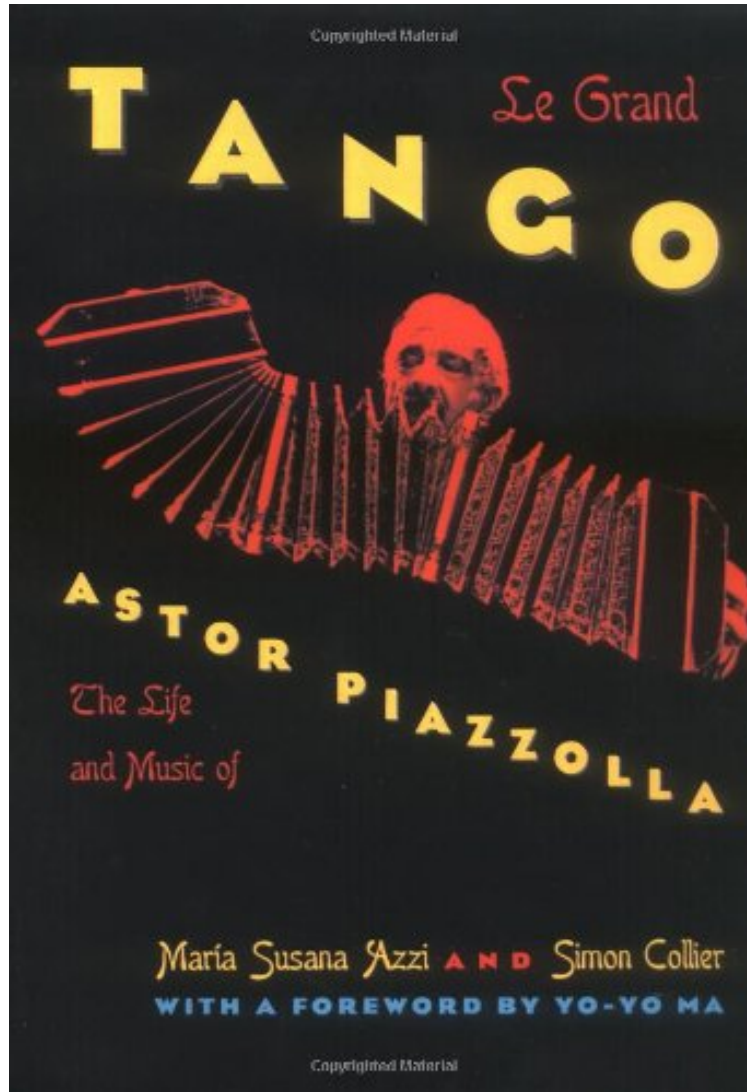


(Mobile book) Le Grand Tango: The Life and Music of Astor Piazzolla

## Le Grand Tango: The Life and Music of Astor Piazzolla

Mara Susana Azzi, Simon Collier

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**Mara Susana Azzi, Simon Collier : Le Grand Tango: The Life and Music of Astor Piazzolla** before purchasing it in order to gage whether or not it would be worth my time, and all praised Le Grand Tango: The Life and Music of Astor Piazzolla:

0 of 0 people found the following review helpful. An excellent bookBy Victoria ChuteMara Susana Azzi and Simon Collier have written a masterpiece! This book - expanded and updated - is a must read to every Piazzolla fan, musicians, music critiques, music educators. An excellent text book for students of Music departments. Piazzolla achieved a masterful synthesis of tango, jazz and contemporary classical music. His idols were Bach, Vivaldi, Bartok,

Stravinsky. His melodies revisit Puccini. 6 of 7 people found the following review helpful. An Engaging Hagiography By Kurt Harding Nearly ten years after Astor Piazzolla's death, the debate still rages about whether or not his music is "tango". Well, some of it is, and some of it isn't. But the roots of all his music lie deep in the tango tradition and whether or not a particular piece is or isn't tango is of no real importance. The fact is that Astor Piazzolla composed some of the finest music in any genre and all Argentines can take pride in that. I have been a fan of Astor Piazzolla for nearly 30 years but only knew the music. After having read *Le Grand Tango*, I now feel as though I know the man. Having "met" him, my understanding and admiration of both the music and the man has increased exponentially. Azzi and Collier have authored an easy to follow, entertaining and informative book about El Maestro. One learns not only about his music but about his forceful personality and the forces which shaped Piazzolla and drove him to be the most dazzling musician of the 20th century. His life, his loves, his triumphs and his failures all spring to life here. Though most readers will likely be hardcore fans of Piazzolla, its flowing style makes it an engaging hagiographical read for anyone who has even a mild interest in music history or in the forces and personalities which have shaped and regenerated tango throughout second half of the 20th century. 0 of 0 people found the following review helpful. The definitive "life" of a great musician By John T. C. One of those composers who takes a regional musical impulse and refashions it into a new statement of world-wide interest. Controversial he is, to be sure. But with the possible exception of the legendary singer Carlos Gardel, no one has expanded the consciousness of the world more with regard to the tango than Astor Piazzolla. Azzi and Collier do justice to that achievement. A fine book. March 23, 2017

