LO QUE VENDRÁ

Piazzolla Centennial Marathon

SATURDAY • NOVEMBER 6, 2021
6:00-9:30PM
Created and Directed by Shinjoo Cho

www.orchestra2001.org
Responso (1951)

Aníbal Troilo (1914-1975)

Shinjoo Cho, bandoneón
Leandro Ragusa, bandoneón
Sergio Reyes, violin
Emilio Teubal, piano
Pablo Lanouguere, bass
Pigmalion (1947)

Astor Piazzolla (1921-1992)

Emilio Teubal, piano
Todo Corazón  (1946)

Music: Julio de Caro (1899-1980)
Lyrics: José Maria Ruffet (1882-1944)

Leandro Ragusa and Shinjoo Cho, bandoneons
Sergio Reyes and Spencer Tate, violins
Benjamin Blazer, cello
Emilio Teubal, piano
Pablo Lanouguere, bass
Pequeña Danza (1941)
Alberto Ginastera (1916-1983)

Shinjoo Cho, piano
Marrón y Azul (1955)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon
Leandro Ragusa, bandoneon
Quincy Ponvert, bandoneon
Sergio Reyes, violin
Spencer Tate, violin

Suzzette Ortiz, piano
Jason Klinke, guitar
Benjamin Blazer, cello
Pablo Lanouguere, bass
Franco Pinna, drums
Jacinto Chiclana (1965)

Music: Astor Piazzolla (1921-1992)
Lyrics: Jorge Luis Borges (1899-1986)

Pablo Pereyra, voice

Fede Diaz, guitar
El Títere (1965)

Astor Piazzolla (1921-1992)

Pablo Pereyra, voice
Leandro Ragusa, bandoneon
Emilio Teubal, piano
Lo que vendrá  (1956)

Astor Piazzolla  (1921-1992)
Arranged by Nestor Marconi

Shinjoo Cho, bandoneón
Contrasts (1938)

I. Verbunkos (Recruiting Dance)

Béla Bartók (1881-1945)

Luigi Mazzocchi, violin

Doris Hall-Gulati, clarinet

Nina Siniakova, piano
Vayamos al diablo (1965)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon
Sergio Reyes, violin
Emilio Teubal, piano
Fede Diaz, guitar
Pablo Lanouguere, bass
Franco Pinna, drums
Poema Valseado (1967)

Music: Astor Piazzolla (1921-1992)
Lyrics: Horacio Ferrer (1933-2014)

Sofia Tosello, voice
Shinjoo Cho, bandoneon
Sergio Reyes, violin
Spencer Tate, violin
Suzzette Ortiz, keyboard

Fede Diaz, guitar
Benjamin Blazer, cello
Pablo Lanouguere, bass
Franco Pinna, drums
Contrabajissimo (1986)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon
Sergio Reyes, violin
Suzzette Ortiz, piano
Jason Klinke, guitar
Benjamin Blaser, bass
Tiempo (2019)

Emilio Teubal (b. 1976)

Leandro Ragusa, bandoneon

Sergio Reyes, violin

Emilio Teubal, piano

Fede Diaz, guitar

Pablo Lanouguere, bass
Adiós Nonino (1959)
Astor Piazzolla (1921-1992)

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<td>Shinjoo Cho</td>
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<tr>
<td>Bandoneon</td>
<td>Leandro Ragusa</td>
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<td>Clarinet</td>
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<td>Bass</td>
<td>Benjamin Blazer</td>
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<tr>
<td>Bass</td>
<td>Pablo Lanouguere</td>
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Intermission

(15 minutes)
Homenaje a Córdoba (1971)

Astor Piazzolla (1921-1992)
Arranged by Shinjoo Cho

Shinjoo Cho, bandoneon
Sergio Reyes, violin
Spencer Tate, violin
Luigi Mazzocchi, viola
Benjamin Blazer, cello
Suzzette Ortiz, piano
Jason Klinke, guitar
Pablo Lanouguere, bass
Franco Pinna, drums
Siempre se vuelve a Buenos Aires (1967)

Music: Astor Piazzolla (1921-1992)
Lyrics: Eladia Blázquez (1931-2005)

Sofía Tosello, voice
Leandro Ragusa, bandoneon
Sergio Reyes, violin

Fede Díaz, guitar
Emilio Teubal, piano
Pablo Lanouguere, bass
Perro de mármol (2021)

