

IN THE TANGO SUBURBS

Tango Secret

THE MUSICAL SHOW



CÉLINE BISHOP

MUSICAL DIRECTION & PIANO

LUIS RIGOU

ARTISTIC DIRECTION, VOICE & FLUTES

LOS GUARDIOLA

CHOREGRAPHY & PANTOMIME

SIMONE TOLOMEO BANDONEON

MAURICIO ANGARITA DOUBLE BASS

STAGE PRODUCTION CORALY ZAHONERO & VICENTE PRADAL

A CO-PRODUCTION BY THE TAC, LE CHANT DES HOMMES, LA FLUTE ENCHANTÉE, CELINE BISHOP, CHRISTOPHE FOUREL AND LUIS RIGOU
WITH THE SUPPORT OF THE DRAC, THE J.-B. LULLY CONSERVATORY OF MUSIC, PUTEAUX, THE SPEDIDAM, THE FCM, THE SPPF AND PARIS BANLIEUES TANGO FESTIVAL.

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CÉLINE BISHOP LUIS RIGOU LOS GUARDIOLA

CREATION: SEPTEMBER-OCTOBER 2019

AT THE J.-B. LULLY CONSERVATORY OF MUSIC, PUTEAUX

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*Many tales have been told about Tango
yet, deep under the surface
as with each and every authentic being,
lies a secret.*

Jorge Luis Borges

IN THE TANGO SUBURBS

It all began towards the end of the 19th century, in the suburbs close to the *Mataderos* of Buenos Aires and Montevideo, where in huge warehouses the *Gauchos* brought cattle to be slaughtered. Here, in the rough outskirts of the city, drenched in a profusion of blood and mud, amid the carnal agitation of local brothels, Tango was born.

It is this rich, raw, violent, yet ever sensuous tale of *Gauchos*, immigrants, and hustlers, that the pianist **Céline Bishop** and the singer and flutist **Luis Rigou**, bring to us **Tango Secret**.

Accompanied by musicians and by **Los Guardiola**, an extraordinary duo of mime and dance, this combination of songs, dance, music and visual poetry, illustrates the metamorphosis and influences of this *miniature opera* - from its birth in the brothels to world recognition - to reveal rare and forgotten treasures.

In a captivating and powerful show, where authentic *Tangos*, *Milongas* and *Criollo waltzes* cross paths, Céline Bishop and Luis Rigou pay a sensitive spirited, emotional and sincere tribute to this music from the soul, leaving us spellbound.

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CÉLINE BISHOP LUIS RIGOU LOS GUARDIOLA

Photo © Diego Pittaluga

THE ARTISTIC TEAM

Luis Rigou: *Artistic direction, voice & flutes*

Céline Bishop: *Musical direction, arrangements & piano*

Los Guardiola, Giorgia Marchiori & Marcelo Guardiola: *Choreography & pantomime*

Simone Tolomeo: *Bandoneon*

Mauricio Angarita: *Double bass*

Stage direction: Coraly Zahonero & Vicente Pradal

Light creation: Vicente Pradal

Light production: Gabriele Smiriglia

Production manager: Helene Arntzen

A CO-PRODUCTION BY

TAC | Territoire Art et Création / Le Chant des Hommes / Ensemble La flûte enchantée
Luis, Rigou / Céline Bishop / Christophe Fourel

With the patronage of the DRAC, the J.-B. Lully Conservatory of Puteaux,
the SPEDIDAM, the FCM, the SPPF and Paris Banlieues Tango FESTIVAL.

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THE PROGRAMME

Valse N°3	<i>Agustin Barrios</i>	<i>Vals criollo</i>
Los ejes de mi carreta	<i>Atahualpa Yupanqui</i>	<i>Milonga campera</i>
Milonga de mis amores	<i>Pedro Laurenz</i>	<i>Milonga instrumentale</i>
Lengsel	<i>Helene Arntzen</i>	<i>Milonga scandinave</i>
Hasta siempre amor	<i>Federico Silva, Donato Racciatti,</i>	<i>Tango canción</i>
Milonga del ángel	<i>Astor Piazzolla</i>	<i>Milonga campera</i>
Fumando espero	<i>Juan Viladomat, Félix Garzo</i>	<i>Tango canción</i>
¡Adiós Corazón!	<i>Lalo Etchegoncelay, Héctor Sapelli</i>	<i>Tango canción</i>
La Pulpera de Santa Lucía	<i>Enrique Maciel, Héctor P. Blomberg</i>	<i>Vals criollo</i>
Y todavía te quiero	<i>Luciano Leocata, Abel Aznar</i>	<i>Tango canción</i>
Si se calla el cantor	<i>Horacio Guarani</i>	<i>Tango canción</i>
Le tango du silence		<i>danse</i>
Yira-Yira	<i>Enrique S. Discepolo</i>	<i>Tango canción</i>
Fueron tres años	<i>Juan Pablo Marín</i>	<i>Tango canción</i>
El Marne	<i>Eduardo Arolas</i>	<i>Tango instrumental</i>
Balada para un loco	<i>Astor Piazzolla</i>	<i>Tango canción</i>
Que nadie sepa mi sufrir	<i>Ángel Cabral, Enrique Dizeo,</i>	<i>Vals criollo</i>

