

on radio and in night clubs. He is the author of more than one hundred songs and tangos among them: *Alma en pena, La Violetera, El Huérfano, Bajo Belgrano, Viva la Patria!, Palomita Blanca* and many more. He worked with great lyricists, such as Francisco García Jiménez, Antonio Radicci Ginés Miralles, Enrique Dizeo, Santiago Adamini, Rafael Tuegols, Juan Polito and Luis Rubistein. He was extensively recorded by Carlos Gardel: *Mariposa, Suerte Loca, La Chiflada, Entre Sueños, Muchachitas de Chiclana, Estoy Borracha, A Cara Limpia, Estampa Tanguera, ¡Chau Ingrata! La Sanita*, etc. He recorded for *Electra, Columbia* and *TK* labels and took part in the film *Los Locos del Cuarto Piso*. Finally, *Palomita Blanca*, (White little dove), waltz, was inspired by a love story, in which the groom asked a dove to take a message to his sweetheart saying that he loved and missed her very much.

A MI ESPOSA, Tango
LUIS STAZO (b.1930)

A mi Esposa, the idea of this tango came in 2004, exactly on 22nd September, the birthday of Manuela, his wife. Luis asked her what present she would like, and she replied *one Tango!* So he wrote this piece *To my Wife* with all his love for her!

MILONGA DEL 900

SEBASTIAN PIANA (1903-1994)

HOMERO MANZI (1907-1951) (*Lyrics*)

He was a composer, orchestra leader, pianist and teacher who was born in Buenos Aires; his family were Italian immigrants who had settled in the Almagro neighbourhood. His father was an amateur musician who played the mandolin, guitar and piano and introduced young Sebastián to music by buying him diverse instruments. It was no surprise that the boy studied music with his father. Soon after he went to the Odeón Institute of Music under the supervision of Maestro D'Agostino. He performed for the first time with a children's trio when he was 12 years old. But his first official performance was done in a local cinema playing waltzes and opera pieces, whilst giving piano lessons; by this time he was seventeen years old. In 1922 he appeared in radio and four years later met Homero Manzi with whom he wrote his most famous pieces. It is said that *Rosita Quiroga* requested Manzi to write lyrics for a milonga (1930) and Homero asked Piana to compose the music for him; *Milonga Sentimental* was born. By comparison, Piana composed the music for *Milonga del 900* first, and it wasn't until three years later that Manzi wrote the verses. He wrote several milongas in partnership with Manzi: *Pena Mulata, Ropa Blanca, Negra María, Milonga Triste, Milonga de los fortines, Milonga de Juan Manuel, Milonga de Puente Alsina*. He also composed tangos, for example: *Sibando, Tinta Roja, De barro, El pescante, No aflores* with verses from several poets and more than five hundred themes. Even at 90 years old he continued composing and giving piano lessons. He was President of the *Academia Porteña del Lunfardo*.

Milonga del 900 was inspired by the political state of Argentina in the 30s; Manzi described himself as an addict of *La Unión Cívica Radical*. Leandro Alem being his leader during those times. The first verse said: "Me gusta lo desparejo, y no voy por la vedera, uso fanyi a lo Maxera, calzo bota militar ..." and continued ... "Soy del Partido de todos, y con todos me la entiendo, pero, vayándo sabiendo ¡Soy hombre de Leandro Alem!

TANGUERA, Tango

MARIANO MORES (b.1918)

Mariano Mores, is a pianist, composer and leader who

incursioned in all broadcasting media covering records, radio, theatre (musicals) television and the cinema, but most of all he is a talented composer for melody is in his head. He can easily set music to any lyrics. He learned at the Academy headed by Luis Rubistein and his first transcription was done for Rodolfo Sciammarella, a good lyricist, creating *Salud, Dinero y Amor* originally a zamba which became a waltz. He married Mirna Moragues who was already singing in a duo with her sister Margot and they became *The Trío Mores*. He released his first tango *Cuartito Azul* in 1939 with lyrics by Mario Battistella. he also wrote the music for a film *Senderos de Fé* with Amanda Ledesma, Juan Carlos Thorry and Pedro Maratea and a year later the music for another movie *Corrientes Calle de Ensueño* in which he also acted. Also *La Doctora Quiere Tangos* with Mirta Legrand and in 1939 the score for *La voz de mi Ciudad* with Diana Maggi. Another famous tango is *Adiós Pampa Mia* and *Una Lágrima Tuya* with lyrics by Homero Manzi.

He has made more than 300 recordings. Many singers have performed with him, among them his brother Enrique (Lucero was his artistic name), Mario Ponce de León, Aldo Campoamor, Calos Acuña, Miguel Montero, Hugo Marcel and his son Nito Mores, who died in 1984. Mariano Mores was invited by LACCS to celebrate a centenary of tango music in 1997. The British audience was impressed by his great enthusiasm in mounting one of the most colourful and outstanding tango shows at the Royal Festival Hall. It was an evening we still remember. We take our hat off to salute him from London! Since it was first played, *Tanguera*, tango, has become a classic of the orchestra's repertoire. It is a modern piece which allows greater splendour for the instruments which typically interact together. Under the beautiful melody one can appreciate the classical rhythm of the tango.