Pablo Lanouguere (b. 1985)

Leandro Ragusa, bandoneon
Sergio Reyes, violin
Fede Diaz, guitar
Emilio Teubal, piano
Pablo Lanouguere, bass
Franco Pinna, drums
Fabúla para Gardel (1969)

Music: Astor Piazzolla (1921-1992)
Lyrics: Horacio Ferrer (1933-2014)

Pablo Pereyra, voice
Shinjoo Cho, bandoneon
Ayer me preguntaste, hijito mío,
Por primera vez,
Quién es
Ese gardel, ese fantasma
Tan arisco,
Empecinado
Con seguir guardado
En la cueva con asma
De su disco
Polveriento.

Yesterday you asked me, my little boy,
for the first time,
who is that Gardel,
that surly ghost,
determined
to continue being kept
in the asthmatic cave
of his dusty
record.
Lo que yo sé,
Te lo cuento:
Algunas veces,
Cuando te has dormido,
Las noches en que hay pena
Llena,
Se aparece
Ese escondido
Duendo, medio juglar
Y medio loco,
Para matear
Con tu padre y conversar
Un poco.

What I know,
I'll tell you:
Sometimes,
when you have fallen asleep,
on nights when there is a
full sorrow
this hidden
goblin appears,
half minstrel
and half lunatic,
to drink mate
with your father and talk
a little.
Ah, si lo pudieras
Ver
Con su sencilla elegancia fantasmera,
A saber:
En una chalina ligera
De plumas de torcaza sola
Sus hombres arrebuja.
El traje es de
Cuerdas de guitarras españolas
Que
Alguna bruja
Ñata
Y hippie le ha tejido.

Ah, if you could
see him
with his simple ghostly elegance,
namely:
his shoulders wrapped up
in a light scarf
of lonely dove feathers.
His suit, made of Spanish
guitar strings
that
some flat-nosed
hippie witch
has woven for him.
La corbata
Es de claveles
Encendidos,
Para abrigar los
Cascabeles
De su voz.
Y dos
Zapatos, muy de peregrino,
Que no son zapatos, sino
Que son caminos.

The tie,
of lighted carnations,
to shelter
the bells
of his voice. And two
shoes, very
pilgrim,
which are not
shoes
but roads.
¿qué en dónde nació?
Hijo mío, ¡qué se yo!
De acuerdo a lo que el mismo me ha contado,
Parece que nació trepado
A una veleta
Niña
Que apuntaba al sur;
Y que un poeta
Y un gallito de riña
Y un augur
Le enseñaron a vivir
Y a sonreír.

Where was he born?
My son, what do I know?!
According to what he told me himself,
it seems he was born
climbed on
a wind girl-vane
pointing to the South –
and that a poet
and a rooster
and an augur
taught him to live
and to smile.
Será por eso
Que salió un poco travieso
¿viste?
Como vos
Y, como yo,
Un cachito triste.

Su sonrisa,
Hijo, es una
Pícara y honda y rara
Raya de tiza
Iluminada con luz de la otra cara
De la luna.

That might be why
he came out a bit naughty,
you see?
Like you,
and like me,
a little bit sad.

His smile,
son, is a
mischievous and deep and rare
line of chalk
illuminated with light from the other side
of the moon.
Y canta, canta,
Canta con su voz de siete gritos,
Pero canta, siempre, con ese humilde modo
De quien tiene, por sabio, en la garganta,
Dos ojitos
Que han visto, ya, del hombre, todo, todo.

And he sings, he sings,
he sings with his voice of seven cries,
but he always sings with that humble way of someone who, as a wise man, has in his throat two little eyes that have already seen everything of mankind, everything, everything.
Su canto, te diría
Que parece
Un claro
Aljibe
En donde crecen
Los tangos pibes
Que no se cantaron,
Todavía;
Y, también, aquellos tangos que ya fueron,
Esos que escriben,
En el paragolpes de su camión,
Los camioneros
Del cerro y de constitución.

His song, I would tell you,
seems like
a clear
well
where the “tango kiddos”
that haven't been sung yet,
grow; and, also, those
tangos that already were,
those that the truckers
from “Cerro”
and “Constitución”
write on the bumpers of their
trucks.
Después,  
El alba ya,  
A las cinco en punto,  
Se me va. se va.

