



Advance Program Notes

Tango Buenos Aires

The Spirit of Argentina

Friday, September 22, 2017, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

A Columbia Artists Production

Tango Buenos Aires *The Spirit of Argentina*

Carlos Gardel: The King of Tango, "El Zorzal Criollo"

Carlos Gardel (born Charles Romuald Gardes, 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 long-time collaborator Alfredo Le Pera, Gardel wrote several classic tangos.

Gardel died in an airplane crash at the height of his career, 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).

Part I

GARDEL DELINCUENTE (*Delinquent Gardel*)

MISTERIOSO PASADO (*Mysterious Past*)

Fernando Marzan

AMORES DE ESTUDIANTE (*Loves of a Student*)
Romantic waltz; Gardel is a young teen.

Gardel/Le Pera/Mario Batistella

ZORRO GRIS (*Grey Fox*)
One couple dances.

Rafael Tuegols/F. García

ORCHESTRA SOLO

GARDEL Y SUS PASIONES (*Gardel and His Passions*)

FUTBOL (*Soccer*)

A LA CANCHA (*At the Arena*)

The dancers enter the stage as if entering a futbol stadium. Orchestral percussion mimics shouts and applause of the fans.

Fernando Marzan

LA LUCIÉRNAGA (*The Firefly*)

José Dames

RACING CLUB

Vicente Greco

BOXEO Y TURF (*Boxing and Turf*)

MARCHA DEPORTIVA (*Sports Gear*)

Gardel watches one of his friends boxing.

Fernando Marzan

POR UNA CABEZA (*By a Head*)

Group dance in the style of American tango

Gardel/Le Pera

TIERRA QUERIDA (*Land Wanted*)

One couple dances.

Julio de Caro

GAUCHO (*Cowboy*)

MILONGA TRISTE (*Sad Milonga*)

Gardel, dressed in Cowboy attire, is at a Milonga, a place where tango is traditionally danced. He prepares for the boleadoras.

Homero Manzi

BOLEADORAS

ORCHESTRA SOLO

SOL TROPICAL (*Tropical Sun*)

Rumba with the full company; very colorful and rhythmic

Terig Tucci/Le Pera

INTERMISSION

Part II

GARDEL IN PARIS

MIMÍ PINZÓN

Elegant Parisian cabaret

Aquiles Roggero/José Rótulo

EL DIA QUE ME QUIERAS (*The Day That I Want*)

One couple dances in this romantic scene with minimal accompaniment

Gardel/Le Pera

EL MARNE (*The Marne*)

Four couples dances.

Eduardo Arolas

LA CUMPARSITA

One couple dances.

G. Matos Rodriguez

GARDEL ON BROADWAY

RUBIAS DE NEW YORK (*Blondes in New York*)

Gardel and four blondes

Fox Trot: Gardel/Le Pera

IDOLOS (*Idols*)

Arrangement that includes fragments from *Candilejas* (*Limelight*)

BALADA PARA UN LOCO (*Ballad for a Madman*)

Gardel meets Piazzolla.

Astor Piazzolla

TANGO DE GARDEL (*Tango of Gardel*)

Full company; Astor Piazzolla receives inspiration from Carlos Gardel.

Arranged by Astor Piazzolla

ORCHESTRA SOLO

PIAZZOLLA

LIBERTANGO

One couple dances.

Astor Piazzolla

DÚO DE AMOR (*Duet of Love*)

One couple dances.

Astor Piazzolla

LA MUERTE DEL ANGEL (*The Death of an Angel*)

Gardel dies tragically in a plane crash in Medellin, Colombia.

Astor Piazzolla

FINALE

Full company

About Tango Buenos Aires

Tango Buenos Aires has become one of Argentina's great cultural exports, known throughout the Americas, Europe and the Far East as the most authentic and uncompromising representative of the Tango.

Tango Buenos Aires was created 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 added to the season of the General San Martin Municipal Theatre.

In 1986 the company traveled to the United States in order to represent Argentina at the Latin-American Festival, which took place at the Delacorte Theatre in New York City's Central Park in August. This event was followed by an extensive tour throughout the United States, along with trips to Mexico, Puerto Rico, and El Salvador, followed by a return to the United States via Miami and San Francisco. In December 1986 the group appeared on NHK television in Tokyo, and it completed 62 performances throughout Japan, as well as a CD recording for Sony, *Quejas de Bandoneón* (Sony 32 DP 731).