CÉLINE BISHOP Born in France

Céline Bishop, who began playing the piano at the age of six and devoted herself to classical music for many years, discovered the world of Argentine Tango in 2009. It's at «Tango de Soie» (Lyon) that she took her first steps as a dancer and played her first Tango concerts. In 2012 Céline set out to study for a Bachelor's degree in Argentine Tango at Codarts Conservatory, in cosmopolitan and exotic Rotterdam, tutored by Gustavo Beytelmann and Wim Warman, performing all over the country with the well-known *Gran Orchestra Típica OTRA*.

In 2016 Céline settled in Paris and returned to teaching at the Conservatory of music in Puteaux, while continuing her own studies at Gennevilliers with Juan José and Juanjo Mosalini. Driven by the multitude of Parisian musical encounters, she plays in several ensembles such as *La Grossa*, *Orchestra típica*, *Calambre* (Tango quartet), and *Barco Negro* (Fado Trio).



LUIS RIGOU Born in Argentina

Luis Rigou, while studying music at the National Conservatory of Buenos Aires, played with Jaime Torres and also with Anibal Sampayo. Later, he created the ensemble *Maíz*, with whom he was awarded the Revelation prize at the Cosquin Festival in 1987. He performed throughout all of South America, as well as in 13 European countries, where he settled in 1989. Invited to France to be part of the *Cuarteto Cedron* as a flute player, he collaborated with many other artists: Luis Naón, Ricardo Moyano, Minino Garay, Gustavo Beytelmann, Antonio Agri, Nilda Fernández, Sergio Ortega, and the Idan Raichel Project.

However, it was under the name of Diego Modena and his album *Ocarina*, recorded in 1992, that Luis became world famous. *Ocarina* was No. 1 in the Hit Parade in 14 countries, including France, and in the Top 10 of 44 countries. He was awarded 57 golden, platinum and diamond discs.

He subsequently recorded 18 other albums, taking on the artistic direction of Luis Llach and in 1995, recorded the famous *Complainte de Pablo Neruda* with French singer Jean Ferrat. In 1996 he began his long collaboration with Vicente Pradal for *Cantique Spirituel*, *Llanto por Ignacio Sánchez Mejías*, *Peleas y Melisanda*, *Vendrà de noche* and currently *Medianoche*.

Additionally, he composes and performs film music (institutional, short and long movies) including: *Karim et Sala*, by I. Ouedraogo, Special Prize at the Cannes Festival 91, *Voleur d'enfants* of C. de Chalonge with Marcello Mastroiani, and with E. Makaroff and H. Arntzen, he won the Fondation de France prize at the Biarritz Festival for the film music *Médecins du Monde* in 1997. In 2004, he composed and recorded *Cayetano et la Baleine*, a CD-book for Gallimard Jeunesse, which was highly successful.

Currently he performs throughout Europe as a soloist with the ensemble La Chimera in *Misa de Indios*, *Misa Criolla*, with the Coro Polifónico de Pamplona and *Gracias a La Vida*.

LOS GUARDIOLA

Among the most contemporary of Tango artists, **Marcelo Guardiola and Giorgia Marchiori**, artistically known as **Los Guardiola**, are one of the most beloved and admired couples, as reviewed in the Buenos Aires Press. Their shows have run in theatres and festivals all over the world.

Marcelo Guardiola is an actor, dancer, musician and stage director. Born in Buenos Aires, in 1999 he created a form of theatrical research called *TangoTeatro*, which proposed a new style of entertainment which stages poetry through mime and dance.

Giorgia Marchiori, born in Rome, is a dancer, an actress, choreographer and Doctor of Philosophy. In 2003 she began her artistic collaboration with Marcelo Guardiola establishing the duo, *Los Guardiola* whose originality consists of telling stories through the marriage of mime and dance.



