasso, Jorge Dimov, 2004 **Cien tangos fundamentales** Oscar Del Priore, 2011-09-01 Para los que a oran otros tiempos para los que se deleitan con las voces que saben seguir vivas y para los que quieren asomarse por primera vez al universo del tango Music of Latin America and the Caribbean Mark Brill, 2017-12-22 Music of Latin America and the Caribbean Second Edition is a comprehensive textbook for undergraduate students which covers all major facets of Latin American music finding a balance between important themes and illustrative examples This book is about enjoying the music itself and provides a lively challenging discussion complemented by stimulating musical examples couched in an appropriate cultural and historical context the music is a specific response to the era from which it emerges evolving from common roots to a wide variety of musical traditions Music of Latin America and the Caribbean aims to develop an understanding of Latin American civilization and its relation to other cultures NEW to this edition A new chapter overviewing all seven Central American countries An expansion of the chapter on the English and French speaking Caribbean An added chapter on transnational genres An end of book glossary featuring bolded terms within the text A companion website with over 50 streamed or linked audio tracks keyed to Listening Examples found in the text in addition to other student and instructors resources Bibliographic suggestions at the end of each chapter highlighting resources for further reading listening and viewing Organized along thematic historical and geographical lines Music of Latin America and the Caribbean implores students to appreciate the unique and varied contributions of other cultures while realizing the ways non Western cultures have influenced Western musical heritage With focused discussions on genres and styles musical instruments important rituals and the composers and performers responsible for its evolution the author employs a broad view of Latin American music every country in Latin America and the Caribbean shares a common history and thus a similar musical tradition

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 él contribuyeron a afianzar la cultura rioplatense en el Mundo Están 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 expresan en la contratapa de los dos tomos anteriores la cantidad 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

Los idiotas del Tango en Berlín Jorge Aravena Llanca, 2020-07-30 El tango ha sido en Alemania una invasión pacífica Un grupo de exiliados argentinos hijos de inmigrantes se reúnen todos los viernes para ir a bailar tango y nunca lo logran En el tango mueren los débiles se ama con tragedia bajo la niebla las mujeres ya no creen en nada pero siguen el ritmo y no pierden el paso porque de ellas son las melodías más bellas de todos los tiempos también el dolor y la reposición de la vida Como se siente un argentino lejos de la patria entre el muro del exilio y otro de cemento Son locos o simplemente idiotas que abandonaron llorando la patria Los salones de Berlín que tienen de semejanza a los de Buenos Aires Estos tangueros alemanes hombres y mujeres tienen en su conciencia grabada la psicopatología de la historia de las dos guerras mundiales en su neurótica memoria Se percatan de que entran a un mundo de idiotas que cada noche giran y giran dando vueltas en los salones y sobre sí mismos en la semioscuridad hasta marearse por el odio al pasado que nadie quiere repetir Ser verdad que para su felicidad bailando tangos han encontrado en su ritmo una nueva identidad

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

Tango de ayer y de siempre Hugo Omar

Lettieri,2023-08-01 Un recorrido hist rico musical por el g nero rioplatense m s importante a nivel global Tango de ayer y de siempre es un libro que ofrece un fascinante recorrido hist rico musical por el g nero t pico rioplatense Con una mirada apasionada y un profundo conocimiento Hugo Omar Lettieri desentra a los hilos de la historia de este g nero musical tan nuestro que mantiene su vigencia en el mundo entero Un texto con historias y an cdotas cautivadoras pero con la rigurosidad y la pasi n de un conocedor del g nero Estas p ginas nos sumergen en los or genes caracter sticas y contexto hist rico del tango revelando sus ra ces y evoluci n a lo largo del tiempo los momentos clave y las transformaciones que el g nero ha experimentado desde sus humildes comienzos en los suburbios de Buenos Aires y Montevideo hasta convertirse en un fen meno cultural global Con m s de 50 fichas ilustradas podremos conocer a los principales exponentes interpretes letristas m sicos compositores directores de orquesta del g nero como los hermanos Julio y Francisco De Caro Carlos Gardel Agust n Magaldi Julio Sosa Osvaldo Pugliese Alberto Mastra Tita Merello L grima R os entre muchos otros y un anexo documental donde el bandone n da entrada al Tango en el cine a un minidiccionario del lunfardo y una lista de los 100 principales tangos milongas y vales que uno deber a escuchar para vivir esta m sica Tango de ayer y de siempre se presenta como una gu a completa y amena una invitaci n a sumergirse en su rica y apasionante historia tanto para aquellos que ya est n familiarizados con el g nero como para quienes est n comenzando a explorarlo a sentirlo y valorarlo *Nueva historia del tango* Héctor Benedetti,2019-11-20 Hay muchas versiones sobre los or genes del tango se dice que naci en las orillas que tard mucho en ser admitido por la alta sociedad que se bailaba en los prost bulos porte os En este libro el gran estudioso del tango H ctor Benedetti logra sortear esas im genes de idealizada marginalidad para analizar el devenir del g nero desde el siglo XIX hasta las nuevas expresiones del siglo XXI As construye una historia diferente y original una obra de referencia que a contrapelo de la tendencia m s extendida no recae en la sumatoria de biograf as elogiosas ni en el esquematismo de las divisiones r gidas Por el contrario apuesta a sistematizar y articular un largo curso de acontecimientos y dar su justo lugar a los hechos y personajes m s notables Adem s de indagar en el momento fundacional recorre el per odo de la consolidaci n del g nero con la incorporaci n del bandone n la conformaci n de un repertorio la aparici n de la orquesta t pica y las posibilidades de difusi n de la industria fonogr fica Explora el pasaje de la Guardia Vieja hacia las nuevas corrientes y advierte las secuencias de inercia creativa crisis y renovaci n que lo marcaron c clicamente Sigue las peripecias del tango cantado desde la intimidad de Mi noche triste hasta el desencanto de Cambalache y m s all y avanza con preguntas que buscan desarmar ciertos clich s por qu Carlos Gardel contin a gravitando como un cantor insuperable por qu los a os cuarenta quedaron inscriptos como la edad de oro qu formas adopt el debate entre los m sicos m s convencionales y los m s innovadores como H ctor Varela y stor Piazzolla Con una prosa entretenida y ocurrente este libro ofrece un panorama integral y cr tico del mundo del tango que sin duda ayuda a comprender su historia pero adem s abre v as para profundizarla sobre bases verdaderamente s lidas "Dino Saluzzi. A life in Ten Days" - "Dino Saluzzi. Una vida en diez jornada" Saluzzi,

Dino, Magistris, Javier, Spanish English La m sica de Dino Saluzzi constituye una de las expresiones art sticas m s notables que ha producido un pa s pr digo en sonoridades Su matriz cultural est hecha de folclore y tango forjada entre los ritmos populares del Noroeste y las orquestas t picas de una Buenos Aires que se mov a con el marcato de su m sica idiosincr sica Pero el estilo compositivo de Saluzzi resulta inasible de una originalidad tan asombrosa que uno podr a pensarlo como una suerte de g nero en s mismo Dino Saluzzi s music is one of the most remarkable artistic expressions that a country rich in sonorities has produced Its cultural matrix is made of folklore and tango forged between the popular rhythms of the Northwest and the typical orchestras of a Buenos Aires that moved with the marcato of its idiosyncratic music But Saluzzi s compositional style is ungraspable of such astonishing originality that one could think of it as a sort of genre in itself

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