



Saturday, November 11, 2017, 8pm
Zellerbach Hall

Tango Buenos Aires *The Spirit of Argentina*

Carlos Gardel: The King of Tango, “El Zorzal Criollo”

Rosario Bauzá, *general director*
Fernando Marzán, *music director*
Hector Falcón, *choreographer*
Lucrecia Laurel, *régisseur, scriptwriter, photographer*
Fred Allen, *lighting designer*
Roberto Santocono, *sound designer*

Musicians

Fernando Marzan, *piano*
Federico Santisteban, *bandoneón*
Emiliano Guerrero, *bandoneón*
Mayumi Urgino, *violin*
Roberto Santocono, *bass*

Dancers

Karina Piazza
Matias Vidoni
Eliana De Bartolis
Hector Fernandez
Zita Dan
Omar Mazzei
Giovanna Dan
Estanislao Herrera
Diego Reynoso

Singer

Diego Reynoso

Cal Performances' 2017–18 season is sponsored by Wells Fargo.



PART I

Gardel Delincuente – Delinquent Gardel

Misterioso Pasado – Mysterious Past

Composer: Fernando Marzan

Amores de Estudiante – Loves of a Student

Composer: Gardel – Le Pera/Mario Batistella

ROMANTIC WALTZ, GARDEL IS A YOUNG TEEN

Zorro Gris – Grey Fox

Composer: Rafael Tuegols/F. García Giménez

ONE COUPLE DANCES

Orchestra Solo

Gardel y sus Pasiones – Gardel and His Passions

Fútbol – Soccer

A la Cancha – At the Arena

Composer: Fernando Marzan

THE DANCERS ENTER THE STAGE AS IF ENTERING A SOCCER STADIUM.
ORCHESTRAL PERCUSSION MIMICS SHOUTS AND APPLAUSE OF THE FANS.

La Luciérnaga – The Firefly Milonga

Composer: José Dames

Racing Club

Composer: Vicente Greco

Boxeo y Turf – Boxing and Turf

Marcha Deportiva – Sports Gear

Composer: Fernando Marzan

GARDEL WATCHES ONE OF HIS FRIENDS BOXING

Por una Cabeza – By a Head

Composer: Gardel – Le Pera

GROUP DANCE – IN THE STYLE OF AMERICAN TANGO

Tierra Querida – Land Wanted

Composer: Julio de Caro

ONE COUPLE DANCES

Gaucha – Cowboy

Milonga Triste – Sad Milonga

Composer: Homero Manzi

GARDEL, IN COWBOY ATTIRE, IS AT A MILONGA, A PLACE WHERE TANGO IS TRADITIONALLY DANCED.
HE PREPARES FOR THE *BOLEADORAS*.

Boleadoras Orchestra Solo

Sol Tropical – Tropical Sun

Composer: Terig Tucci – Le Pera

RUMBA, FULL COMPANY, VERY COLORFUL AND RHYTHMIC

INTERMISSION

PART II

Gardel in Paris

Mimí Pinzón

Composer: Aquiles Roggero/José Rótulo
ELEGANT PARISIAN CABARET

El Día que me Quieras – The Day That You Love Me

Composer: Gardel – Le Pera
ONE COUPLE DANCES. ROMANTIC SCENE WITH MINIMAL ACCOMPANIMENT.

El Marne – The Marne

Composer: Eduardo Arolas
FOUR COUPLES DANCE

La Cumparsita

Composer: G. Matos Rodriguez
ONE COUPLE DANCES

Gardel on Broadway

Rubias de New York – Blondes in New York

Composer: Gardel – Le Pera
GARDEL AND FOUR BLONDES

Ídolos – Idols

ARRANGEMENT THAT INCLUDES FRAGMENTS OF THE *CANDILEJAS* – LIMELIGHT

Balada para un Loco – Ballad for a Madman

Composer: Astor Piazzolla
GARDEL MEETS PIAZZOLLA

Tango de Gardel – Tango of Gardel

Arranged by Astor Piazzolla
FULL COMPANY. ASTOR PIAZZOLLA RECEIVES INSPIRATION FROM CARLOS GARDEL.

Orchestra Solo

Piazzolla

Libertango

Composer: Astor Piazzolla
ONE COUPLE DANCES

Dúo de Amor – Duet of Love

Composer: Astor Piazzolla
ONE COUPLE DANCES

La Muerte del Ángel – The Death of an Angel

Composer: Astor Piazzolla
GARDEL DIES TRAGICALLY IN A PLANE CRASH IN MEDELLÍN, COLOMBIA

Finale

FULL COMPANY

The Spirit of Argentina

Carlos Gardel: The King of Tango, “El Zorzal Criollo”

Carlos Gardel (born Charles Romuald Gardès; December 11, 1890 – June 24, 1935) was a French-Argentine singer, songwriter, composer, and actor, and the most prominent figure in the history of tango. Gardel’s baritone voice and the dramatic phrasing of his lyrics made miniature masterpieces of his hundreds of three-minute tango recordings. Together with lyricist and longtime collaborator Alfredo Le Pera, Gardel wrote several classic tangos.

Gardel died in an airplane crash at the height of his fame, becoming an archetypal tragic hero mourned throughout Latin America. For many, Gardel embodies the soul of the tango style. He is commonly referred to as “Carlitos,” “El Zorzal” (“The [Song] Thrush”), “The King of Tango,” “El Mago” (“The Wizard”), “El Morocho del Abasto” (“The Brunette Boy from Abasto”), and, ironically, “El Mudo” (The Mute).