In 2004, for their work as Tango dancers par excellence, they received the Diploma of Honour New Generation (Nueva Generación) through a declaration of Cultural Interest by the Secretary of Culture of the Argentine Presidency (Secretaría de la Cultura, Presidencia de la Nación).

In 2011, for the original and distinctive use of Tango in theatre, they were part of the VIII Holstebro Festuge, Denmark, organized by the *Odin Teatret*, directed by Eugenio Barba. In 2016 the Argentine National Academy of Tango (*Academia Nacional del Tango de la República Argentina*) awarded them institutional auspices as «Artist of Tango who advance Tango-culture.» Authors and performers of all their shows, in 2016 they premiered «*Los Guardiola Tango Show*» in the celebrated theatre *Teatro Maipo* in Buenos Aires. They have carried their wordless art to Argentina, Brazil, Chile, Canada, Denmark, England, France, Germany, Italy, Oman, Qatar, Russia, Slovenia, Spain and Switzerland.

In the musical show **Tango Secret**, their grace and expertise bring a poetic and dramatic touch which is momentous.

CORALY ZAHONERO

Coraly Zahonero enrolled at the Montpellier Conservatory at the age of 15 and made her acting debut thanks to Jean Négroni, who cast her as Juliet in his rendition of Shakespeare's *Romeo and Juliet* in 1986. The following year, she played in Racine's *Britannicus* with Silvia Montfort in the Paris Theater of the same name. She trained in classes taught by Jacques Sereys, Philippe Adrien and Stuart Seide at the Conservatoire national supérieur d'art dramatique run by Jean-Pierre Miquel. When Miquel was appointed General Administrator of the Comédie-Française in 1994, he hired Coraly Zahonero to play Silvia in his staging of Marivaux's *La Double Inconstance*. For this role she was nominated for a Molière Award for Best Newcomer, as well as for the 1995 Daniel Sorano Award.

She was appointed the 504th sociétaire on the 1st of January 2000.

Her position in the theatrical world has developed along with the diverse influences in her life. In 2007, Omar Porras introduced her to mask theatre when he staged Lope de Vega's Pedro and the Commander at the Salle Richelieu. In 2010, she took part in the adventure that was *Paroles, pas de rôles/vaudeville*, a performance experiment with the tg STAN, de KOE and Discordia collectives. Sought after by directors from all sides, she has interpreted complex and varied roles. She has accordingly played the title role in Federico García Lorca *Yerma* by Vicente Pradal, Natalia Ivanovna in Chekhov's *Three Sisters* by Alain Françon with whom she reunited for Edward Bond's *The Sea*. Under the direction of Andrei Serban, she played Jessica in Shakespeare's *Merchant of Venice*. She also played Olivia in *Twelfth Night, Or What You Will*, also by Shakespeare, which was directed by Andrzej Seweryn. Coraly Zahonero played Margarita in Goldoni's *The Boors* (Les Rustres). Giorgio Barberio Corsetti cast her as Clara, the milliner in Labiche's *The Italian Straw Hat*, while Lilo Baur cast her as Magdalena in *The House of Bernarda Alba* by García Lorca. She performed in Feydeau's plays once as Lucette in *Un fil à la patte* by Jérôme Deschamps and as Marcelle in *The Free Exchange Hotel* (L'Hôtel du Libre-Échange) by Isabelle Nanty. She paid great tribute to Victor Hugo playing Cyprienne in *Mille francs de récompense* by Jean-Paul Rousillon and Marcinelle in *The Intervention* (L'Intervention) by Bénédicte Ardiley.

In 2016, as part of the Singulis solo program, she authored *Griselidis*, a theatrical adaptation of the work of prostitute, painter and writer Grisélidis Réal, which she directed and interpreted. Playing outside the Comédie-Française, the show reaped great success on tour.

Together with Vicente Pradal, Coraly conceived and staged the musical *Viento del pueblo* on the life of poet Miguel Hernandez. She has often appeared in film and on television; most notably in *Nelly et Monsieur Arnaud* by Claude Sautet and in *Riens du tout* and *Chacun cherche son chat* by Cédric Klapisch. She has played in a number of television series: *Le Grand Patron*, *R.I.S. Police scientifique*, *La vie devant elles*. In 2015, Valeria Bruni Tedeschi cast her for the television movie adapted from Chekhov's *Three Sisters*, and Coline Serreau cast her as Yvonne de Gaulle in *Pierre Brossolette ou les passagers de la lune*.

Coraly is Knight of the Order of Arts and Letters (Chevalier de l'ordre des Arts et des Lettres) and Chairperson of *Le Chant des hommes Association*, a social and artistic charity organization.