In 1987 the company undertook a lengthy tour of the principal cities of Argentina, performing at the Spring Festival in Bariloche, the Galli Auditorium in Mendoza, the Municipal Theatre in Ciudad de Rosario, in Santa Rosa La Pampa, and in the city of Rio Negro. The company also appeared on television channels for the S.A.D.A.I.C. series and in the series sponsored by the Argentinean Ministry of Culture before ending the season at the Auditorio in Mar del Plata.

In March 1989 the company traveled to Berlin and Frankfurt, Germany; to Granada, Spain, for the International Tango Festival; and to Madrid for performances at the Teatro de la Villa and at the National Auditorium. In October 1989 the company began a Latin American tour, appearing in Quito and Guayaquil in Ecuador, in Mexico, and ending in Los Angeles.

In March 1990 Tango Buenos Aires participated in the International Festival in Adelaide, Australia, and in April the company performed at the New Zealand Festival. In June 1991 the company traveled to Southeast Asia, giving performances in Singapore and Kuala Lumpur, Malaysia, and Bangkok, Thailand. Under the patronage of the President of Argentina, the company introduced the tango to Indonesia for the first time ever.

In 1992 Tango Buenos Aires performed in Santiago, Chile, and on Chilean television, with further performances in Vina del Mar and a subsequent trip to Brazil, performing at the Memorial.

1993 was a year of extensive travel, with performances in Argentina, Spain (Granada, Madrid, and Andalucia), Finland, and Chile (Vitacura, Santiago, Vina del Mar, and Valparaiso). Beginning in November, the company toured Malaysia, Japan, and China. In Beijing the company hosted a series of unprecedented master classes and residencies with Chinese dancers at the Dance University of Beijing, teaching the origin and evolution of the tango and further international understanding and cooperation.

In 1994 Tango Buenos Aires traveled to Spain, performing for the third time at the sixth International Festival in Granada and at the University and National Auditorium in Madrid. In June the company took part in performances and master classes at the Kuopio Festival in Finland and performed in Copenhagen, followed by another trip to Malaysia.

The company spent most of 1995 performing in Buenos Aires and touring throughout South America, culminating in a season at Buenos Aires's Museo Fernández Blanco, Teatro Gral San Martin, and the Teatro Presidente Alvear. In 1996 Tango Buenos Aires toured Portugal, Greece, and ended the year with a tour of Japan extending into January 1997. Tango Buenos Aires toured the United States for its first coast to coast tour during the 1998-1999 season to great critical and popular acclaim, appearing in cities such as Los Angeles; Houston; Dallas; Las Vegas; Phoenix; Ft. Lauderdale; West Palm Beach; Miami; Atlanta; Washington, D.C.; New York; Boston; Cleveland; Louisville; Detroit; Chicago; Minneapolis; Lincoln; Toronto; and San Juan, Puerto Rico.

In June 1999 the renowned pianist Cristian Zárate succeeded Requena as music director, and Pablo Mainetti,

About Tango Buenos Aires, continued

the world's greatest bandoneón player, joined the orchestra. In 2005 Julian Vat, Argentina's most prolific composer and leading musician, assumed the title of music director. The company returned to North America in winter 2003 for a two-and-a-half-month tour of the United States. Due to the extraordinary success of this tour, the company returned in the fall of 2007 and winter of 2011 for a two-month, coast to coast tour of the United States. The company returned again in January-March of 2015 and undertook a two-and-a-half-month coast to coast tour of the United States and Canada.

Due to the continued artistic and financial success of the previous tours, Tango Buenos Aires undertakes another coast to coast tour of the United States and Canada in September-December 2017 with a brand new program, *The Spirit of Argentina*.

THE TANGO

*Esa ràfaga, el tango, esa diablura
los atareados años desafía;
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 overtoiled 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 also a strong influence from the Argentine milonga, which is sung by gauchos, the Argentine "cowboys." In its beginnings, the tango was an ill-famed dance, becoming very fashionable in dance halls and cabarets and also because the choreography called for the couple to hold each other very close. Tango choreography allows for a lot of creativity, requiring breaks in the rhythm and perfect coordination between the dancers.

