



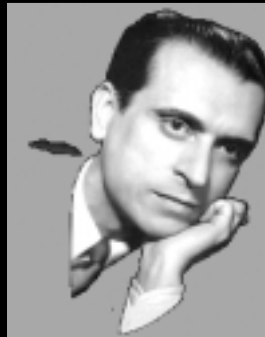
Carlos Gardel (1890-1935)



Homero Espósito (1918-1987)



Francisco De Caro (1898-1976)



Pedro Laurenz (1902-1972)



Cátulo Castillo (1906-1975)

## Programme Notes

which were attached to the singer melodies in a precise way. *Volver* is a tango which narrates feelings in which the poetry illuminates the melody.

The guitarists with whom Gardel performed ought to be mentioned: José María Aguilar, *el Indio*, José Ricardo (first guitar) and Guillermo Barbieri, *el Barba*, (second guitar); they were not only accompanists to the voice of Gardel but made recordings of classic tangos with him; two of them died in the tragic accident in Medellín and the other survived with severe burns.

The lyrics of both tangos *Volver* and *Golondrinas* were written by Gardel (music) and Alfredo Le Pera (lyrics). *Volver* is one of the most famous tangos by these musicians, it has a beautiful melodic line and it was sung by Gardel in his last film made in Hollywood in 1935 entitled *El Día que me Quieras*. Le Pera gave the lyrics of this tango an authentic porteño flavour; the words were written whilst Gardel was singing. With regard to *Golondrinas* (swallows) it was written in 1934 and pictures "feelings of wandering" like the soul of a passing traveller who stays only one summer; it said that the destiny of these birds is always to fly dreaming of other paths, but one day the swallow will have to stop in the arms of a native maiden in its home town.

FLOR DE LINO, *Vals*

HÉCTOR STAMPOINI (1926-1997)

VIRGILIO Y HOMERO EXPOSITO (1918-1978)

Hector Stamponi is a pianist, composer, arranger and band leader. Nicknamed *Chupita* Stamponi, he was an excellent orchestrator a gifted pianist and an inspired composer born in Campana, a province of Buenos Aires who studied music with Maestro Juan Elhert. He encouraged him to join in his small group formed by Enrique Mario Francini, Armando Pontier, Cristóbal Herrero and René Di Pietro, vocalist. Later when the group dissolved, Stamponi, Francini and Pontier formed a trio to accompany singers at Radio Argentina. By 1943 he was a pianist in the orchestra of Antonio Rodio, touring Central America as accompanist to Amanda Ledesma, female singer. Whilst in Mexico he wrote scores for films as well as two tangos with Ernesto Cortázar, *Somos dos* and *Cruz* in 1944. On his return to Buenos Aires he studied harmony with Maestro Alberto Ginastera and composition with Julián Bautista in 1946 and later formed his own orchestra which recorded for the RCA Victor label. By 1949 they were performing in Radio Belgrano. Much later, in 1959, the group *Los violines de oro* was formed, led by Francini and Stamponi, they recorded a LP with Edmundo Rivero. In 1963 he composed the soundtrack or the film *Carlos Gardel, Historia de un idolo* and wrote the music for Cátulo Castillo's play *Cielo de barrilete*. His career as composer started with the tango *Inquietud* in collaboration with Enrique Francini and lyrics by Oscar Rubens, this tango was recorded by the orchestra of Osvaldo Fresedo. Stamponi has a long list of recordings among them his waltzes *Flor de Lino* and *Delantal*. He is remembered as a brilliant composer, much loved by his large group of friends. Homero Expósito wrote with poetic vision about the effects of social and psychological changes of 'porteños' in the '40s. In those times the poetic quality of words to accompany melodies was essential. But he was also a reporter of the present much inclined to the use of metaphors. Notice that the waltz adopts its expression from the region where it originated and its form is the result of free combinations between strophes and chorus. *Flor de Lino* is a theme which used internal rhymes to emphasise the intention of the phrase.

A DON AGUSTÍN BARDI, *Tango*

HORACIO SALGÁN (b. 1916)

Horacio Salgán is one of the most illustrious figures who

innovated in the tango. He incorporated a series of timbres or twangs unknown at that time. He is original, genuine, meticulous, obsessive with music and devoted to tango's roots. He wrote several tangos such as, *A Fuego Lento*, *Grillito*, *La llamo silbando*, *Del uno al cinco*. When he wrote *A Don Agustín Bardi*, Salgán paid tribute to one of the most notorious pianists and composers of early 1900. Agustín Bardi was a composer who gave his pieces a special rhythmic and harmonic style, characteristics which have lasted through the years. Salgán admired the profound nationalistic accent of Bardi's works so, he wrote for him this tango. To understand Horacio Salgán particular point of view with regard to his work we can read an extract from an interview he gave to Gabriel Senanes, journalist, Clarín in 1996. He expressed "...I work well in advance and I look after every detail in each piece, This is what I have learnt during my 66 years of professional musicianship I have made 400 pieces in between compositions and arrangements..." Horacio Salgán is 88 years old and today one of the most genuine Argentine composers. He is a living legend! A salute to him from London.