VICENTE PRADAL

Born in 1957 in Toulouse, son of the Andalusian painter Carlos Pradal, Vicente has given hundreds of concerts, including some with Enrique Morente, Rafael Romero, Carmen Linares and Juan Varea. He has also played works on the classical music stage, from Bizet to Massenet or Manuel de Falla.

Vicente is now back on stage with a selection of his finest performances (*Llanto, The dark night*), as well as new songs that honour the best poets of Spain: Federico García Lorca, Unamuno, San Juan de la Cruz, and Miguel Hernández.

In trio, he is accompanied by his children, in a simple and profound performance showcasing virtuoso pianist Rafael Pradal and confirming the beautiful qualities of the young performer Paloma Pradal.

This fruitful collaboration has ained strength echoed in projects such as *The Divan of Tamarit* or, more recently, *Yerma* which Vicente Pradal created for the Comédie-Française in 2008.



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THE MUSICAL SHOW

IN THE TANGO SUBURBS

As a *miniature opera*, Tango is a musical genre which passes through all times. With an incredible modernity, Tango passes through centuries, while keeping a step in advance. That is why it is eternally in demand.

With a duration of less than three minutes, we discover a hyper-realistic scene and atmosphere in which characters, whose carriage is tense, are on the verge of passion, tragedy, and self-lamentation. Quite intuitive, Tango music is linked to its own history, as common as it is universal.

To have a better understanding, we need to turn back to the dramatic origins of old tangos, those unique documents of raw poetry, and to the scenes that saw its birth.

Everything began close to the edges of the big port cities of Buenos Aires and Montevideo. Real crossroads of merchandise, several million heads of cattle were driven every day, by lonely *Gauchos*, after weeks of riding their horses. These big slaughterhouses, called *Mataderos*, illustrate the shock and the confrontation of an infant modernity, specific to Buenos Aires against the rest of the country. Real cities into cities, these *Mataderos* outgrew the wild rurality of the *Pampa*. Drowned under enormous quantities of meat, mud and blood, the only law which prevailed was the one of the *Facón*, this ostentatious knife that the gauchos would wear. Decorated with gold and silver, this knife acted as an unassailable safety device and as a judge of peace between these rough men. Within a single movement, they knew how to wrap their poncho in their left arm to make a shield out of it and display with the right arm the long *facón*, ready to kill or to die.

By the evening, *Milongas*, *Cielos*, *Escondidos*, *Huellas*, *Zambas* and other dances broke the silence of the gauchos.



Still in the *Mataderos*, these men would tell their thoughts, their love and loyalty by singing. They also challenged using the *Payada*, a kind of counterpoint sparring between two *Gauchos* with guitar. This dangerous musical game made of questions-answers in Decima reflected the favorite meter of popular poetry. Accepting only a single winner, the loser could admit his defeat in a very last verse and tidy up his guitar. Otherwise, the jury would declare a winner. But it's the *Milonga*, taking little by little a *Habanera* swing, which gave the final touch to Tango, which endures.



The first Tangos were born at the end of the 19th century, not in the *mataderos*, but a bit further in the outskirts. In those rural and rough districts, the brothels of the Rio de la Plata flourished, and lonely men dreamed of making their fortunes - their "American Dream" - come true. As most of them were immigrants, they learned *Porteño* Spanish and their respective slang became mixed up. It's in fine all this mix which gave birth to the tango language: the *Lunfardo*, which has a strong South Italian connotation. Authentic polylingual lounges, these salons became the shelter where men waited endlessly for the illusion of a girlfriend. Never has the expression "waiting room" been more accurate.



To counter this loneliness, the landladies of these places offered music to their customers, played all night by little orchestras. And to encourage them to dance together, the focus was on milongas and fast rhythms. This was the first form of Tango, called *La guardia vieja*, which was mainly instrumental. Around 1890, the original setting was composed of flute, guitar and double bass. The attendance increased, the profit increased, and salons became real shops. After that, the orchestras became bigger, as well as the sound needed.

At that time the violin came to enrich this *Tango primeur*. Around 1925, the *Violin corneta* (a violin of a metallic box with a trumpet shape pavilion) appeared in the hands of the unforgettable Julio de Caro. He immortalized the instrument through his recordings of *Mala Junta*, *El Monito*, *Boedo*, *Berretin*, masterpieces of the new Tango. He played and recorded with great musicians such as Pedro Maffia, Armando Blasco, Pedro Laurenz, Manlio Francia and even with his brother Francisco for the piece *La Rayuela*. In those times started the *Guardia Nueva*.

