

LAUDATE



SINGERS

Voice of the Tango

Tangissimo

Linda Lee Thomas, piano

Ed Henderson, guitar

Jonathan Goldman, bandoneon

and

Laudate Singers

Lars Kaario, Artistic Director

Saturday May 11, 2013 / 8pm
St Andrew's United Church, North Vancouver



Canada Council
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www.laudatesingers.com



LAUDATE SINGERS

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Laudate Singers is a registered society with charitable status. Donations to the choir are therefore tax deductible. Please consider us when planning your charitable givings. You do make a difference!

WELCOME TO OUR VOICE OF THE TANGO!

The tango is said to have developed in the melting pot of cultures that defined the poor areas of Buenos Aires, Argentina and nearby Montevideo, Uruguay in the late 1800s. Some of the musical influences were Spanish Andalusian flamenco, Cuban habanera, African dance forms, Slavic polka and mazurka, and Italian folk music. The milonga developed similarly, becoming very popular in the 1870s. The early tango may have been a mixture of the milonga and the Afro-American musical form and rhythm, the candombe.

The tango is music, poetry and dance which was birthed by the coming together of these cultures and influenced by the economic and social situations in which the people found themselves. The immigrant population was overwhelmingly male and poor and the tango reflected their impoverished, rough, female-starved lives. Gradually though, it became popular with playboys who ventured into the slums of Buenos Aires. By 1910, when Paris was an international magnet for the rich and innovative, risqué entertainment, tango music was embraced by Europe. Indeed, its fame spread throughout Europe, Russia and North America. Now that the trend setting cities of Paris, New York and Hollywood were in love with tango, even respectable upper class Argentinians accepted it.

While the tango was put aside somewhat during World War I, it suited the roaring 20's beautifully. Argentina was now one of the wealthiest of all countries, and tango became more refined along with its people. Lyrics moved away from cries of poverty and loneliness to more general love songs and nostalgia for days of old.

The 1930s brought worldwide depression, a military coup in Argentina that censored the tango, and the accidental death of one of the most influential and internationally famous tango artists, Carlos Gardel. But a new Golden Age of Tango arose and ruled the 1940s and 1950s until it waned again, this time because of the supremacy of American rock and roll. Not surprisingly, it experienced another rebirth in the 1980s and continues to grow in popularity.

With every rise of tango, it changed to reflect the times – smaller or larger instrumental forces, sweeter or rougher sentiments. Tango musicians brought their own artistic visions to the form. The places in which it took root added their own flavours. Its intention, whether primarily for dance or song or only instrument, made a difference. For example, Ástor Piazzolla was most interested in the music and not in dance, and his classical and jazz training added even more diversity to the genre.

Tango. This music born of many cultures continues to evolve with a fascinating, rich and varied language that is fervently celebrated in many parts of the world. Laudate Singers and Tangissimo are pleased to share some of it with you tonight!

— Lars Kaario
Artistic Director

SPECIAL THANKS TO:

- ❖ Erika Plettner, language consultant
 - ❖ St. Andrew's United Church
 - ❖ Our front-of-house volunteer team led by Jan Moger
 - ❖ Intan Purnomo, Gordon Finlay and Dave Alexander, visuals
 - ❖ Susana Valente, recording engineer
 - ❖ Xavier Berbudeau, sound technician
 - ❖ José Verstappen, programme design
 - ❖ DesignStile, graphic design
 - ❖ Mucky Dog Web Projects, website
- ❖ Our manager for the past four years, Linda Lysack, is retiring. We are very thankful for the wonderful work she has done for Laudate Singers and wish her much happiness as she pursues more dreams!