Astor Piazzolla was a musical genius, a man who used the national dance of Argentina as raw material for a whole new musical genre. In *Le Grand Tango*, Mara Susana Azzi and Simon Collier vividly capture the life of this extraordinary musician--a visionary who won worldwide acclaim, but sparked bitter controversy in his native land. Azzi and Collier trace Piazzolla's early life from his birth in Argentina in 1921 to his childhood years on the Lower East Side of Manhattan, where he first developed a talent for the bandoneon, the accordion-like instrument central to the tango. They describe his return to Argentina at age 16 and his rapid rise in the intoxicating world of tango, where he quickly earned a place with the leading dance band, and then formed his own group. But at the height of his success, Piazzolla decided to take tango music to a new level and studied composition with the legendary Nadia Boulanger in Paris. Combining deft musical analysis and intriguing personal insight, Azzi and Collier show how he created a dramatically new style of tango music influenced by jazz and classical pieces--a tango music meant for listening, not dancing. But they also show that, in the birthplace of the tango, he met fierce resistance. He eventually left Argentina for Europe, where he emerged as an international celebrity. Since Piazzolla's death in 1992, his influence has only grown. Jazz giants such as Gary Burton and Al Di Meola--and classical stars Yo-Yo Ma, Emanuel Ax, and Daniel Barenboim--have all recorded albums of his works. Now Azzi and Collier have given us the first biography of this astonishingly gifted musician.

From Publishers Weekly Square-built and accordion-like, the bandoneon is a unique instrument, difficult to play yet adaptable to many musical styles. One of its most famous masters, the Argentine composer and tanguero Astor Piazzolla, is the subject of this fascinating biography. Painstakingly researched, with revealing quotes from Piazzolla's family, friends, teachers and colleagues, the book provides an intimate look at the musician's life. In 1921, Piazzolla was born in Mar del Plata to first-generation Argentines of Italian descent. He was an only child with doting parents; his transient childhood involved numerous moves between New York and Argentina and was marked by his penchant for practical jokes. Piazzolla had a natural knack for the bandoneon, which he began playing at eight years of age, and he appeared on stage for the first time when he was 11. Seven years later, his collaboration with An!bal Troilo's famous orchestra led to his rise as an emerging tango star, and he was soon writing unique, innovative arrangements that caused a furor in Buenos Aires. His studies with Nadia Boulanger in Paris confirmed his love for the instrument, and throughout his travels he incorporated elements of traditional tango, classical music and jazz into his work. The authors concentrate on Piazzolla's relationships with his first wife, Ded? Wolff, and their children, following their breakup and his subsequent marriage to Laura Escalada. Although lacking in deep musical analysis, this captivating tribute excellently portrays the man behind such masterpieces as "Adios Nonino" and "Mari de Buenos Aires." 42 halftones. (Apr.) Copyright 2000 Reed Business Information, Inc. From Library Journal Argentine composer and performer Piazzolla (1921-92) updated tango music and brought it to the international concert stage, attracting a large following while angering tango traditionalists. Born in Mar del Plata on the Atlantic coast, 250 miles south of Buenos Aires, he spent most of his childhood on Manhattan's Lower East Side, slipping into Harlem clubs to hear Cab Calloway and Duke Ellington. A lover of tango, jazz, and classical music, he created and toured with various ensembles, wrote for the movies, and studied in Paris with Nadia Boulanger. Azzi, a board member of the National Academy of Tango in Buenos Aires, and Collier, author of seven books on Latin America, provide both personal and professional details and musical analysis. This first biography in English, with discography (CD only) and extensive notes, will be valuable for collections focusing on world music or Latin American culture. -Kate McCaffrey, Onondaga

Cty. P.L., Syracuse, NY Copyright 2000 Reed Business Information, Inc. From Booklist As a composer, arranger, bandoneonist, and performer, Astor Piazzolla's specialty was the music of Buenos Aires--the tango. Piazzolla, who died in 1992, was born in Argentina in 1921, spent his early years on the Lower East Side of Manhattan, and returned to Argentina at age 16. Piazzolla brought to the tango influences as diverse as jazz, contemporary classicism, and Italian opera, out of which he distilled Nuevo tango (New tango). The authors chronicle his years working in New York and Europe, especially in Paris and Rome (his four grandparents were immigrants from Italy), his growth as a composer and bandoneonist, his two marriages, his relationship with his children, and his recording sessions with such artists as saxophonist Gerry Mulligan and vibraphonist Gary Burton. The authors base their book on 220 interviews with Piazzolla's family, friends, and fellow musicians. With great care and fidelity, the authors define Piazzolla's place and relevance in the world of twentieth-century music. George Cohen