

CHANNEL CROSSINGS

CCS 5393



TANGO

an anthology



Baltazar Benítez - guitar

Alfredo Marcucci - bandoneón

DIGITAL
DDD**TANGO**

an anthology

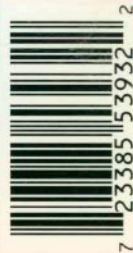
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- | | | |
|-----|---|--------------|
| | Pintín Castellanos (<i>Montevideo 1905-1982</i>) | |
| 1] | La Puñalada - Milonga | 3.20 |
| | Gerardo Matos Rodrigues (<i>Montevideo 1906-1948</i>) | |
| 2] | La Cumparsita - Tango | 4.12 |
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| 12] | Lo que vendrá - Tango | 2.46 |
| 13] | Buenos Aires Hora Cero - Tango | 4.19 |
| 14] | Café 1930 - Tango | 6.09 |
| 15] | Night Club 1960 - Tango | 4.46 |
| | Total time | 55.30 |

Recorded: October 1992

Guitarra Baltazar Benitez: Ignacio Fieta 1957

Bandoneón Alfredo Marcucci: Premier 1935

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COS 5393

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Rens Heijnis (custom made)

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photo: Photostudio B.V. Wim Brouwers

Baltazar Benitez
recording session, Renswoude



Alfredo Marcucci
recording session, Renswoude

photo: Photostudio B.V. Wim Brouwers

Baltazar Benitez began playing guitar at an early age, following in the footsteps of his family. His career took off in 1963 when at the age of 17 he gave his first concert in Uruguay. His abundant musical activity took him abroad, playing in numerous countries in Europe, America and the Far East.

His rendition of Latin-American music for guitar makes him one of the best performers of his own generation.

Astor Piazzolla met Baltazar Benitez in 1977 and highly praised his talent, as well as his many adaptations for guitar of his own famous tangos. They went on a Latin American tour in 1985 playing the Double Concert for Bandoneón, Guitar and Orchestra for the first time.

Alfredo Marcucci began playing bandoneón at a very early age under the guidance of his uncle, the renowned bandoneón-player Carlos Marcucci, and developed his feeling for tango in the Buenos Aires of the thirties (Café Concert, Night Club, etc.)

At eight years old he played for the famous tango composer Julio de Caro who lavishly praised the virtues of this young talent and took him as his pupil.

He was invited to join the Julio de Caro orchestra at 18, together with his uncle. This was to be the beginning of a brilliant career. He also played in many other orchestras: Raúl Camplún, Osvaldo Donatto, Enrique Francchini, Juan Canaro, etc.

In 1956 he joined the famous Carlos di Sarli orchestra with which he made many recordings.

He was asked to join Baltazar Benítez in 1990 to form a duo for bandoneón and guitar.

What are the roots of tango?

A lot has been written about the hazy origins of the tango, about its poetic and social topics, about the situation of the newly arrived immigrants in the American continent, etc. The mystery remains. What are the roots of tango? Sadness, solitude, exile?

There is only one answer: the composers and the instrumentalists gave birth to tango and its appeal made it a widespread phenomenon. With this record we want to pay homage to the many musicians and composers who furnished the precious material used by the present instrumentalists, which in turn have interpreted their music in new ways, giving tango its distinctive style.

To even attempt to compile a list of composers who have been or still are creating tangos is an impossible task.

On this record we find the names of major composers such as Matos Rodriguez, Julio de Caro, Pintin Castellanos, Aieta, Laurenz and Troilo, as well as the most important contemporary composer: Astor Piazzolla.

We are grateful to them and to many others like Firpo, Arolas, Bardi, Cobián, Del-fino and Gardel for this musical inheritance. We hope this music, which is part of the cultural heritage of the Río de la Plata, will continue to please all tango fans.

Alfredo Marcucci

Anthology of the Tango

The idea of this tango anthology from 1900 onwards was conceived at Punta del Este (Uruguay) in 1985. It was meant to be a joint venture with Astor Piazzolla. Unfortunately, it was never carried out because of the serious illness that struck Astor Piazzolla and ultimately caused his death.

We decided to go ahead with the project with the very famous bandoneón player Alfredo Marcucci and we selected the most representative composers that contributed to the development of this music in the Rio de la Plata.

The programme can be divided in three clearly defined sections:

1. The Old Guard

The tango, born in the warehouses at the beginning of the century, possessed a clearly defined musical style and choreographic art (Creole tango).

In Montevideo, Pintín Castellanos composed his famous milonga 'La Puñalada'. At the same time Matos Rodríguez published 'La Cumparsita' which was first played by Firpo at the 'La Giralda Bar' in Montevideo in 1916.

This tango would later be performed by the most famous orchestras and even today it is one of the best known tangos from the Rio de la Plata.

The evolution of tango continued and in 1917 Contursi and Castriota composed the tango-canción 'El día que me quieras', which would be sung by Carlos Gardel.

By then, the tango had its own instrumental music, its own dance, its own song: its own elegance.

Julio de Caro was a very important figure in the evolution of tango. His style was based on a mixture of the Creole current of 'Arolas' and the more European 'Cobián'. His tangos can be divided in two groups, one with a more rhythmic and elegant character (tango milonga) and another with a more intense melodic romanticism (tango romanza).

2. Transition Period

At the beginning of the forties the overwhelming personality of Anibal Troilo erupted onto the scene, gave tango an incredible momentum and was a source of in-

spiration to Astor Piazzolla. He was one of the greatest bandoneón players and inherited his art from the old masters of the bandoneón like Pedro Laurenz, Pedro Mafía and Ciriaco Ortiz, creating the most peculiar bandoneón playing style in the history of the tango.

His tangos, in the renewing style of Julio de Caro, Pugliese, Gobi and Bardaro, formed the highlights of the forties, together with those of Mariano Mores and Horacio Salgán.

His manner of conducting, his preference for slower tempos and his growing interest in arrangements and orchestration characterized his style.

3. The New Guard

Astor Piazzolla was better known to the generation of the forties as arranger of Anibal Troilo, but turned into the most important composer of the fifties. His creative personality blossomed with the tangos 'Prepárense' (1951) and 'Lo que vendrá' (1953), the first exponents of the new tango.

His spirited rhythmic themes and the long complex phrases as well as his approach to the history of tango formed the cradle of the 'Tango Nuevo'.

His creative talent led him to Paris and to Nadia Boulanger, whose guidance and advice reaffirmed his vocation of renewer of the tango and acquainted him with European composition techniques. From that moment on his art has constantly evolved.

One of the most typical examples is his 'Buenos Aires Hora Cero', composed in 1965, in which Astor Piazzolla used the technique of random music as a sign of his never ending quest.

Baltazar Benitez

Translation: Jorge Sanchez

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