LAUDATE SINGERS

SOPRANO

Heidi Ackermann
Marina Bennett
Yasmine Bia
Rachel Buttress
Catherine Crouch
Jennifer Katchur
Jenny Vermeulen

ALTO

Tami Copland
Miriam Davidson
Elspeth Finlay
Mavis Friesen
Katie Horst
Intan Purnomo

TENOR

Kristopher Benoit
Hilary Crowther
Mark De Silva
Marco Del Rio
Chris Robinson
Taymaz Saba

BASS

Nic Bygate
Troy Martell
Adam Muir
Sean Quicke
Nicholas Read
George Roberts
Andrew Wilson

TANGISSIMO

Linda Lee Thomas,
piano
Ed Henderson,
guitar
Jonathan Goldman,
bandoneon

Voice of the Tango

Laudate Singers

Juramento *Bolero* Miguel Matamoros 1894-1971, arr. Electo Silva
Chacarera del Expediente *Chacarera* Gustavo "Cuchi" Leguizamón 1917-2000,
arr. Eduardo Ferraudi
Si Llega a ser Tucumana *Zamba* Gustavo "Cuchi" Leguizamón & Miguel A. Perez,
arr. Santiago Bucar
Chacarera Santiagueña *Chacarera* Traditional (Argentina), arr. Roberto Goldar
El Último Café *Tango* Héctor Stamponi 1916-1997, arr. Emilio DuBlanc

Tangissimo

Payadora *Tango* Julián Plaza 1928-2003
A Don Agustin Bardi *Tango* Horacio Salgán b.1916
Canción al árbol del olvido *Milonga* Alberto Ginastera 1916-1983
Solo: Mark De Silva

Tangissimo & Laudate Singers

Verana Porteño *Tango* Ástor Piazzolla 1921-1992
arr. vocal Néstor Zadoff and instr. Jonathan Goldman
J'Oublie (Oblivion) *Tango* Ástor Piazzolla, arr. Ed Henderson
Soloists: Katie Horst and George Roberts

– INTERMISSION –

Laudate Singers

Samba-lelé *Brazilian Folk Song* arr. Daniel R. Afonso, Jr.
El día que me quieras *Tango* Carlos Gardel 1890-1935,
arr. Vivian Tabbush and Néstor Zadoff
Milonga del Ángel *Tango* Ástor Piazzolla, arr. Javier Zentner

Tangissimo

Nocturna *Tango* Julián Plaza
La Cumparsita *Tango* Gerardo Matos Rodríguez 1897-1948
Uno! *Tango* Mariano Mores b.1918
Solo: George Roberts

Tangissimo & Laudate Singers

Adiós Noniño *Tango* Ástor Piazzolla,
arr. vocal Néstor Zadoff and instr. Jonathan Goldman
Yo soy María *Tango* Ástor Piazzolla, arr. Ed Henderson
Solo: Marina Bennett

DONORS MUCH APPRECIATED

We gratefully acknowledge the financial support of the District of North Vancouver and the City of North Vancouver through The Arts Office, the District of West Vancouver through their 2012 Assistance Grant Program, the Canada Council for the Arts, the Province of British Columbia, and the BC Arts Council. These are competitive grants and we feel honoured in winning them.

Our deep appreciation to our many private donors. You make us sing!

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We gratefully acknowledge the support of the District of West Vancouver through their 2012 Assistance Grant program.



We gratefully acknowledge the financial support of the City of North Vancouver and the District of North Vancouver through The Arts Office.

We acknowledge the support of the Canada Council for the Arts which last year invested \$28.2 million in music throughout Canada.



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Nous remercions de son soutien le Conseil des Arts du Canada, qui a investi 28,2 millions de dollars l'an dernier dans la musique à travers le Canada.

We acknowledge the financial assistance of the Province of British Columbia

TEXTS & TRANSLATIONS

Juramento (Oath)

Music and Text: Miguel Matamoros

Si el amor hace sentir hondos dolores
y condena a vivir entre miserias
yo te diera, mi bien, por tus amores
hasta la sangre que hierve en mis arterias.

Es surtidor de místicos pesares
que hace al hombre arrastrar largas cadenas
yo te juro arrastrarlas por los mares
infinitos y negros de mis penas.

