

Celebración de las Culturas de Iberoamérica

Tango Buenos Aires

Wednesday, April 2, 2003, 8 pm

Zellerbach Hall

Rosario Bauza, general director

The Orchestra

Fernando Marzan, music director, piano, arranger, composer;

Osvaldo Daniel Ruggiero, bandoneon; Walter Sebastian Prusak, violin;

Roberto Enrique Santocono, bass; Alejandro Federico Sancho, guitar; Cynthia Avila, vocals;

Dancers

Natalia Cecilia Lavandeira and Omar Horacio Merlo;

Laura Ines Aguerreberry and Oscar Eduardo Villegas;

Karina Rosana Piazza and Héctor Claudio Falcon;

Omar Roberto Cacerez and Margarita Alejandra Barboza;

Cynthia Karina Avila and Alejandro Suaya Isaac;

Esteban Domenichini; Maximiliano;

Jesús Hernando Velazquez; Viviana Elizabeth D'Attoma; Cristina Anatilde Fontana

Cristian Zárate, music director

Cipriani Julio Oscar, assistant producer

Alfredo Meade, writer

Enrique Bordolini, set lighting design

Iglesias Miguel Angel Cholo, costume design

Santocono Roberto Enrique, sound

Vazquez Paravano, production photographs

Gustavo Soria, production videos, DVDs, and CDs

Héctor Claudio Falcon, choreography

Marya Glur, company manager

Peter L. Smith, production stage manager

Columbia Artists Management, Inc.

Andrew S. Grossman, producer

W. Seton Ijams and Robert F. Berretta, associates

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and the California Arts Council, a state agency.

The Golden Age of the Tango

Introduction

El Huracan

(O.E. Donato/N. Lopez Juan D'Arienzo, 1900–1976)

Performed by a man (Héctor) and dancers (Karina and Héctor, Cynthia and Esteban,
Omar and Vidala, Omar and Natalia, Laura and Maximiliano)

Naranja en Flor
(Virgilio/Homero Esposito, 1918–1987)
Performed by the Orchestra

La Cumparsita
(Gerardo Matos Rodriguez, 1897–1948)
Performed by Karina and Héctor

Milonga de Mis Amores
(Pascual Contursi/Pedro Laurenz)
Performed by four couples

Orgullo Criollo
(Pedro Laurenz)
Performed by Omar and Vidala

The scene – Milonga Portena

La Mulita
(Roberto Firpo, 1884–1969)
Performed by the full company

Boedo
(Julio de Caro, 1899–1980)

El Internado
(Francisco Canaro)

Sin Palabras
(Mariano Mores, 1918)

Performed by Cynthia with the Orchestra

Pavadita
(Anselmo Aieta, 1896–1964)
Performed by Cynthia and Esteban

The scene – La Pelea
The varon in a street fight, attacked by a patota
Verano Porteno
(Astor Piazzolla, 1921–1992)
Performed by the men

The scene – El Cabaret – Burdel – Zum
(Astor Piazzolla)
Performed by the full company

A Fuego Lento
(Horacio Salgán)
Performed by the Orchestra

Tango Negro
(Belisario de Jesus Garcia)
Candombe and bis Milonga de Mis Amores
Performed by the full company

INTERMISSION

Dessarraigó

(Fernando Marzan)

Performed by a woman (Laura) and dancers (Karina and Héctor)

Orlando Goni

(A. Gobbi)

Performed by Karina and Héctor

La Trampera

(Anibal Troilo)

Performed by the Orchestra

Mala Junta

(Julio De Caro/Pedro Laurenz, 1899–1980)

Performed by Omar and Vidala

Raja del Trocen

(Fernando Marzan)

Performed by Héctor and Karina

Inspired by an idea of Carina Pasaglini

The scene –

Luxurious salons and the Art Deco during the tango's Golden Period

Inspiracion

(Luis Rubinstein y Peregrino Paulós)

Performed by the full company

Desde el Alma

(Rosita Melo and Victor Piuma Velez/Homero Manzi, 1907–1951)

Performed by singer and dancers.

Celos (Jealousy)

(Jacobo Gade)

Performed by the Orchestra

A La Guardia Nueva (tango zapateado)

Performed by a man (Héctor) who is happily waiting for a bus

Nocturna

(Julián Plaza – 1928) (Milonga)

Performed by the men

Nochero Soy

(O. Herrero)

Performed by Karina and Héctor

Libertango

(Astor Piazzolla)

Performed by Omar and Natalia

Piazzolla Potpourri

Performed by the Orchestra

The finale:

Canaro en Paris

(Alejandro Scarpino/Juan Caldarella)

Performed by the full company

Quejas de Bandoneon

(Juan De Dios Filiberto)

Performed by the full company

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.

The company was created for the Jazmines Festival at the famous Buenos Aires cabaret Michelángelo by renowned composer and tango director Osvaldo Requena. The artists met with tremendous success and the ensemble was immediately added to the season of the General San Martin Municipal Theatre.