The tango's constant companion is the piano, although it has been accompanied by the violin, guitar, and flute. Nowadays, the most typical instrument is the bandoneón, which is an accordion similar to the concertina.

The tango represented many almost infinite feelings and an expanded mental and moral evolution of itself and of the city that is depicted in it. It deserved and suffered many rejections, despite the fact that it knew how to rise to the occasion to become the very symbol of the city of Buenos Aires. We should not forget that the tango has grown with that city and its literature. A lot has been written about the origins of the tango. There are so many questions! What is the etymology of the word tango? Where was it born? How did it take shape? Which influences did it receive?

Let us consider that many answers are lost in time, but many believe that the word "tango" derives from mispronunciations of the word "tambor," meaning drum.

With respect to its birth, there are so many versions with so little documentation that we ought to be cautious with its presumed origins. During the 1850s the Cuban habanera established in Buenos Aires was believed by many to be the successor of the old Spanish counterdance. The habanera spread throughout the "ribera," the river shores of Buenos Aires, thanks to the sailors taking the commercial route between the Río de la Plata (Buenos Aires) and the Antillas. It quickly became established in Buenos Aires and was gradually transformed into the milonga.

About Tango Buenos Aires, continued

At the beginning of the 1880s the milonga occupied a relevant position in popular tastes. The milonga began to be danced by the *compadritos* of the city. The meeting places for the dancing were also referred to as milongas, and this word is still used today to name the tango dancing places.

At this time everything started to change: the architecture of the city, its language, habits, foods, dresses, image of the streets, carriages, etc. The first line of the *tranguay* (tramway) was established, communications became faster, and the well-to-do abandoned the south to settle in the north. Halfway (tenement) houses and indigents (*conventillos*) multiplied, and the tango began to command attention.

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

Later, with the contribution of Spanish and Italian migrations as well as the *criollos* (first descendants of the immigrants) and Africans, this social mixture of races and beliefs, this murmuring mass of the *orillas* (shores) of Buenos Aires, introduced the new rhythm in the popular meeting places. The primitive tangos were improvised, and its melody was attractive; it was transmitted among the interpreters through the exclusive use of their instruments. The accompanying dance was in a state of creation. First there were only male dancers, and later a couple of female dancers finally appealed to the feline grace of the woman. That day and not before, the true tango was born; that is, the complete and functional tango.

About Rosario Bauza

Born in Argentina, Rosario Bauza is the third generation manager of D.A.N.I.E.L. Artists & Concertos, an international leader in managing the touring activities of instrumental soloists, opera singers, conductors, classical music ensembles, orchestras, dance companies, popular and theatrical attractions, and fine arts media productions. Established in 1908 the company continues in its 90th decade with growth not only in the established performing arts, but also in new areas, including instrumentalists, duo recitalists, vocalists, narrators, designers, stage directors, opera, choral and vocal ensembles, orchestras, chamber orchestras, instrumental ensembles, string quartets, piano trios, special artists and attractions, world music, jazz, and special tango shows.

Bauza has worked extensively on productions for theatre and stage with Maestro Janos Kulka, Maestro Gavor Otvos, and Teresa Verganza, including tours with Ballet of the Colon Theatre and a tour with pianist Bruno Leonardo Gelber. Under the umbrella of D.A.N.I.E.L. Artists, she has presented many concerts at the Colon Theatre, the Coliseum Theatre, and Luna Park in Buenos Aires for performing artists such as tenor Jose Carreras, piano Duo Labeque, Montserrat Caballe, Barbara Hendrix, and Paula Mijenes. In addition Bauza co-produced the open-air concert with Placido Domingo, Jose Carreras, Ana Maria Gonzalez, and Maestro Enrique Ricci and the Philharmonic Orchestra of Buenos Aires at the Hippodrome of San Isidro. She also presented tenor Alfred Kraus and the opera *Aida* at La Cancha de Polo, an open-air venue in Buenos Aires. D.A.N.I.E.L. Artists represents and produces the South American tours of I Soloists de Zagreb, the Vienna Boys Choir, the Academy of St. Martin in the Fields, and the Albert McNeil Jubilee Singers.

