University of Florida Performing Arts

presents

A Columbia Artists Production

Direct from Argentina

Tango Buenos Aires
Company of 25

The Four Seasons
Passion and Sensuality of the Tango Art Form from the Streets to the Ballroom

Tuesday, November 20, 2007, 7:30 p.m.

Sponsored by
PROGRAM

First Act

1. Años de Soledad
   Gustavo Rosas, Federico Fleitas, Cesar Peral, Sebastian Huici,
   Carlos Barrionuevo

2. La Yumba
   Gustavo Rosas, Federico Fleitas, Cesar Peral, Sebastian Huici,
   Carlos Barrionuevo, Mayte Valdes, Soledad Buss, Mariela Morassut

3. El Internado
   Carlos Barrionuevo & Mayte Valdes

4. Pavadita
   Mayte Valdes, Carlos Barrionuevo, Soledad Buss, Cesar Peral,
   Mariela Morassut, Sebastian Huici, Magdalena Cortes, Federico Fleitas

5. Tanguera
   Gisela Natoli & Gustavo Rosas

6. Melancólico
   - Band Solo Piece

7. La Luciérnaga
   Full company

8. Zoom
   Federico Fleitas & Magdalena Cortes

9. Solo de la Guitara
   Adrian LaCruz

10. Milonga Orillera
    Mariela Morassut & Sebastian Huici

11. Bailonga
    Full Company

12. Milonga del angel
    Gisela Natoli & Gustavo Rosas

13. Michelángelo ‘70
    Band Solo Piece

14. Quejas de Bandoneón
    Full Company

Intermission
Second Act

1. Gallo Ciego
   Band solo piece
2. Milongueando en el ’40
   Full Company
3. Recuerdo
   Soledad Buss & Cesar Peral
4. A Bartolomé Palermo
   Full company
5. La Mariposa
   Full company
6. El Chochlo
   Band Solo Piece
7. Taquito Militar
   Full company
8. El Opio
   Mariella Morassut & Federico Fleitas, Magdalena Cortes & Sebastian Huici
9. La Muerte del Angel
   Gisela Natoli, Mariela Morassut, Magdalena Cortes
10. Los Mareados
    Soledad Buss & Cesar Peral
11. Pata Ancha
    Mayte Valdes & Carlos Barrionuevo, Soledad Buss & Cesar Peral,
    Mariela Morassut & Sebastian Huici, Magdalena Cortes & Federico Fleitas
12. Libertango
    Gisela Natoli & Gustavo Rosas
13. El Cencerro
    Full Company

PROGRAM NOTES

It is nighttime in Buenos Aires. Franco is in the street waiting for his friends to go out to a milonga, a bar with a dance floor where tango and milonga, a variation of tango, are danced socially. He is practicing some tango steps, when his friend, Teo, finally arrives. They start dancing together. The rest of the men arrive, and they head out to the bar to meet the women. At first, the men dance among themselves, as is the tradition of tango. As women begin to appear, men and women partner off. It is in this way that tango was introduced in neighborhoods and became a popular dance.

In his room, Franco is relaxing before going out. Tania, his new love, seduces him even when he is alone. She appears as an illusion and dances for him, enticing him to join her, if only in his dreams.
Everyone meets in the streets before heading out to la milonga for another night of tango and socializing. Franco meets up with Teo and his girlfriend, Maria. Franco and Maria begin dancing, as the rest of the couples start to join them. As he watches Maria and Franco, Teo realizes that his deepest desire is to dance. He walks towards Maria, takes her by her waist and they begin to dance. As they move together, the rhythm and their passion intensifies and the movements become more fiery and powerful.

The group arrives at a bar to listen to live music. The cantinera (waitress) and cantinero (waiter) circle the bar making sure everyone has their drinks and help spread a jovial mood. The group notices a tourist couple arrive at the bar, which sparks their interest. The night is a success and everyone enjoys themselves. Later, Franco and Tania declare their love to one another and share a passionate, romantic and sexy dance that allows them to reveal their love.

In Buenos Aires, during the 1930s horseracing became very popular; it is still popular today. There are two race tracks in the city itself, centrally located to the busy areas. It’s Sunday and the group is at the track in the Palermo neighborhood. They watch the horses run by, hoping they picked the winning one. Franco is gambling but today he is not very lucky. The tourist couple arrives, and as usual, they attract the crowd’s attention.

By the evening, Franco has lost everything and falls into a depression. On their way home, his friends pass by and try to help him, but he just ignores them, wanting to be alone. Tania arrives and comes to his rescue, taking him away with her.

