



sounds warmer than in the 1927 version. Teófilo Ibañez sings in a gentle and romantic way, calling the people to have a good time. The whole piece is like velvet.

The 1935 version is faster, but still with a very romantic sound, underlined now by the vibraphon, one or Fresedo's special instruments introduced in the thirties. No countermelodies, no solos, just the sweet and elegant sound of the tutti, where the bandoneons are integrated in the "sound carpet". Roberto Ray's incredibly sweet voice, congenial to the orchestra, is accompanied by the harp and a gentle violin.

Eleven years later, in 1946, Carlos Di Sarli creates a new interpretation. The first three parts are just the main melody played by the tutti for the staccato part and the violins for the legato part, with the maestro's well-placed piano rhythmical accents and decorations. And then, for the last two parts, it's pure countermelody, played by the violins in a way that we can distinguish the single players. Yes, there are bandoneons in Di Sarli's orchestra, but we hardly hear them.

From the two versions from the fifties, I chose the recording of 1951 which is the best in my opinion. The arrangement is the same as 1946, but it's slower and more solemn. The piano is incredibly strong and creative. And we can hear the double bass! As 1946 we have countermelodies in the last two parts, but this time played by the violin section divided into two voices: 2-3 violins in dialogue with the rest; and in the last part they play all together again.



Osvaldo Fresedo and his orchestra



Carlos Di Sarli and his orchestra