At the same time, Argentina discovered the bandoneon, which was imported from Germany. Called after its inventor Heinrich Band, the famous instrument became the trademark of modern Tango, and made its entry on stage next to the piano. Since then, from the two sides of the Río de la Plata, the big orchestras and Tango big-bands combined into what was called *orquestas típicas*.



The Tipica Sonda of Donato Raciatti, Francisco Canaro, Juan D'Arienzo, Alfredo de Ángelis, and Alfredo Gobbi resonated all over the country, as did the very renowned Osvaldo Pugliese, Carlos Di Sarli, Héctor Stamponi, Aníbal Troilo. Next to them, we find also Mariano Mores and Horacio Salgán, great interpreters of piano tango.

At that time, Tango developed widely, and singers became more and more famous, with texts whose authors are

now part of the Tango Pantheon. Some examples are El Negro Casimiro, Rosendo Mendizábal, Enrique Saborido, Juan Maglio, Ángel Villoldo, Evaristo Carriego, Roberto Firpo, and Agustín Bardi.

But the couple who made Tango shine on the international scene was the one of Toulouse singer Charles Romuald Gardés, known as Carlos Gardel, and Alfredo Le Pera. Son of a French mother and an unknown father, probably an Argentinian sailor, Charles Romuald Gardés arrived in Montevideo during his childhood. He then moved to Buenos Aires where he changed name, passport and citizenship, to become Carlos Gardel, *The King of Tango*.

All that said, the link between France and Argentina isn't new. The first Tango recording, directed by Eduardo Arolas in 1905, was made in Paris by the *Garde Républicaine*. Little by little Paris will add to Tango its fame and renown, and will become the 2nd Capital of Tango.

Luis Rigou
Paris, 2018

Sources:

1. «Le chemin de Buenos Aires», a documentary of Albert LONDRES, re-edited by «Le serpent à plumes». Written in 1927, this text deals with White Exploitation by the French chain between France and the Río de la Plata.
2. «The Slaughterhouse » (El matadero), this short masterpiece that Esteban Echeverría wrote at the end of the 1830's emphasized the birth of Argentinian fiction and the introduction of romanticism in the Río de la Plata. The events mentioned in this foundational text are entrenched in the context of its writing: a country split between city and countryside, torn by the endless conflict between Unitarians and Federals, holders of two opposed projects of State organization. To stigmatize the violent and despotic regime of Juan Manuel de Rosas, governor of the Province of Buenos Aires invested of dictatorial power, Echeverría makes slaughterhouses the symbol of the Argentinian politic polarization and the miniature replica of the Rosist Federation. Theater of the tragic confrontations between civilization and barbarity, this neighboring space fell within an apocalyptic Buenos Aires, paralyzed by two weeks of pouring rain, which in the eyes of the people, had been caused by those "miscreant Unitarians".
3. «Quien fué Gabino Ezeiza, el payador» magazine El Federal 2012.

Fueron tres años

It was three years

*You don't talk to me, my precious,
don't talk to me, or look at me either.
It was three years, my love,
three years far away from your heart.
Talk to me, break the silence!
Don't you see that I am dying?
And relieve me from this torment
because your silence already says good-bye.*

Y todavía te quiero

And I still love you

*Every time that I hold you in my arms
I look at your eyes, I hear your voice
and I think about my life into pieces,
the payment for all I do for you.
I wonder "Why not finish
so much bitterness, so much pain?"
If next to you I have no future
why don't I rip this love from my chest?*

...

tango song

Juan Pablo Marín

Juan Pablo Marin, guitarist, singer and author, was born in Plaza Huincul in Patagonia. He arrived in Buenos Aires, "the big city", around 1950, with only this tango in hand, *Fueron tres Años*, which tells about his only sentimental breakup. It was an immediate success. The recording of Argentino Ledesma with the orchestra of Varela on May 18, 1956 established the composer's career in the city of tango. Covered by many male and female singers, his tango triumphed all over Latin America. At age 28, Juan Pablo Marin was comfortably settled in the tango podium thanks to his very well told heartache.

Céline Bishop and Luis Rigou pay tribute with the original version in its purest way.

tango song

Luciano Leocata / Abel Aznar

"The tangos of Abel Aznar are better known than himself; they are strong, virile, sober and well written. There is no tanguero which hasn't whistled or sung them softly. They celebrate friendship, virility, lost love, and little useless revenge. These are tangos for men whose poetry stops at the border line which separate them to machismo", wrote Manuel Adet.

Indeed, texts of Abel Aznar, as a lot of other tango texts, reflect the existence of a machismo, sometimes well established. Close to anachronism, this stereotypical protagonist is handsome, macho and loser, finding his salvation only with his ability to love.

