

MUSICAL, PEDAGOGICAL AND SOCIAL CREATIVITY OF BANDONEONISTS

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Bandoneon has found wide use in the world, especially in such countries as Germany, Argentina, Uruguay. A number of bandoneonists, their creativity, musical, pedagogical and social activities contributed to the successful development of bandoneon art.

The musical activity of bandoneonists contributed not only to their social creativity, but also to their social impact on society. It is impossible not to remember how a number of bandoneon music performers gathered whole halls of fans of bandoneon art. Special attention needs to be paid to the development of Argentine tango thanks to bandoneon virtuosos.

Bandoneon art becomes an important direction in the formation of creative processes in the musical environment.

Bandoneon music in the 21st century is a source of formation of the modern academic repertoire. Prominent performers, teachers and composers of Argentina and Uruguay actively enrich it with works created taking into account original cultural traditions, built on ritual and song-dance foundations. That is why the musical, pedagogical and social work of bandoneon players is of interest.

The purpose of the study was the musical, pedagogical and social creativity of bandoneon players.

The methodology of this study is based on the use of general scientific methods of cognition: chronological, analytical, methods of generalization and systematization, which, when applied, made it possible to explore the diverse creativity of bandoneonists.

Among the bandoneonists, who made a significant contribution to the musical art with their diverse creativity, are noted «Alejandro Barletta, Alexander Mitenev, Anibal Troilo (1914–1975), Transito Cocomarola, Astor Piazzolla (1921–1992), Carel Kraayenhof, Bruno Mendoza, Claudio Constantini, David Alsina, David Tudor, Dino Saluzzi, Edgardo Pedroza, Eduardo Arolas (1892–1924), Gabriel Merlino, Gabriel Rivano, Isaco Abitbol, John Spiers, Miguel Calo, Osvaldo Barrios, Pauline Oliveros, Pedro Laurenz (1902–1972), Pedro Maffia (1899–1967), Rene Marino Rivero (?-2010), Ricardo Souza Melo, Rodolfo Mederos, Ruben Juarez, Ryota Komatsu, Tolga Salman [1].

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Unfortunately, the work of bandoneonists is so poorly researched that the dates of birth and death of many are unknown.

Anibal Troilo is considered an influential figure among bandoneonists. A performer, orchestra leader, composer and musical inventor, he became an example of musical and social creativity. His music was loved by the poor strata of the population of Buenos Aires and throughout Argentina. It was he who contributed to the appearance of tango performed by the bandoneon on the concert stage. At the same time, orchestras included pianos, violins, and bandoneons.

It is impossible not to mention the name of Astor Piazzolla, an outstanding bandoneonist, performer, composer. «The composer Astor Piazzolla was a notable performer on the instrument. His compositions, which include three concertos as well as orchestral, chamber and solo works, introduced the bandoneon to concert audiences» [2]. Talented Astor Piazzolla who is today remembered as one of the key figures that managed to transform tango music into its new style that was called nuevo tango [3].

Julian Rowlands [4] is identified as another experienced bandoneon composer and performer [4]. His contribution to the art of music is priceless, in addition, he received several world awards. With his performance of his own works and the works of Astor Piazzolla, he enriched the world musical art.

Julian Rowlands and Jens Lundberg are already modern musicians [5]. It is unusual that a native of Sweden, Jens Lundberg devoted his creativity to performing art on the bandoneon. He studied with the best virtuosos of Argentina and supplemented his musical achievements with his artistic performance. He tours all over the world and collaborates with orchestras from different countries.

Researchers recognize the following famous bandoneon tango performers: «Astor Piazzolla, Anibal Troilo, Eduardo Arolas, Pedro Maffia, Pedro Laurenz, Richard Galliano, Gabriel Merlino, Per Arne Glorvigen» [2]. And again in the first rows is the name of the unforgettable Astor Piazzolla.

Each of the above performers were engaged in teaching activities. Developing their own compositions, their own musical techniques of playing, they wanted it to add to the musical art. That's why they taught virtuoso playing on the bandoneon to students and those who wanted to. It has become not exclusive, but quite rare and refined art, and bandoneons – instruments that cost quite a lot.

Thus, the study of musical, pedagogical and social creativity of bandoneonists revealed the diversity of creative inspiration of bandoneonists. The musical creativity of bandoneonists is connected with performing and composing activities. Social creativity is aimed at forming the musical culture of different strata of the population. Pedagogical creativity complements the

acquisition of musical art by transferring musical experience to students. The research also examines the figures of individual bandoneon players.

References:

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