MILONGA POR CELEDONIO

OSVALDO AVENA (1921-2002)

Osvaldo Avena was a composer born in Palermo who started playing the guitar in 1935 and two years later accompanied the singer Héctor Maure. Later he incorporated Latin American repertoire and on meeting Héctor Negro, they produced some songs that turned out to be most successful, among them *Un Lobo más*, *Responso para un hombre gris*, *Aquella Reina del Plata*, and the music for *El Montón*. He belonged to the generation who wanted to renew classic tango and therefore, accentuated his own forms and phrasings of tango that belongs to a decade after 1955, that is to say we are in the presence of modern tango. His best known works are the tangos, *Buenos Aires, vos y yo*, *Contragris*, *Desde el Tablón* and the *milongas*, *Para cantarle a mi gente*, *Milonga para una Calle* and *Milonga por Celedonio* which Trío Gorosito, Cataldi and de la Vega are playing in tonight's concert. Héctor Negro paid homage to his friend by writing the lyrics of *A Osvaldo Avena* with music by Sacri Delfino.

FLORES NEGRAS, *Tango*

FRANCISCO DE CARO (1898-1976)

MARIO CESAR GOMILA, *Lyrics*

Francisco De Caro, pianist, worked together with his brother Julio, violinist, who established his Sextet around 1924, the brothers created a new style of instrumental tango music. Francisco's talent manifested around the '20s and contributed with a new avant-garde musical line when writing. He was a humble man with great intuition who made his own mark as a composer with an outstanding role in the history of tango which could serve as an example to future generations. He had a good friend Gabriel Clausi, Chula, a bandoneon player who worked together with Pedro Maffia; they recorded one of Francisco's tango *Páginas Muertas*, sung by Pedro Lauga around the '30s, the time when the brothers travelled to France. Among his compositions, notable are the tangos *Ideal* and *Heliotropo* (his last work). He played with Francisco Canaro's orchestra and with whom he wrote two musical comedies *El Tango en París*, 1945 and *Luna de Miel* para Tres. He formed his own group *La Orquesta Lírica Popular* with whom he presented the show *Grandes Conciertos de Tangos*. He conducted the *Orquesta Sinfónica del Estado* and wrote other musical comedies such as, *Casino de París*, premiered in France in 1954. Francisco was a skilful writer of some of the most brilliant tangos with a lyrical romantic style, such as, *Flores Negras*, as with all tangos written by him they were meant to be famous, for they were written with a refined taste. *Flores Negras* dated from 1928 and was premiered by his brother Julio De Caro's Sextet, who recorded it three times in 1927, 1942 and 1952.

MILONGA DE MIS AMORES

PEDRO LAURENZ (1902-1972)

Pedro Laurenz was a bandoneon player, leader and composer; he was born in Buenos Aires but spent his childhood in Villa Crespo, a multi-racial community where people of different races (Spanish, Italian, Jewish, Arab and Turkish) lived together in harmony. It was a neighbourhood where the native *compadritos* and *malevos* co-existed in the famous *conventillos* with little space and poor living standards. These conditions would toughen up the boy, who in the meantime was taking violin lessons; but as a teenager, whilst living in Montevideo, took up the bandoneon on the advice of his brothers Félix and Eustaquio; going on to play in the orchestra of bandoneon player Eduardo Arolas. In 1920 he joined the orchestra of Roberto Goyhenche, pianist, and they performed at the inauguration ceremony of *Radio Cultura* in 1922. Later, in 1925, he formed part of the sextet of Julio De Caro, violinist, who introduced changes in the tango style, and then met and performed in a duo with Pedro Maffia. In 1934 Laurenz formed his own orchestra to introduce a new style in the instrumental tango with Biasco and Osvaldo Pugliese on the piano. Approaching the 1940s, Laurenz recorded for RCA Víctor and with Odeón, and later on with the Pampa and Microfón companies. As a composer we can mention classic tangos: *Mala Junta* and *Orgullo Criollo* in collaboration with Julio De Caro and on his own *Milonga Sentimental* which was written in a skilful manner combining the urban dramatic life of ordinary people with gentle elements of the *gaucho's* milonga. The list of his work is enormous, bringing to mind *Mal de Amores* and *Esquinero* amongst others. He will be remembered forever as one of the greatest tango composers in history.

ORGANITO DE LA TARDE, *Tango*

CÁTULO CASTILLO (1906-1975)

Ovidio Cátulo González Castillo was a poet who wrote about painful nostalgias of a lost one, love sufferings and the ups and downs of life, especially when you are approaching the end of the road! But he cannot be typified because the wisdom of his poetic quality goes beyond the power of observation; he did not only write the words of famous tangos, but also wrote beautiful music in his youth with lyrics by his father; some of them, *El Aguacero*, *Papel picado*, *El circo se va!* and *Silbando* in collaboration with Sebastián Piana. Another example of his gift as a musician is *Caminito del Taller*, a tango which contains a social protest; it was also recorded by Carlos Gardel and Cátulo wrote both the lyrics and music. He reached full recognition as a poet only in the '50s, a decade which saw the Masters' work decreased and the death of both Discépolo and Manzi, but where the instrumental tango flourished. But, nonetheless, Cátulo is responsible for giving the tango the last poetic peak which went beyond his contemporaries. We have *La última Curda* with music by Aníbal Troilo, recorded in 1956 and sung by Edmundo Rivero with Troilo. He continued working through the '60s with Aníbal Troilo and Atilio Stamponi with whom he recorded *Desencuentro* and *El último Café*. He composed nearly 200 pieces we are unable to list here for lack of space.

He had the idea of *Organito de la Tarde's* tango when he was only 17 years old, and produced it in association with words by his father, José González Castillo, whom he admired for his anarchistic ideas; they lived in exile in Chile for a number of years. They presented the tango in the *First Great Competition of Max Glucksmann's House*, on the National Odeón label in 1924, winning third prize. It was played by the orchestra of Robert Firpo at the "Grand Splendid Cinema" and recorded by the already famous Carlos Gardel, with the guitars of José Ricardo and Guillermo Barbieri.