Abel Aznar was skinny, smoked a lot, ate little, and would drink hectoliters of coffee. Considered one of the most prolific amongst tango authors, his compositions have been recorded by famous orchestras and outstanding singers. For example the one of Hector Varela with the voice of Rodolfo Lesica on "Y todavía te quiero" (And I still love you) attained overwhelming success in the 1950's. As with this piece, most of the pieces of Aznar start with "Y" (And). The explanation of this particularity is as simple as it is surprising: during the recordings of "I'm not gonna cry" and "I still love you", those titles had already been given. Aznar and Leocata decided then to put the "Y" on top to solve the problem.

Since then, out of superstition or possibly to avoid long research, Aznar has used the initial "Y" in most of his pieces.

Enrique Discépolo, a poet, composer, actor, and theater author, was born in 1901 and died in 1951. Described by his own colleagues as an author "with philosophy", Julian Centeya used to say that Discépolo was delivering philosophy in little coins.

Far from the innocence which is typical of most of tango authors, Discépolo has always been aware of his own contribution.



Sincerity, depth, and sorrow are the main topics of his work. Nowadays, his lyrics are still biting.

He began his artistic life as an actor, then as a playwright. His father was a known and recognized performer of popular Napolitan songs. He composed his music with two fingers on a piano and drew his inspiration from the Pirandellian existentialism. His poetry reflects the tears of man, of helplessness against the inevitable and injustice; that of parody and humor (black) as a palliative for so much misery. Yira Yira is perhaps the tango that most eloquently expresses the author's desperate skepticism. About this tango, Discépolo said: «I

did not write Yira Yira with my hand, I wrote it with my whole body, I lived the words of this tango several times, I experienced them more than once.»

Milonga de mis amores

Milonga (flûte et piano)

Pedro Laurenz / J.M. Contursi

Milonga of my loves

Bandoneonist, conductor and composer, Pedro Laurenz (1902–1972) was born in Buenos Aires in the district of La Boca. As a teenager, he left the Argentinian capital for Montevideo with his mother, a native of the country. Under the influence of his two step-brothers who were bandoneonists, he quit the violin which he had started at the age of 14 for this new instrument. Together with his brother Eustache, he integrated the orchestra of pianist Luis Casanovas, next to violinist Edgardo Donato and join Paris and the orchestra of bandoneonist Eduardo Arolas, at the *Moulin Rouge*.

In 1920 he went back to Buenos Aires and associated with the orchestra of pianist Roberto Goyeneche (homonym of the singer) where he composed his first tango *El rebelde*. He then substituted for Petrucelli in the sextet of violinist Julio de Caro, an innovative artist who revolutionized the tango world. Being part of this orchestra, he re-met his idol, bandoneonist Pedro Maffia, with whom he created a memorable duo and recorded his first album.



In 1934, after 8 years as first bandoneon of De Caro, he created his own orchestra. Bringing with him Armando Blasco, he entrusted the piano to Osvaldo Pugliese and Alfredo Gobbi joined them one year later. Judged as being not commercial enough, we unfortunately have no recording of his orchestra with Pugliese and Gobbi. However, he recorded for Victor records (from 1937 to 1943) and for Odeon, before joining the extremely famous Quinteto Real in 1960. Composed of great soloists such as Horacio Salgan and Enrique Mario Francini, the Quinteto Real knew an international success in quite hard times for tango.

Illustrated by sophisticated arrangements, the recordings of Laurenz have an authority and strong interpretation, with a well-marked rhythm, and fit well to dance. A disciple of the De Caro school, he is one of the great composers of his generation and is considered as a maestro by Anibal Troilo and Astor Piazzolla. Amongst his numerous compositions of sung tangos or twirling waltzes, we can mention *Mala Junta*, *Orgullo Criollo*, *Amurado*, *Como dos extraños*, *Mal de amores*, but it is his *Milonga de mis Amores* which has become a world reference.

Fumando espero

Smoking, I wait

*To smoke is a brilliant, sensual pleasure...
Smoking I wait for the man I love,
behind the glass of happy large windows.
And while I smoke...*



tango song J. Viladomat Masanas / F.Garzo

A scandalous but immortal tango, *Fumando Espero* was composed in 1922 and perfectly reflects the erotic pleasure of smoking.

Already recorded by Ignacio Corsini and Libertad Lamarque, the songwriter Felix Garzo had recorded the original version under the pseudonym Juan C. Misterio (Juan C. Mystery) but his identity was soon discovered.

