

(1914-1975)



Rodolfo Mederos (b. 1940)



Juan Carlos Cobián (1896-1953)



Roberto Grella (1913-1992)



Enrique Francini (1916-1978)



Mariano Mores (b. 1918)

# o g r a m m e N o t e s

groups, and Osvaldo Pugliese. He was born in the neighbourhood of Constitución and as a child spent some time in Entre Ríos. During the 60s he played in Córdoba where he met Piazzolla who invited him to come to Buenos Aires. He already had his own octet *The New Guard*. He returned to Buenos Aires after visiting Cuba and Paris in 1969 and joined the new Osvaldo Pugliese orchestra. In 1976 he put together his *Generation Cero* group who encountered some opposition for he tried to put together arrangements with the sounds of jazz, rock and songs from Buenos Aires in an attempt to find his own style. The result was a variant of tango music reaching few intellectuals. So, when you hear the name of Mederos you know you will be listening to an audacious style. In between the 1990s and 2000 he returned to the studios and recorded a number of CDs including the soundtrack of the film *Las veredas de Saturno* he had written twenty years ago.

He is one of the most important musicians in Argentina today, he possesses an exquisite sensibility both as bandoneon player and composer. He has rescued the most genuine elements of tango language and also the more vanguard of contemporary music and has created a *new language* with an absolute *porteño* identity. *Chau Osvaldo* was written to pay homage to Osvaldo Pugliese.

## EL MOTIVO, *Tango* JUAN CARLOS COBIÁN (1896-1953) PASCUAL CONTURSI

Cobián, a pianist, leader and composer, was born in Pigüé, a province of Buenos Aires, son of Manuel Cobián and Silvana Coria. The family settled for a while in Bahía Blanca where he showed he had a gift for playing piano. His sister Dolores, encouraged him to take lessons and he entered the Williams Conservatory under the supervision of Numa Rossotti. After graduating in 1913 he went to Buenos Aires and worked as a piano player in pubs and cinemas providing the music for silent movies. Afterwards, he was part of several trios, firstly with Genaro Espósito (bandoneon) and Ernesto Zambonini (violin) and in 1916, a prolific year for Cobián, he played with Eduardo Arolas (bandoneon) and Tito Roccatagliatta (violin) and with Pepita Avellaneda, the first woman to publicly sing tangos, they worked at the cabaret Montmartre; and it was here they played for the first time *El Motivo*, one of Cobián's early tangos. Others have said it was premiered by himself at the dance-house *La Gallega*. Later in 1920 this tango was recorded by Carlos Gardel under the title of *Pobre paica* and the subtitle of *El Motivo*. It was recorded, too, by De Caro on 28th October 1942, by Vargas in 1949 with Eduardo del Piano and Pichuco who recorded it three times.

He was able to lead a jazz group and at the same time played in *Trío No. 1* with Ciriaco Ortiz, bandoneon and Cayetano Puglisi, violin. He stayed in the USA until 1923 when he returned to Buenos Aires and decided to retire from musical activity and lived a humble life until his death on 10th December 1953.

## VIEJA VIOLA, *Tango* HERMANOS FRÍAS

### SALVADOR CORREA (1901-1964)

Humberto Correa was born in the neighbourhood of Jacinto Vera, Montevideo; he started his musical career as singer and guitarist. Later he formed a duo with Américo Chiriff, who wrote the music to the poems by José Alonso y Trelles *El Viejo Pancho* sung by Carlos Gardel. He wrote *Mi Vieja Viola* in collaboration with Salvador Frías and sung it for the first time at the Café *La Noche de Ciudadela y Mercedes*. He wrote other pieces such as *Jacinto Vera*, *Su Majestad el Tango*, with music by Juan Carlos Crocchia, *Tres Ases*, with Rogelio Coll "Garabito" and *Tropezón del Destino*

with Orlando Romanelli.

## A SAN TELMO, *Tango* ROBERTO GRELA (1913-1992) HÉCTOR AYALA

Roberto Grella is considered one of the best tango-guitarists of his time who contributed to put the guitar in a higher level when playing *rioplatense* music. A musician of great sensibility he also played the bandoneon with an unmistakable and brilliant slur phrasing. He played in the orchestra of Aníbal Troilo and with him he gave the tango an unknown dimension with an intimate flair sustained by a deep musical and temperamental understanding. Notable are his tangos *A San Telmo*, *Las Cuarenta*, and *Callejón y Viejo Baldío*.