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The Tango

*Esa rãfaga, el tango, esa diablura,
los atareados años desafia:
hecho de polvo y tiempo, el hombre dura
menos que la liviana melodía
que solo es tiempo.*

That devilry, the tango, that wind gust
surely defies the over-toiled years;
made out of dust and time any man lasts
less than the nimble melody which is
time only.

—*El Tango*, by Jorge Luis Borges

The Argentine tango has a mixture of African and Spanish antecedents, and was also strongly influenced by the *milonga* sung by *gauchos*, the Argentine “cowboys.” Fashionable in dance halls and cabarets, the tango was initially held in ill repute, largely because the choreography called for the couple to hold each other closely.

Tango choreography calls for great creativity, and requires breaks in the rhythm and perfect coordination between the dancers. The tango’s

constant companion is the piano, although it also can be accompanied by the violin, guitar, and flute. Nowadays, the most typical accompanying instrument is the *bandoneón*, which is an accordion similar to the concertina.

Much has been written about the origins of the tango, but numerous questions remain. While many answers are lost in time, some believe that the word “tango” derives from mispronunciations of the word “tambor,” meaning “drum.” With respect to its birth, there are so many stories with so little documentation, it is wise to proceed cautiously.

During the decade of the 1850s, the Cuban *habanera* that was popular in Buenos Aires was believed by many to be the successor of the old Spanish country dance music. The *habanera* spread throughout the “Ribera,” the river shores of Buenos Aires, thanks to the sailors who worked the commercial route between the Río de la Plata (Buenos Aires) and the Antilles. The music had quickly become established in Buenos Aires and was gradually transformed into the *milonga*.

By the beginning of the 1880s, the *milonga* had achieved great popularity and was enjoyed by the *compadritos* of the city. The meeting places for the music and dancing were also referred to as “milongas,” a word still used today for establishments where tango dancing can be found.

Soon, everything started to change: the architecture of Buenos Aires, language, habits, food, dress, modes of transportation. The first line of the “tranguay” (tramway) was established, communications became faster and more efficient, and the well-to-do relocated from south to north. Tenement housing and indigents (“conventillos”) multiplied. All the while, the tango was commanding more and more attention.

Thus the tango evolved through the river settlements, halfway houses, brothels, and dance pubs, in a rapid metamorphosis: *habanera* to *milonga*, and finally to the tango.

Later, with the contribution of Spanish and Italian immigrants, as well as the *criollos* (first descendants of the immigrants) and Africans,



this unique social mixture of races and beliefs—the murmuring mass of the “orillas” (“shores”) of Buenos Aires—introduced new rhythms of music and dance in the popular meeting places. The primitive tango music was largely improvised, and its melody was appealing. The accompanying dance existed in an embryonic state. First there were only male dancers, and later a few female dancers. When that change occurred—on that day, and not before—the true tango was born.

Tango Buenos Aires has become one of Argentina’s great cultural exports, known throughout the world as the most authentic and uncompromising representative of the classic tango.

The company was created in the mid-1980s for the Jazmines Festival at the famous Buenos Aires cabaret “Michelangelo” by renowned composer and tango director Osvaldo Requena. The company met with tremendous success and was immediately booked as part of the season of the Teatro General San Martín.

Since then, Tango Buenos Aires has toured widely throughout Argentina, as well as Ecuador, Brazil, Chile, Granada, Mexico, the United States (over 200 cities), Spain, Denmark, Finland, Germany, Greece, Japan, China, Singapore, Malaysia, Thailand, Australia, and New Zealand.

Rosario Bauzá, artistic director

Born in Argentina, María del Rosario Bauzá is the manager of Daniel Artists, a global enterprise providing a full range of personalized services to the entertainment industry. Bauzá has over 30 years of experience as a producer, booking agent, artistic director, and tour manager. Prior to 1986, she was an operating partner with *Conciertos Daniel* in Argentina and Mexico. Since then, she has travelled to over 30 countries, building Daniel Artists into one of the world’s premier music and dance entertainment companies, and forging strong relationships with promoters, producers, concert halls, and opera houses worldwide. Bauzá has worked with a diverse group of performers, including

renowned conductors, soloists, orchestras, and choruses. She has broad experience managing performing arts companies but her specialty is tour direction, and her interest in cultural exchange has led to artistic collaborations in several countries.

Both personally and under the banner of Daniel Artists, Bauzá has worked with Maestro Janos Kulka, Maestro Gavor Otvos, and Teresa Verganza, including tours with the Colon Theatre Ballet and pianist Bruno Leonardo Gelber. She has presented many concerts at the Colon Theatre, the Coliseum Theatre, and Luna Park in Buenos Aires with performing artists such as tenor José Carreras, Duo Labeque, Montserrat Caballé, Barbara Hendricks, and Paula Mijenes. In addition, she co-produced a concert with Plácido Domingo, José Carreras, Ana María González, and Maestro Enrique Ricci and the Philharmonic Orchestra of Buenos Aires at the Hippodrome of San Isidro. She also presented tenor Alfredo Kraus in the opera *Aida* at La Cancha de Polo, an open-air amphitheater in Buenos Aires.

In 1988 the Minister of Culture for Argentina honored Bauzá by requesting that she become a cultural ambassador for the tango through the creation of different groups including Tango Buenos Aires, Tango 09, and Hot Tango, diverse ensembles and orchestras under the direction of the most prestigious musicians. Bauzá has served as the producer and artistic director of Tango Buenos Aires on its many world tours. In recent years she has also produced performances with Yanni, the Camerata Bariloche, Lalo Schiffrin, and Martha Argerich y la Orquesta de Cámara.

Touring Personnel

Peter Dake, *company manager*

Kate Arvin, *production/stage manager*

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