

Abel Fleury, un músico entre dos culturas

A Abel Fleury suele ubicárselo en los bordes de la música de concierto para guitarra. Sin embargo, el análisis de su obra demuestra claramente fuertes anclajes en la tradición académica, a pesar del carácter popular de su inspiración, y permite encuadrarla en un nacionalismo equidistante entre el legitimado por la academia y la música popular. Con el propósito de demostrar ese carácter bifronte de su producción, se analizan distintas dimensiones de algunas de sus obras y se señalan correlaciones e influencias con importantes compositores como Bach o Villa-Lobos. Asimismo, una ojeada a su formación y al modo en que difundió como concertista y organizador sus propias creaciones, permite también constatar la presencia de dichas tradiciones.

Palabras clave: música, popular, guitarrista-compositor, nacionalismo

Abel Fleury, a musician straddling two cultures

Abel Fleury is usually placed on the margins of classical concert music for guitar. However, his works are deeply rooted in the academic tradition, although his inspiration was definitely popular, and they may be considered expressions of a nationalism halfway between legitimate academic forms and popular music. In order to demonstrate this two-fold character of his production, we analyze several facets of some of his works, pointing out correlations with and influences of important composers like Bach or Villa-Lobos. Moreover, an overview of his musical education and the way he became known as concert player and organizer of his own creations confirms the presence of both traditions.

Keywords: music, popular, guitarist, composer, nationalism