Y, tal vez,  
En su forma melancólica de irse,  
Se adivina, un cacho,  
Que ese duende,  
Tan muchacho,  
Entiende  
Mucho de un asunto  
Muy sumamente serio, que es morirse.

Later,  
at the crack of dawn,  
at five o’clock sharp,  
he leaves me, he leaves.

And, maybe,  
in his melancholic way of leaving,  
one can guess,  
that this goblin,  
so boyish  
understands  
a lot about a matter,  
a very serious matter, which is to die.
Ayer me preguntaste, hijito mio,
Por primera vez
Quién es
Ese carlitos, ese fantasma
Tan arisco,
Empecinado
Con seguir guardado
En la cueva con asma
De su disco.

Y entonces te conté
Cuanto sabía-

Yesterday you asked me, my little boy,
for the first time,
who is
that “Carlitos”, that ghost,
so surly,
determined
to continue being kept
in the asthmatic cave
of his record.

And then I told you
all I know–
Mas hoy, mirándote,
Pensándote,
Besándote,
Sé un poco más.
Y es que el hijo
Del hijo
De tu hijo, un día,
Un día de junio soleado,
Frío y seco
Que vendrá,
Lo mismo que vos
Preguntará
Por él.

But today, looking at you,
thinking about you,
kissing you,
I know a little more.
I know that the son
of the son
of your son, one day,
one sunny,
cold and dry June day
that is yet to come,
exactly like you did
will ask
about him.
Y una caliente
Zafra de ecos,
Ecos de la voz de nuestra gente,
Ecos de tu voz
Chiquito, y de la mía,
Inexorablemente,
Contestará:
Gardel, gardel, gardel.

And a hot sugar
harvest, of echoes,
echoes of the voice of our people,
echoes of your voice
my child, and of mine,
inexorably,
will answer:
Gardel, Gardel, Gardel.
Pasajes a Oscuras (1989)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon

Leandro Ragusa, bandoneon
El Pozo (2018)

Leandro Ragusa (b. 1974)

Leandro Ragusa, bandoneon
Sergio Reyes, violin
Fede Diaz, guitar
Emilio Teubal, piano
Pablo Lanouguere, bass
La Camorra I (1989)

Astor Piazzolla (1921-1992)

Leandro Ragusa, bandoneon
Sergio Reyes, violin
Jason Klinke, guitar
Suzzette Ortiz, piano
Benjamin Blazer, bass
La Camorra II (1989)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon

Sergio Reyes, violin

Fede Diaz, guitar

Emilio Teubal, piano

Pablo Lanouguere, bass
La Camorra III (1989)

Astor Piazzolla (1921-1992)

Shinjoo Cho, bandoneon

Luigi Mazzocchi, violin

Matt Davis, guitar

Nina Siniakova, piano

Doug Mapp, bass
Sophisticated Lady (1932)

Duke Ellington (1889-1974)

Sofia Tosello, singer
Suzzette Ortiz, piano
Matt Davis, guitar
Doug Mapp, bass
Franco Pinna, drums
Hombre (2021)

WORLD PREMIERE

Diego Schissi (b. 1969)

Shinjoo Cho, bandoneon
Luigi Mazzocchi, violin
Doris Hall-Gulati, clarinet

Nina Siniakova, piano
Matt Davis, guitar
Doug Mapp, bass
Lo que vendrá was made possible thanks to lead support by The Presser Foundation, Musical Fund Society, and Steven R. Gerber Trust.

Tonight’s program is generously sponsored by Jacobs Music.
Esperanza Arts Center is supported by:
LO QUE VENDRÁ FEATURED MUSICIANS

Sofia Tosello, voice  
Pablo Pereyra, voice  
Doris Hall-Gulati, clarinet*  
Jason Klinke, guitar  
Federico Díaz, guitar  
Matt Davis, guitar*  
Shinjoo Cho, bandoneon  
Leandro Ragusa, bandoneon  
Suzzette Ortiz, piano

Emilio Teubal, piano  
Nina Siniakova, piano*  
Franco Pinna, percussion  
Luigi Mazzocchi, violin/viola*  
Sergio Reyes, violin  
Benjamin Blazer, cello/bass  
Doug Mapp, bass*  
Pablo Lanouguere, bass  
Mark Loria, conductor*

*Member, Orchestra 2001

*Special thanks to Stephen Parker, Production Manager (E Way Productions)*
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