As the verses bear witness, two smokers of yesteryear are praising tobacco. As one gets further in the verses, the sexual double meaning of the text appears and becomes obvious. But to be able to record it in Argentina, the author had to shorten a few verses and to delete any ambiguity with cocaine, very popular in the tango environment. *Fumando Espero* arrives in Europe with the Spanish movie *El último cuplé* of Sara Montiel who produced it despite the dictatorship of Franco. To do so, some more words of the song had to be deleted.

And what if this theme had been composed in the present? It is hard to conceive, between an eventual self-censure or the prohibition for promotion of drug abuse.

La Pulpera de Santa Lucía

The grocer from Saint Lucia.

*She was blonde and her azure eyes
Reflected the day's glory
And she sang like a lark
The grocer from Saint Lucia.*

*She was a flower from the old parish,
Who's the cowboy that didn't want her?
The soldiers from four quarters
Sighed in the grocery stand.*

valse criollo

H.P. Blomberg / E. Maciel



This charming waltz (waltz criollo) is a real picture of the 1840's, during the "Sacred Federal Restoration" under the dictatorship of Juan Manuel de Rosas.

Hasta siempre amor

tango song

Donato Racciatti



Born in 1918 at Guilmi (Italy), Donato Racciatti is composer, bandoneonist and director of a Uruguayan orchestra. Composed in 1953, his tango Hasta Siempre Amor uses the classic theme of betrayed love and is a jewel of the genre. Donato Racciatti passed away at Montevideo in 2000.

*Forever more, love
you'll pass by on someone else's arm
and the failure will hurt
just like it does now.
Forever more, love,
a heart like mine
that shared your ennui
you will never find.*

Que nadie sepa mi sufrir

vals criollo

Enrique Dizeo, Ángel Cabral

May nobody know my suffering

During her tour at the Opera Theater of Buenos Aires in 1953, Edith Piaf heard for the first time this waltz under the name *Amor de mis amores*. Seduced, she decided to integrate it into her repertory. She transcribed it into a French version under the title *La Foule*, of which we know the huge success.

Here Céline Bishop and Luis Rigou offer the original Argentinian version, on a *valsecito criollo* rhythm, composed in 1936 by Enrique Dizeo on a text of Angel Cabral.



Lengsel/Los ejes de mi carreta

milonga campera

H. Arntzen/ A. Yupanqui

*The axles of my wagon
Because I don't grease my axles
they call me abandoned.
If I like how they sound,
why do I wanna grease them?*

*It's too boring
to follow and follow the smell.
too long a walk
without anything to entertain me.
I don't need silence,
I do not have to think about.
I had, but long ago,
now I no longer think anymore.*

*The axles of my wagon,
never am I going to grease them...*

Lengsel, a Norwegian word, means at the same time nostalgia and hope. This composition of Helene Arntzen is played on saxophone and piano on a rhythm which reminds milonga.

Los ejes de mi carreta, masterpiece of the genre, was composed by Atahualpa Yupanqui and based on a poem of his Uruguayan friend Romildo Risso. Helene Arntzen, who wanted to preserve this origin, framed it with her Norwegian touch with brio. Because of its musical and conceptual exemplarity, this milonga was essential to the project *Tango Secret*. Here, the farmer expresses his relationship to others, a key element of the conflicted relationship between the gaucho and the *milonga campera* and its role in the birth of tango.

Atahualpa Yupanqui is a major figure of South-American art. Born in 1908 in the Argentinian pampa, he is poet, composer, singer and guitarist. He grew up in El Campo de la Cruz and learned from the age of 6 how to play violin and guitar. When his father passed away in 1921, he decided to become an artist and pursued several professions to make a living. He traveled through big spaces of his country and discovered the miserable reality in which the people of the countryside, Indian or metis, lived. He becomes their spokesman throughout his first compositions. In 1928, when he was a reporter in Buenos Aires, he met the anthropologist Alfred Métraux with whom he explored Bolivia. His intimate knowledge of men, landscapes, ancestral customs and Indian soul fed his inspiration. In 1948, after being jailed twice for being a member of the communist party under the authoritarian regime of Juan Peron, he was exiled to France.



In 1950, Edith Piaf presented him at the Théâtre de l'Athénée of Paris where he achieved a certain fame, and became friends with Louis Aragon, Paul Eluard, Picasso and Rafael Alberti. Playing many tours in Europe and all through the world, his repertory has 1500 songs. According to the melodic structures of Argentinian folklore, he composed milongas, chacareras, vidalas, zambas, and bagualas.

He died in Nîmes in 1992 and, in accordance with his wishes, was buried in Cerro Colorado (a province of Córdoba) in Argentina.

