



**TANGO BUENOS AIRES:
THE SPIRIT OF ARGENTINA**

Wednesday, October 4, 2017, at 7:30pm
Tryon Festival Theatre

PROGRAM

TANGO BUENOS AIRES: THE SPIRIT OF ARGENTINA

PART I

Gardel Delincuente (Delinquent Garde)

Misterioso Pasado (Mysterious Past)

Composer: Fernando Marzan

Amores De Estudiante (Loves of a Student)
Romantic waltz, Gardel is a young teen.

Composer: Gardel-Le Pera/Mario Batistella

Zorro Gris (Grey Fox)
One couple dances.

Composer: Rafael Tuegols/F.García Giménez

Orchestra Solo

Gardel y sus Pasiones (Gardel and his passions)

Futbol (Soccer)

A la Cancha (At the Arena)

Composer: Fernando Marzan

The dancers enter the stage as if entering a futbol stadium.

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.

Gaicho (Cowboy)

Milonga Triste (Sad Milonga)

Composer: Homero Manzi

Gardel, in Cowboy attire, is at a Milonga, a place where tango is traditionally danced.

Boleadoras (Bolas)

Orchestra Solo

Sol Tropical (Tropical Sun)

Composer: Terig Tucci-Le pera

Rumba, full Company, very colorful and rhythmic.

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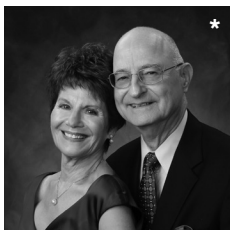
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PROGRAM NOTES

THE TANGO

Esa ràfaga, el tango, esa diablura
los atareados años desafia
hecho de polvo y tiempo el hombre dura menos
que la liviana melodia
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 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, being 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. Recently, 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.

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 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 popular meeting places. The primitive tango was 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, the true, complete, and functional tango was born.

PROFILES

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 during the month of 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 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 1990, Tango Buenos Aires participated in the International Festival in Adelaide, Australia and in April, the company performed at the New Zealand Festival. In 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 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 furthering 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 also performing 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 also 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 Martín, and the Teatro Presidente Alvear. In 1996 Tango Buenos Aires toured Portugal, and in the autumn the company traveled to 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 1998-99 season to great critical and popular acclaim, appearing in cities including Los Angeles; Houston; Dallas; Las Vegas; Phoenix; Ft. Lauderdale; West Palm Beach; Miami; Atlanta; Washington, DC; New York, Boston; Cleveland; Louisville; Detroit; Chicago; Minneapolis; Lincoln; Toronto; and San Juan, Puerto Rico.

In 1999 the renowned pianist Cristian Zárate succeeded Mr. Requena as music director, and Pablo Mainetti, the world's greatest bandoneon 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 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 2007 and 2011 for a two-month Coast to Coast tour of the United States.

The company returned again in January through 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 is performing in another Coast to Coast tour of the United States and Canada through December 2017 with a brand-new program entitled *The Spirit of Argentina*.

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).

MARIA DEL ROSARIO BAUZA of Argentina is the third-generation manager of Born in Argentina and 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

anies, popular and theatrical attractions, and fine arts media productions. Established in 1908, the company continues to grow 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.

Rosario 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, pianist Duo Labeque, Montserrat Caballe, Barbara Hendrix, and Paula Mijenes. In addition, Rosario 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 Rosario 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, Rosario Bauza has served as the producer and artistic director of Tango Buenos Aires, touring around the world, including 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; Washington, DC; New York City; Miami; and San Juan, Puerto Rico.

Rosario Bauza was thrilled to produce a performance in Monterrey, Mexico in 2004 in the Arena of Monterrey with the famous Yanni, with great success.

She has produced performances with the CAMERTA BARILOCHE with different invited soloists. Rosario Bauza and Lidia Segni (a purveyor of the most rigorous tradition in Argentine classic ballet) will also co-create a series of performances with The Vienna Boys Choir in Argentina with members of the ballet of the Colon Theater. Tango Buenos Aires' *The Four Seasons* is her best show under Julian Vat's musical direction (www.julianvat.com) and the choreography of Lidia Segni (www.lidiasegni.com), a prestigious choreographer who continues to teach ballet to new generations of dancers at her dance studio in Buenos Aires). *The Four Seasons* portrays the most sensual music and dance in the world and appeared in the United States in 2007/2011/2013 with Columbia Artists, Grossman Division (www.cami.com). Rosario Bauza toured with Orquesta Da Camera—Marta Argerich in the Antartida in 2015, and is involved in or is planning to participate throughout the next year in different and exotic shows.