

A powerful instrumental

EL DISTINGUIDO CIUDADANO

"The distinguished citizen"

This is an old song, it was composed by Peregrino Paulos who died already in 1921 (with only 32 years). Some remarkable recordings were made by very good orchestras.



After a hymnic introduction in major mode, we have several motifs played, the structures are complicated and differ between the orchestras.

These are the versions to discuss:

Los Provincianos, 27th of July in 1932

<https://www.youtube.com/watch?v=gj0XYWgAbME>

Edgardo Donato, 18th of July in 1940

<https://www.youtube.com/watch?v=A9vmhilFaz0>

Aníbal Troilo, 4th of August in 1943

<https://www.youtube.com/watch?v=uo3xV5Mlwuc>

Carlos Di Sarli, 9th of May in 1946

<https://www.youtube.com/watch?v=JmwqkuFkoP8>

Los Provincianos' version:

Los Provincianos was one of the house orchestras of the RCA Victor label, with the bandoneonist Ciriaco Ortiz as orchestra leader, and Aníbal Troilo and Elvino Vardaro among the musicians. And we hear immediately the characteristic sound of Elvino Vardaro's violin, bright and strong, leading the violin section that plays mostly in dialogue with the bandoneon section. From 0:30, the bandoneons are playing a capella, then the tutti come in with strong rhythm, and from 1:05 we have a long sweet violin solo. Then the tutti start again with the hymnic introduction for the second part, which has a slightly different structure.

Donato's version:

The introduction is played by the bandoneons, accompanied by the violins in pizzicato. The whole piece is played with strong beat and bright melody, and it's wonderful for dancing. Donato lets the sections shine: the violins from 0:48, we hear each of them separately although they play the same. And later, from 1:45, the bandoneons: first we hear them for some bars together with Berlolin's accordion, and then the pure bandoneon sound in a very long, excellent variation until the end.

Troilo's version:

This recording was made in the last session with Orlando Goñi on the piano. He does an excellent job, in the rolling rhythm as well as in the accents played with the right hand, and in the rocking off-beat figures, where the piano alternates with the tutti, for example from 0:22. Troilo's version is fresh and vibrant. The violins are changing the colour between sharp and eery (for example at 0:19, or between 0:45 and 0:52), and there is a beautiful short violin solo from 1:43. With a slight drama at the end.

Di Sarli's version:

I chose the version from 1946 because it's sublime and less heavy than the 1952 version; the arrangements are very similar. Like in Donato's version, the introduction is played by the bandoneons, accompanied by the violins with pizzicato. Then come the melodic Di Sarli violins, mostly in legato, sometimes with short staccato passages, phrasing with passion; and with Di Sarli's piano aside: the rumbling left hand and the playful right hand. This music is strong and elegant at the same time. And in the end, the violins play a simple countermelody, leading to a magic final of violins and piano.



Los Provincianos



Edgardo Donato and his orchestra



Aníbal Troilo and his orchestra



Carlos Di Sarli and his orchestra