DESDE EL ALMA, Waltz
ROSITA MELO (1897-1981)
BENEDICTO PIUMA VELEZ

Rosita Melo was born in Montevideo but the family settled in Buenos Aires in 1900 and it is here that she produced several pieces such as: *Tatita and Oración* but none of them as famous as *Desde el Alma*. She was only fourteen years old when she sat at the piano and struck the notes of a romantic melody with a waltz beat, pouring out her soul of her teenage years; it was spring time, so she could only name it *Desde el Alma*. In 1922 she married Victor Benedicto Piuma Véliz who arranged some lyrics for the already popular waltz. But it was later in 1948 that Homero Manzi wrote the final lyrics which was included in the film *Pobre mi Madre Querida* sung by Hugo del Carril. *Desde el Alma*, (From the Soul), is considered a masterpiece for its beautiful rhythm; it belongs to the old guard repertoire nonetheless, it sets a new standard for interpretation of popular music for the guitar and bandoneón.

VIEJO RINCÓN, Tango
RAUL DE LOS HOYOS
ROBERTO L. CAYOL

Viejo Rincón, tango from the 40s. De Los Hoyos wrote the music and Roberto L. Cayol the lyrics and was published by Editorial Rivarola in 1925. The verses said: "... Old corner of my first tangos where she said 'I love you'; hiding place of one hundred nights of parties and dancings, still fresh in my memory, ¡Oh! alleyway of restless pimpings, who were daddies of the corruptive bandoneón, where would it be the container of metal chips, witness of my love and her betrayal."

QUEJAS DE BANDONEON, Tango
JUAN DE DIOS FILIBERTO (1885-1964)

Filiberto was a composer and leader but was not an educated man. He was a rebel and with no formal musical training until the age of 24. He thought that all you needed to write tangos was to be born sentimental; his tunes have the flair of stylish tango fused with folk airs. He used to say that technique could be acquired but the passion for writing music has to come from within. He was severely criticized by the traditionalists who did not accept changes in the tango rhythm. Growing up in *La Boca* neighbourhood gave him a special knowledge of the hardships of poor people specially immigrants from Genoa, Italy. He entered the Conservatoire in Buenos Aires and studied violin, theory and solfa, also harmony and counterpoint, piano and guitar with Maestro Alberto Williams. His first tango *Guaymallén* was written as a homage to the indians of that city in Mendoza. His first orchestra was formed in 1932 and included clarinet, flute, and harmonium plus the regular tango instruments he conducted with his own particular movements in the film *Tango* in 1933. Most of his instrumental tangos were recorded for Odeón and Victor companies. He worked tirelessly for the formation of the Argentine Society of Authors and Music Composers SADAC and became a founding member. *Quejas de Bandoneón* is the most popular tango for professional dancers, written in 1918, it has a beautiful musical score. There are several versions of this instrumental tango. The better ones are by Anibal Troilo, Pugliesi, Di Darli, Pedro Laurenz, Basso and De Caro.

INTERVAL

ADIOS NONINO, Tango
DECARISIMO, Tango
ASTOR PIAZZOLLA (1921-1992)

There is no doubt that Piazzolla was an innovator and thanks to his intrepidity he opened the way to composing tango with new ideas, proving that there is nothing wrong with mixing tango rhythm with new elements from other genres and nowadays we have: tango electronica, tango with jazz, tango with salsa, dark-hued dub tango, all of them firmly rooted in the melancholy soul of the urban Argentine tango; these imported sounds and ideas have results as endearing as when Piazzolla launched his "new tango" and elevated it into a sophisticated musical form. In Piazzolla's own words: "My father *Nonino* always said: 'Astor, the great tango musicians are those who come from lower Italy'. The Piazzollas are from Trani, in Puglia, and of course from there, came The Puglieses too. Could this be a coincidence or was my father right?..." from *Astor Piazzolla, A Manera de Memorias*, by Natalio Gorin, 1990. *Adios Nonino*, (written in homage of his father's death) and *Decarisimo*, a swinging tune, are two innovative contemporary expressions of tango and milonga respectively; both themes were recorded by Astor Piazzolla and the String Quartet from the Graunke Orchestra of Munich.

LA YUMBA, Tango
OSVALDO PUGLIESE (1905-1995)

Oswaldo was taught the first music lessons in violin by his father. His two elder brothers Vicente and Alberto also played the instrument, but he switched to piano later in life; he studied at the Conservatoire but left and went to play professionally when was sixteen

MARIANO MORES
(b.1918)



ROSITA MELO
(1897-1981)



JUAN DE DIOS FILIBERTO
(1885-1969)



OSVALDO PUGLIESE
(1905-1995)



LUCIO DEMARE
(1906-1974)