But it's also for personal reasons that this piece, and more particularly, Atahualpa Yupanqui, has its importance here. In 1987, at the Cosquin Festival – the most important festival of traditional music of South America – Atahualpa Yupanqui personally consecrated the very young Luis Rigou with the prize "Revelation of the Festival". Previously won by Víctor Jara, Mercedes Soza and Horacio Guarany, this moment was crucial for the international career of Luis Rigou, who was starting with his first group *Maiz*, at that time.

El Marne

tango instrumental

E. Arolas



Eduardo Arolas composed his first tango in 1909 even before being able to read or write music and then played with masters such as Agustín Bardi and Roberto Firpo. In 1917, Arolas settled at Montevideo, where he performed several times at the Teatro Casino. Becoming an avant-garde in his compositions, he often used non-conventional instruments such as saxophone, cello or banjo. A musician of surprises, he was at that time compared to Mozart. Piazzolla dedicated a composition to him named Jean Sebastian Arolas. In 1918, Eduardo Arolas wrote *El Marne* in tribute to the French river and to commemorate its battle. Attached to France, he lived there from 1920, mainly in Paris. Handsome, a dandy, and a natural bon-vivant, also an alcoholic, he was always surrounded by beautiful women and became, next to his musical career, a pimp. Unembarrassed by this activity, he sped toward his death and was stabbed in a Parisian street at the age of 32.

Adiós Corazón

milonga campera

L. Etchegoncelay, H. Sapelli

Goodbye, Sweetheart.

An old tango from the 1950's, it describes in a charming way the "piropo", this Argentinian institution, which combines flirtation and courteous love. Its protagonist shares with the public his seeking of the right words in order to reverse destiny and touch the heart of the stranger who makes him dream every time she passes by.

Tango Secret

THE MUSICAL SHOW



TANGO SECRET

MONDE

DUO CÉLINE BISHOP-LUIS RIGOU

fff

Ancien flûtiste du Cuarteto Cedron, l'Argentin Luis Rigou s'est fait connaître à l'international (soixante disques d'or) sous le nom de Diego Modena, en jouant de l'ocarina à la sauce variété world des années 90. Il est resté fidèle à ses flûtes (droite, andine, traversière), mais on lui découvre aujourd'hui une voix à la patine émouvante, gorgée de la nostalgie de ses années portègues et délicatement vieillie par trente ans d'exil. Avec la pianiste Céline Bishop et leur escorte hétéroclite (saxo, bandonéon, piano Fender Rhodes...), le chanteur et musicien revient ainsi aux sources du tango, moins pour exalter la virilité des gauchos d'antan, qui maniaient le couteau et le mot doux avec l'esprit canaille des faubourgs de Buenos Aires, que pour retrouver la spontanéité des premiers bals populaires. Déterrants tangos canciones aux accents prime-sautiers et milongas oubliées, il en souligne la nostalgie sans apprêt. S'approprie également des standards sud-américains, telles une célèbre complainte de Simón Díaz (*Tonada de la Luna Llena*), une milonga déchirante d'Atahualpa Yupanqui, ou la fameuse valse *Que nadie sepa mi sufrir*, d'Angel Cabral (devenu *La Foule* par Édith Piaf). Le tout résonne avec tendresse, comme le profond soupir d'un petit peuple aux passions éreintées.

— **Anne Berthod**

| TAC/Faubourg du Monde.

L'OBSS

DUO
CÉLINE BISHOP
LUIS RIGOU



CRITIQUES

LES SORTIES

TANGO

CÉLINE BISHOP & LUIS RIGOU

TANGO SECRET

Faubourg du Monde

☆☆☆☆ A l'intérieur de l'album, une phrase de Jorge Luis Borges résume la situation : « *Nous pouvons discuter le tango et nous le discutons, mais il renferme, comme tout ce qui est authentique, un secret.* » Celui que pratiquent ici Céline Bishop (piano) et Luis Rigou (voix, flûtes), au milieu d'un efficace petit orchestre (guitare, bandonéon, contrebasse...), est une invitation à la mélancolie, à la danse et à l'amour – même quand c'est pour lui dire adieu.

Ce tango-là n'a pas toujours assez le sens de la *muerte* pour que son secret donne le grand frisson, mais voilà un joli disque, harmonieux et équilibré.

G. L.



PREVIOUS SHOWS

11/29/2019 - LA FERME DU BUISSON - NOISIEL

1/21/2020 - CAFE DE LA DANSE - PARIS

2/2/2020 - LONGJUMEAU

2/7/2020 - CONSERVATOIRE DE PUTEAUX

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