As time passes, tango has been evolving, adapting, and merging with other styles of dance. The girls want to be part of this evolution and take the opportunity to show off their talents and individual styles of tango.

We are now at present time: everyone is at la milonga dancing and enjoying the melting of the new and the old ways of tango.

THE TANGO

_Esa ráfaga, 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 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 since it was fashionable in dance halls and cabarets and 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. Today, the most typical instrument is the bandoneón, which is an accordion similar to the concertina.

The tango represented many 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 eventually became 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? 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 decade of 1850, 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, dress, 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. Hallway (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 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.

**BIOGRAPHIES**

**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 Michelángelo by renowned composer and tango director Osvaldo Requena. The company was 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 performed 62 engagements throughout Japan. The group also made a CD recording for Sony entitled 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, at the Galli Auditorium in Mendoza, at the Municipal Theatre in Ciudad de Rosario, in Santa Rosa La Pampa, and in the city of Rio Negro, in addition to various appearances 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 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, 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. 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.

In June 1999, the renowned pianist Cristian Zárate succeeded Mr. Requena as music director, and Pablo Mainetti, the world's greatest bandoneón player, joined the orchestra. The company returned to North America in the winter of 2003 and played to rave reviews and full houses.

Cristian Zarate
Music Director

Cristian Zárate was born in 1975 and is leading the elite group of young musicians that are transporting the tango into the 21st century. He is a virtuoso pianist and bandoneón player. In addition to being the leader of his own Orquesta Color Tango and his own 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, the Rodolfo Mederos Quintet, and the Carlos Buono Quintet.

In 1997, he became music director of El Viejo Almacén and Nights of Tango in Alvear together with the Walter Rios Quintet with Guillermo Fernández and Maria Bolonte. He was orchestra director for the film Tango which was directed by Carlos Saura, with music of Lalo Schifrin, and also in 1997, 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 for 69 concerts in Tokyo.

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

In 1999, he produced From Vinicius to Piazzolla with Maria Creuza, Amelita Baltar, and the guitarist Sebasiao Tapajos. In June 1999, Cristian Zárate succeeded Osvaldo Requena as music director of Tango Buenos Aires. He toured with Tango Buenos Aires in Japan with The Greats of the Argentine Tango and the First Couples of Tango: Juan Carlos Copes and Maria Nieves, Nelida and Nelson, Mayoral and Elsa Maria and Maria and Carlos Rivarola, as well as in Holland, Belgium, and Brazil.

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

As a soloist, Zárate recorded in 1995 with the Orchestra of Yoshinari Yoneyama, and as the leader of the Cristian Zárate Quintet, Tango...esa diablura with the voices of Gabriel Reynal and Carlos Vareia. In 1997, he performed Nissan Buenos Aires Tango with the Walter Rios Orchestra for Fuji Television in Japan, and in 1998 he recorded two discs with Juan D’Arienzo’s group, and with the Walter Rios Quintet, Julian Plaza, Guillermo Galve, and Diego Solis, made El Viejo Almacen for ESPA Music.
Lidia Segni
Choreographer

Lidia Segni is a true representative of the most rigorous tradition in Argentine classic ballet. She was born in Cordoba City, Argentina, where she began her classical ballet career at the age of five with Genoveva Sagues as her principal teacher. Later, she joined the Ballet Official of Cordoba. At an early age she was admitted to the exclusive Instituto Superior de Arte of the Teatro Colon, where she further developed her dance technique with Michel Borowsky. Simultaneously, she started dancing at the Teatro Argentino, where Esmeralda Agoglia, director of the ballet of that theater, fully introduced her to the wide spectrum of traditional classical dance. She became prima ballerina at the prestigious Teatro Colon in Buenos Aires, Argentina, in 1977.

Her experience increased considerably by collaborating with well-known choreographers such as G. Skibini, A. Lozano, A. Plissetsky, P. Lacotte, O. Araiz, J. Carter, and Z. Previl. Each of them selected her for the leading roles in their most outstanding works. These experiences gave her versatile knowledge and prestige, as well as exposing her to a wide repertoire. George Skibini chose her for the main roles in Cinderella and Blue Bird. She danced in the world premiere of Ravel-Losano’s Deapheis Et Chloe. Alexander Plissetsky invited her to perform in his productions of Walpurgis Night and Raymonda. She danced in the premiere of La Cotte’s La Hija del Danubio and Araiz’s Summer Night’s Dream. Among other works, she has taken part in Massine’s Usher and also in Carmen, The Witch Boy, and Don Juan de Zarissa.

