

A swinging vals, in three duets of singers

SOÑAR Y NADA MAS

Everybody knows "Soñar y nada mas" ("Just dreaming"), it's a classical and very often played vals, especially the version of De Angelis. The song was composed in 1943 by Francisco Canaro, with lyrics by Ivo Pelay, and it was recorded within 16 months by Canaro himself, Troilo, and De Angelis. All three orchestras recorded the vals with two singers.



The lyrics says "If you have a dream of happy love, don't wake up, because your illusion will be destroyed and the bitter truth will appear".

These are the versions we compare:

Francisco Canaro with Eduardo Adrián and Carlos Roldán, recorded 5th of May, 1943

<https://www.youtube.com/watch?v=RHAa98ybMIE>

Anibal Troilo with Francisco Fiorentino and Alberto Marino, recorded 4th of August, 1943

<https://www.youtube.com/watch?v=X81qpRtZfAU>

Alfredo De Angelis with Carlos Dante y Julio Martel, recorded 29th of August, 1944

<https://www.youtube.com/watch?v=kxxaIK3DU-8>

The structure is equal in every version: An intro of 8 bars, then ABABB, with a transition between A and B. In the Troilo version the intro comes back after the first part of the singing.

Canaro's version:

The intro is played by the tutti in staccato, then the bandoneons play the melody in dialogue with the violins, and in the repetition together with the muted trumpet; in the B part the piano comes in. The vals rhythm is played steadily by the rhythm group during the whole song. One of the singers (I think it's Eduardo Adrián) sings the verse, then both sing the chorus together, then alternating, and finally together again; they sing soft and gently, restrainedly accompanied by bandoneon and violin; and in the end they slow down and extend the final notes (which was in fashion in those times). This is late Canaro; a very quadratic way of playing with little passion.

Troilo's version:

This version has a very rich arrangement, with the rhythm group sometimes being silent. The intro is played by the bandoneons and pizzicato of the violins, and already in the repetition the violins play a countermelody. In the A part the violins add some adventurous harmonies to the motif, with Orlando Goñi's piano playing around; and in the repetition, the bandoneons come in with lively virtuoso decorations. In the B part, the bandoneons are accompanied by pizzicato of the violins and the double bass; and in the repetition the piano plays the main melody and the brilliant solo violin the countermelody. Fiorentino and Marino sing in varying constellations with a lot of passion, with a very rich, sometimes slightly dramatic orchestra accompaniment. Between the two parts of the singing the happy melody of the intro comes back, then the violins play some more adventurous harmonies leading to the final part of the singing that culminates in a very extended ending. In this version, the swinging converts to vertigo!

This was Orlando Goñi's last recording session with Troilo.

De Ángelis' version:

This version is the most popular, and it's perfect for valsing; the intro feels like flying. It's much faster than the other two versions, with the rhythm played steadily by the rhythm group. The melody is mostly played by the bandoneons, and often the violins play a simple countermelody. The singers alternate and sometimes sing together, they sound very romantic; and they are accompanied with nice simple decorations by the violins and sometimes bandoneons. The extended ending is the longest of all versions, it lasts 25 seconds (which sometimes makes the dancers feel awkward). This song just creates a feeling of happiness.



Orchestra Francisco Canaro with Carlos Roldán and Eduardo Adrián 1943



Aníbal Troilo with Francisco Firoentino and Alberto Marino



Alfredo De Angelis with Carlos Dante and Julio Martel