In 1988 the Minister of Culture for Argentina honored Bauza by requesting that she be a cultural ambassador for the tango with the creation of different groups like Tango Buenos Aires, Tango 09, Hot Tango, and different tango orchestras under the direction of the most prestigious musicians, singers, and the best dancers (Dinzel among others). The tango is its own culture with its own codes, gestures, language, vocabulary, plastic corporal, body art, and clothes. With the blessing of the Minister of Culture, Bauza has served as the producer and artistic director of Tango Buenos Aires, touring around the world to locations such as Ecuador, Brazil, Chile, Mexico, Granada, Malaysia, Japan, Thailand, China, Indonesia, Australia, New Zealand, Spain, Finland, Germany, Denmark, and over 200 cities in the United States, including Los Angeles, San Francisco, Houston, Las Vegas, Phoenix, Dallas, Kansas City, Detroit, Cleveland, Boston, Philadelphia, Chicago, Atlanta, New York

About Rosario Bauza, continued

City, Miami, and San Juan, Puerto Rico.

Bauza was thrilled to produce a performance with the famous Yanni at the Arena of Monterrey in Monterrey, Mexico, in December 2004 to great success. She has produced performances with the Camerta Bariloche with different invited soloists. She and Lidia Segni, a purveyor of the most rigorous tradition in Argentine classic ballet, will also be co-creating performances in Argentina with members of the ballet of the Colon Theater and a series of performances with the Vienna Boys Choir. Tango Buenos Aires' *The Four Seasons*, under the musical direction of Julian Vat with choreography by Segni, who continues to be a prestigious choreographer and to teach ballet to new generations of dancers at her dance studio in Buenos Aires, portrays the most sensual music and dance in the world and appeared in the U.S. in 2007, 2011, and 2013 with Columbia Artists, Grossman Division. Bauza is involved in different and exotic shows throughout the next year, and she toured with Martha Argerich and the Orquesta de Cámara in 2015.

Engagement Events

Friday, September 22, 2017, following the performance

TANGO IN THE CUBE

Led by Sapphire Ballroom and Dance Center

Following the performance by Tango Buenos Aires, learn to tango and dance the night away. No experience necessary. Free; admission first-come, first-served, but to guarantee your spot, register through the box office.

Special thanks to Sapphire Ballroom and Dance Center, Lane Mattox, and Debbi Sheldon Richey

For Students

The Division of Student Affairs invites you to engage in the Aspirations for Student Learning to do more, be more, and aspire to be your best self.

Aspirations for Student Learning

Commit to unwavering **CURIOSITY**

Pursue **SELF-UNDERSTANDING** and **INTEGRITY**

Practice **CIVILITY**

Prepare for a life of **COURAGEOUS LEADERSHIP**

Embrace **UT PROSIM** (That I May Serve) as a way of life

One way to work toward these aspirational goals is to engage in Keystone Happenings. Keystone Happenings highlight the Aspirations for Student Learning, provide opportunities for learning, and challenge students to reflect. Search "keystone" on GobblerConnect at gobblerconnect.vt.edu/events to discover these opportunities.

Keystone Happening Reflections for Tango Buenos Aires

In what ways were the cross-cultural and social roots of tango evident in the performance? Be specific in describing what you saw and heard.

For more resources for educators, students, and lifelong learners to help you dig deeper and engage with this performance and our other season performances, view our Learning Guide at artscenter.vt.edu/experiences.

In the Galleries



RADCLIFFE BAILEY

September 14-December 9, 2017

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

Painter, sculptor, and mixed media artist Radcliffe Bailey (American, based in Atlanta, Georgia) layers found objects, materials, and potent imagery to explore connections between past and present, personal experience and collective memory. In this installation, Bailey references historical and ancestral communities and migrations, including enslaved African peoples escaping through Virginia's Great Dismal Swamp, while examining concepts of identity race, culture, and the mnemonic power of objects. For more information on this artist, please visit jackshainman.com/artists.

GALLERY HOURS

Monday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

Pictured:

Windward Coast—West Coast Slave Trade, 2009-2011 (detail)

Piano keys, plaster bust, and glitter

Dimensions variable, shown here in black and white

©Radcliffe Bailey

Courtesy of the artist and Jack Shainman Gallery, New York