Despite her intense activity at the Teatro Colon, she formed her own company in 1977 to tour Argentina and several Latin American countries. At the time, she also danced with great success in Japan, as well as in Dallas, Texas, as a visiting artist of the Dallas Civic Ballet. In 1980, Jack Carter invited her to perform Odile in his version of Swan Lake, and Prebil to perform The Queen of Driad in his version of Don Quixote. She was also chosen to dance the leading roles in Apollon and Les Sylphides with Rudolf Nureyev in Buenos Aires, Argentina, and Rio do Janeiro, Brazil.

She appeared in gala performances in Ottawa, Canada, with Ghislaine Thesmar, Liliana Belfiore, and Michael Johnson, and in the 8th International Ballet Festival held in La Habana, Cuba. She toured Latin America with Les Etoiles of the Paris Opera. She has performed with Valeri Kevtun (Maia Plissetskaya’s partner) and has taken part in the Teatro Colon’s staging of Giselle with Eva Evnokimova and Alexander Godunov. She toured Argentina with Nadiezhda Pavlova and Viacheslav Gordeiev and has danced Don Quixote with Ekaterina Maximova and Vladimir Vassilev. She also performed Giselle with Natalia Besmertnova and Alexander Bogatirov at the Teatro Colon.

In 1983, Godunov chose her to perform Carmen during a tour through the Americas, and in 1984, they staged Don Quixote and Carmen in Buenos Aires, Argentina, and abroad. She was also responsible for the creation of a special edition program on classical ballet for National Argentine Television.

In 1985, while continuing her own performing career at the Teatro Colon and in other countries, she developed a strong personal interest in teaching young dancers and started holding classes. She, along with her company, was invited to perform in Santa Cruz de la Sierra and Cochabamba in Bolivia. She has also been invited to give master classes to dancers participating in the Latin American Ballet contest held in Buenos Aires.
In 1989, she began coaching Eleonora Cassano and Julio Bocca. With them she has traveled to Moscow and to Italy in addition to several of the most important summer festivals in Europe. That same year she was appointed general/artistic director of the Julio Bocca Ballet Argentino. With this company, she went on extensive tours of the United States and Europe. In 1995, the company made its debut at the City Center of New York. The following year the company reached Los Angeles, Las Vegas, Detroit, Chicago, Kalamazoo, West Palm Beach, Sarasota, and Miami. Since the beginning of the company, she was fully responsible for the yearly staging of the company’s Luna Park performances in Buenos Aires. In 1996, she visited, together with the Julio Bocca Ballet Argentino, five continents on a tour called *Around the World*. Performance sites included Venezuela, Mexico DF, Sydney, Hong Kong, and St. Petersburg, among others. In St. Petersburg, the company performed at the Mariinsky Theater and at the Theater of the Hermitage Palace. That same year they also held performances in Italy, Spain, Egypt, Israel, Colombia, Venezuela, Panama, Guatemala, and Santo Domingo. She also accompanied Julio Bocca on a tour with the American Ballet Theater to Turkey and Greece.

In 1997, she went on another world tour with the Ballet Argentino. That same year she trained and accompanied Herman Cornejo to Moscow where he won the gold medal in the eighth International Ballet Competition. In 1998, she left Julio Bocca's company to fully dedicate herself to teaching full time at her own ballet studio in order to train new generations of ballet dancers. Despite her intense activity as instructor, she continued to travel extensively throughout Argentina to give ballet seminars outside Buenos Aires. The Argentine Board of Ballet awarded her vast work and contributions to the field of teaching. That same year she was appointed to stage performances in Argentina for both the Official Ballet of the Province of Cordoba and the Ballet of the University of Mendoza.

In 1999, she created the Ballet Juvenil Metropolitano and worked with Julio Bocca once again to stage a performance for his company. She also organized trips to New York City for dancers and teachers, as part of their tuition, to visit well-known institutions in the teaching and staging of classical dance. In 2000, she was appointed director of the Ballet of the Teatro Argentino in Buenos Aires and was an integral part of the planning of their seasons’ dancing repertoire. In 2001, she returned to the Teatro Argentino to stage *Giselle*. She was also awarded an important grant by the Argentine Ministry of Culture, which she used to take her own group of students, the Ballet Juvenil Metropolitano, to participate in the Young Performers Festival, an international competition in Aberdeen, Scotland. In 2002, she was invited to re-stage a variety of performances for both the Teatro Argentino and Julio Bocca’s company. In 2003, she was assigned as ballet teacher of the Contemporary Ballet of the Teatro General San Martin of Buenos Aires. Julio Bocca once again requested her guidance in the creation of his latest piece, *The Enchanted Lake*, for which she created the choreography.