## PEDACITO DE CIELO, *Vals* ENRIQUE MARIO FRANCINI (1916-1978) HÉCTOR STAMPONI (1916-1997)

Francini was born in San Fernando and later move to Campana a city near Zárate province of Buenos Aires. He was a violinist, leader and composer and was dedicated to learn the secrets of the violin by studying harmony and composition under the supervision of Maestro Julián Bautista and practising violin playing with Martí Llorca and Maugiamarchi. He was a member of the Miguel Caló orchestra. Furthermore, he formed his own one with Juan José Paz, pianist, Julio Ahumada, bandoneon, and Alberto Podestá, vocals, his first two recordings *La trilla* written by Eduardo Arolas and *Petit Salón* written by Vicente Demarco, words by Silvio Marinucci and with the voice of Podestá were most successful. Astor Piazzolla asked him to join in his *Octeto Buenos Aires* and he was part of a brilliant group of musicians: Roberto Pansera, bandoneon, Enrique Francini and Hugo Baralis, violins, José Bragato, violoncello, Aldo Nicolini, double bass, Horacio Malvicino, electric guitar, and Atilio Stampone, piano.

An infatigable concert player he joined several orchestras and was the first violin of Teatro Colón in the 60s. In 1970 he put together a sextet playing for the first time on the stage of *Caño 14* with great success, they made TV appearances and recorded a LP. Notable are his tours to Japan in 1973 and 1977. Sadly he passed away whilst playing *Nostalgias* on his violin on stage at *Caño 14* on 27th August 1978.

## LA CACHILA, *Tango* EDUARDO AROLAS (1892-1924)

Arolas was a bandoneon player leader and an extraordinary composer who stood out among a very talented group of musicians of the stature of *Agustín Bardi*, *Arturo de Bassi*, *Juan Carlos Cobián*, *Roberto Firpo* and *Vicente Greco* among others. He contributed to the arrival of *modern tango*. He was born in Argentina of French parents who expressed himself in the bandoneon showing an incredible melodic creativity which reflected the ups and downs of his tormented life with a love drama which marked him forever; he only lived 32 years. His partitures conveyed melancholy, romanticism and plenty of dramatism but all of them are of an exquisite beauty. He started formal training at the Conservatoire headed by José Bombing learning theory, *solfeo* and harmony in three years. He was signed to perform at Teatro Casino in Montevideo. He composed most of his famous tangos between 1917 and 1924 the year of his death in Paris where he wrote his last piece *Place Pigall* He was a unique genius and an avant-gardé composer who introduced new instruments in his compositions such as, violoncello, saxophone and the banjo.

We will hear tonight his tango *La Cachila* the origin of which could have come from a bird called *cachirla* or perhaps it was taken from the nickname of one of the

composers female friends, in any case it is a dramatic tango played for the first time in Montevideo when Eduardo Arolas, *el Tigre del bandoneón* visited Uruguay. It was recorded by Troilo/Grela in 1953, twice by Pugliese in 1943 and 1952, by Carlos Di Sarli in 1941 (one of the best versions) and by Pepe Basso in 1970.

## TAQUITO MILITAR, *Milonga* MARIANO MORES (b.1918)

Mariano Mores, is 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 Trio Mores*. He released his first hit *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. *Taquito Militar* was written in a *milonga* rhythm for the film *La voz de mi Ciudad (The voice of my city)* in 1939. 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 hats off to salute him from London!

## INTERVAL

## VOLVER, *Tango* GOLONDRINAS, *Tango* CARLOS GARDEL (1890-1935)

Gardel was a brilliant singer who started his musical career with José Razzano. They were a successful duo who made famous songs with a rural flavour such as *El Pagané*, *La Pastora* and *El Moro*. He sang at the Empire theatre in 1917 and in the same year recorded *Mi Noche Triste*. Gardel is much more than a voice, figure or actor at the beginning of sound movies. He is a myth who encapsulates the average Argentine's identification of the petit bourgeoisie's emigrant singer; ascribed as having everything: fame, figure, success with women, money, and generosity, a man able to reach; his fame will last forever. Alfredo Le Pera was born in Sao Paulo, Brazil, but grew up in Buenos Aires the son of an emigrant family from Italy. He studied first medicine for four years and later worked as a journalist in *El Mundo* and *Ultima Hora* newspapers. He also wrote sketches for theatrical shows and was most successful with *La Plata del Bebé Torres* play; he settled down in Paris and was writing scores for the French film industry when the Paramount Studio connected him with Gardel who was filming in Joinville. From then on Le Pera helped to consolidate Gardel's international image. He wrote for him lyrics without 'lunfardismos'

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