In 1986, the company traveled to the United States to represent Argentina at the Latin-American Festival in New York City's Central Park. This event was followed by an extensive tour throughout the US; trips to Mexico, Puerto Rico, and El Salvador; and a return to the United States via Miami and San Francisco. In December 1986, the group appeared on NHK television in Tokyo. Sixty-two performances throughout Japan followed, as well as a CD recording for Sony entitled *Quejas de Bandoneón*.

Since then, Tango Buenos Aires has regularly toured the world, winning acclaim throughout North and South America, Asia, and Europe. Among the ensemble's many performance highlights are a 1989 tour to Berlin, Frankfurt, Granada (for the International Tango Festival), and Madrid (for performances at the Teatro de la Villa and the National Auditorium); a 1990 appearance at the International Festival in Adelaide, Australia; and a 1991 tour of southeast Asia, with performances in Singapore, Kuala Lumpur, and Bangkok.

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. Additional touring included appearances in Argentina, Spain, Greece, Finland, 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.

Tango Buenos Aires toured the United States again during the 1998–99 season, appearing in cities including Los Angeles, Houston, Miami, Atlanta, Washington (DC), New York, Boston, Cleveland, Chicago, and Minneapolis.

Fernando Marzan (music director, piano, arranger, composer) continues the legacy of the Marzan family as a line of respected and well-known musicians in Buenos Aires. Since 1994, he has been the pianist for the Broadway/ London hit production of *Forever Tango*. With this company, he has toured throughout the United States, Canada, Japan, and many other countries throughout the world (including Italy, England, Portugal, Korea, Mexico, and Argentina).

During the last few years, he has also participated in the recording of several film soundtracks, including *Evita* (starring Madonna) and *The Impostors* (starring Oliver Platt and Stanley Tucci). He has also recorded several CDs with *Forever Tango*, as well as *Suite for USA* (1996) with violinist Ruben Gonzalez and the Chicago Symphony Orchestra. In 1999, Marzan recorded *Tango Vivo*, for which he served as music director. And in 2000, he recorded with legendary Japanese artist Taro Hakase. As a soloist, Marzan recently finished his second recording, *Bendita Buenos Aires*.

In previous years, Marzan has worked with many well-known musicals and television shows. In 1988, at the age of 21, he directed the musical *High Society*. From 1987–1994, he worked on popular Argentine television shows such as *La Noche del Domingo*, *Alejandro Dolina*, and *Hola*

Susana. As a tango pianist, he has played in the most prestigious tango houses, including Michelángelo, Casablanca, La Ventana, and Tango Mio.

Fernando Marzan began his musical studies at the age of six. His educational achievements include earning the titles of choir director at age 14 and professor of music at 17 (National Conservatory of Music). In addition, he refined and perfected his skill as a classical pianist under the tutelage and direction of the very finest professors in Argentina and the United States.

Cristian Zárate (music director) was born in 1975, and is leading the elite group of young musicians that are transporting the tango into the 21st century. He is also a virtuoso pianist and bandoneon player. In addition to being the leader of his own orchestra, quintet, and sextet, Zárate has performed as soloist with the Walter Rios Quintet and Orchestra, the Orchestra of Yoshinari Yoneyama, the Orquesta Juan D'Arienzo (under the direction of Carlos Lazzari), the Julian Plaza Sextet, and the Carlos Buono Quintet.

In 1997, Zárate became music director of El Viejo Almacén and Nights of Tango in Alvear. He was orchestra director for the film *Tango*, directed by Carlos Saura and featuring music of Lalo Schifrin, and also replaced Norberto Ramos as music director of the house orchestra at Michelángelo, the most famous and important club for tango in Buenos Aires. This same year, he went to Japan to head the Nissan Buenos Aires Tango for Fuji Television, featuring 20 dancers and orchestra.

In 1998, Zárate formed his own sextet, featuring some of the leading young musicians of Argentina: Pablo Agri (violin), Marcelo Nisinman (bandoneon), Roberto Tormo (contrabass), and Gustavo Mule (violin). This group premiered the production *Señor Tango* and the film *Diario para un cuento* (with the participation of the Rodolfo Mederos Quintet, featuring Antonio Agri). Zárate also produced *Tango: The Dance of Fire* at the Teatro Avenida together with Guillermo Fernández, Viviana Vigil and Noma, and Luis Pereyra.

In 1999, Zárate produced *From Vinicius to Piazzolla* with Maria Creuza, Amelita Baltar, and guitarist Sebasiao Tapajos. And in June 1999, he succeeded Osvaldo Requena as music director of Tango Buenos Aires. Zárate has toured with Tango Buenos Aires in Japan, Holland, Belgium, and Brazil.

Cristian Zárate has made several records as leader of Orquesta Color Tango. In 1992, he recorded *Tango That Was and Will Be* with Edmundo Rivero, Susana Rinaldi, Beba Bidar, and Ricardo "Chiqui" Pereyra for EMI Odeon. In 1994, he recorded *A Toda Orquesta* with Horacio Salgan and Julian Plaza, a disc that was nominated for several major awards. In 1996, he recorded *Timeless Tango* for Forever Music in Miami, and in 1998, he recorded on his own label *Con estilo...*, a dance record.

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