Inaki Urlezaga (principal dancer of the London Royal Ballet) entrusted her with the repertoire of the ballets for his performance at the Teatro Colon. In November 2003, she collaborated with Inaki Urlezaga and his company for his performance at the Teatro Argentino. The season concluded with the performance of Inaki Urlezaga and Julio Bocca.

In 2004, she was hired by the General San Martin Theater of Buenos Aires, Argentina, as the dance teacher of the company of the Ballet Contemporaneo. She was also invited to the United States to teach a ballet master class at the University of Michigan’s Dance Department. She was hired by the SODRE in Montevideo, Uruguay, to choreograph *Giselle*. In late 2004, she was invited by the Ballet del Sur (Bahia Blanca, Argentina) to mount *Giselle* for Inaki Urlezaga. She continues to be a prestigious choreographer and to teach ballet to new generations of dancers at her dance studio in Buenos Aires, as well as continuing to travel the world and to collaborate with internationally renowned artists.
Maria Del Rosario Bauza
D.A.N.I.E.L. Artists, Buenos Aires, Argentina
Creator, Producer, Artistic Director

Born in Argentina, Maria del 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 ninth 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.

Rosario Bauza has worked extensively on productions for theater 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, including Ecuador, Brazil, Chile, Mexico, Granada, Malaysia, Japan, Thailand, China, Indonesia, Australia, New Zealand, Spain, Finland, Germany, Denmark, and more than 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, D.C., New York City, Miami, and San Juan, Puerto Rico.

In December 2004, she produced a performance in Monterrey, Mexico with pianist and composer Yanni, with great success. She has produced performances with the Camerta Bariloche with different invited soloists. Bauza 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. She will also produce Concierto Musica De Peliculas Concert with Lalo Schifrin in cities such as Punta del Este (Uruguay), Bogotá, Monterrey, Lima, and others throughout Latin America.

The Four Seasons with Tango Buenos Aires is her renowned show under Cristian Zarate’s musical direction and Lidia Segni’s choreography, which explores the passion and sensuality of music and dance throughout the world. It will tour in the United States in Fall 2007 under the auspices of Columbia Artists.
Julian Vat
Musical director, composer, flutist, and saxophonist

Julian Vat is regarded as one of the most accomplished musicians, composers and directors working with tango music in the world today. He has composed for theater and film, produced several recordings, and performed as a flutist and saxophonist at international music festivals throughout the world in countries such as Argentina, Spain, France, Portugal, and Venezuela.

Vat graduated with honors from the National Conservatory and has been associated with tango music since 1990, working as musical director and musician in shows such as Tango x 2 (by Zotto & Plebs), and Tango: Magic & Seduction (by Juan Carlos Copes), and as composer and musical director in Operatango, among others.

His current list of credits include:
Musical director and musician in Julio Bocca’s Bocca Tango, 2001-2007
Musical director and musician in the Piazzolla’s Foundation Quintet, 2000-2007
Director and musician for Piazzolla’s and Ferrer’s Operita Maria de Buenos Aires, to be presented on a tour around Italy in 2008
Musical director for Cabaret, currently playing in Argentina, 2007-2008

Vat’s other works include:
Composer of the music for the show Pingo Argentino of Enrique Pinti 2007-2008
Musical producer for Angels and Demons of Hernan Piquin 2007-2008
Musical director and musician in A Tango y Jazz of Cecilia Figaredo 2007-2008
Member of a duet with Cacho Tirao, with whom he toured around America and Europe and also recorded the history of tango music
“Both 2” Chet Walker and Ricky Pashkus original music

In 2004, Vat presented at the Colon Theatre, the Concert for Soloist Sax and Chamber Orchestra, based on music by Astor Piazzolla. He’s also worked with artists such as Mercedes Sosa, Joan Manuel Serrat, Norma Aleandro, Ellen Stewart “La Mama,” and Chet Walker, among others.

Vat’s film credits include:
Perdido por Perdido, directed by A. Lecchi
Las consecuencias del Amor, directed by E. Subiela, to be premiered in 2007
Currently, he is working on the music for El Frasco, directed by A. Lecchi

Vat’s honors and awards include:
“Teatros del Mundo” for Operatango
“Trinidad Guevara” & “Martin Fierro” for Vat-Macri Hacen Tangos en Television
“Lauros sin Cortes” for Perdido por Perdido
A.C.E “Mi Bello Dragon” E.Pinti

More information is available at www.julianvat.com.