

Similar but different, and strong rhythm: **HUMILLACIÓN**

This song was recorded in 1941 by Juan D'Arienzo and Rodolfo Biagi, who also was the composer; Lyrics by Carlos Bahr. It was three years after Biagi had left D'Arienzo's orchestra and deveoped his very special orchestral style. I suppose that between Biagi and D'Arienzo there was not only the competition that was common in those days, but a special rivalry, when thy recorded the same song within 4 months.

In the lyrics a man shouts his anger about a love affair in which he feels humiliated. "Odio este amor!" Two good translations can be found here:

https://thesleepmeister.typepad.com/tango_decoder/2014/09/humillacion-1941-i-hate-this-love.html
<https://poesiadegotan.com/2009/06/24/humillacion-1941/>

These are the versions I want to compare:

Rodolfo Biagi with Jorge Ortiz (15th of March, 1941)

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

Juan D'Arienzo with Héctor Mauré (14th of July, 1841)

<https://www.youtube.com/watch?v=u834o7ETsOs>

Although it's an angry song and we can hear this in both versions - it's high-energy music that invites people who want to dance the rhythm like crazy. So from the DJing point of view, both songs are more or less equivalent in their "functionality" in a milonga. But looking at the details, they are very different.

In Biagi's version we hear clearly his trademark in the way of playing: Frequent changes between extreme staccato and legato, where violins and bandoneons sound aggressive; from time to time unpredictable accents on off-beats; and Biagi's lively piano fills that had made him famous in D'Arienzo's orchestra (1936-1938). Jorge Ortiz' strong singing gives an idea of the anger even for those who don't understand the lyrics. There is a nice bandoneon decoroating subtly the singing from 1:30. After the singing we have, as usual, Biagi's cool piano solo, then the singer comes back and a slow phasing out is celebrated.

In D'Arienzo's version, the strong and brilliant bandoneons drive the rhythm and draw the dancers to the floor; they are accompanied by the rocking piano of the young Fulvio Salamanca and decorated by nice violins. Héctor Mauré's voice is a bit restrained; the anger is expressed more in the aggressively played instrumental part than in the singing. After the singing, Fulvio Salamanca plays a long piano solo with nice rhythmical accents. The last phrase of the singer is along the bandoneon variation.



Rodolfo Biagi with Jorge Ortiz



Juan D'Arienzo with Héctor Mauré