If love makes one feel deep pain
And condemns one to live in misery
For your love, I would give you, my dear
Even the blood that boils within my veins

If it is a fountain of mystic grief
And makes men drag long chains
I swear to you I will drag them across
The infinite and black seas of my sorrows

Chacarera del Expediente (Chacarera of the Police File)

Text: Gustavo "Cuchi" Leguizamón

El pobre que nunca tiene
ni un peso pa'andar contento
no bien se halla una gallina
que ya me lo meten preso.

El comisario ladino
que oficia de diligente
lo hace confesar a palos
al preso y a sus parientes.

Y se pasan las semanas
engordando el expediente,
mientras el preso suspira
por un doctor influyente.

La tía vendió la cama
pa' pagarle al abogado
si algún día sale libre
tendrá que dormir parado.

El juez a los cuatro meses
lo cita pa'interrogarlo
como es pobre y tartamudo
ninguno quiere escucharlo.

Y la prisión preventiva
dictan al infortunado
que ya lleva un año preso
hasta de Dios olvidado.

Amalaya la justicia
viditai los abogados
cuando la ley nace
no la compone ni el Diablo.

Estas son cosas del pueblo
de los que no tienen nada
¡esos que amasan millones
tienen la Casa Rosada!

Poor devil who never has
a cent to feel happy,
As soon as he steals a chicken
Is thrown in jail.

Crafty sheriff
Diligent officer,
Beats a confession
Out of him and his relatives.

Weeks go by
Fattening the dossier,
While the convict sighs
For an influential lawyer.

His aunt sold the bed
To pay the lawyer,
If he's ever freed
He'll have to sleep afoot.

The Judge, four months later
Interrogates him,
But since he's poor and stutters
Nobody cares to listen.

And off behind bars
The unfortunate soul is sent,
Who's been a year in jail
Even by God forgotten.

Darn justice,
Darn lawyers,
When law is deaf
Not even the devil can fix it.

These things happen to people
Who have nothing,
Those who steal millions
Feast with the President.

Si Llega a ser Tucumana (If it becomes tucumana)
Text: Miguel A. Perez; Translation: Leanne Turcios

Si la cintura es un junco
y la boca es colorada,
si son los ojos retintos
esa moza es tucumana

Si es dulce como esa niña
y airosa cuando la bailan,
si te gana el corazón
esa zamba es tucumana

Y si la moza y la zamba
llegan a ser tucumanas,
ahógate en el agua bendita
que ya ni el diablo te salva

Si es redondita y jugosa
lo mismo que una naranja,
si es noche cerrada el pelo
esa moza es tucumana

Si las sombras del pañuelo
le va anudando distancias,
si te consuela y te miente
esa zamba es tucumana

If her waist is like a vine
And her lips are red
If her eyes are bright
Then that young woman is from Tucumán

If she is sweet like a girl
And passionate when she dances
If she wins your heart
The dark skinned one is tucumana

And if the woman and the dark skinned
Become tucumanas
Drown your self in holy water
For now the devil won't save you

If she is curvy and juicy
The same as the orange
If her hair is dark as night
That young woman is tucumana

If the shadows of the handkerchief
Knot away in the distance
If she consoles you and lies to you
The dark skinned one is tucumana

Chacarera Santiagueña (Chacarera from Santiago del Estero)
Traditional, Argentina

Debajo de los arboles
cantaban unos pajaros
lunes, martes y miercoles
jueves, viernes y sabados.

Una vez que te quise
y tu mama lo supió
fue porque yo le diji
que te casarás con yo.

Under the trees
Birds sung,
Monday, Tuesday, Wednesday,
Thursday, Friday, Saturday.

Once I loved you
And your mom found out
'Twas because I told her
That I would marry you.

*Laudate is pleased to share concert advertising
with the following fine music groups:*

music intima ~

Season Soiree fundraiser

May 15, 7 pm - Scotiabank Dance Centre

Capilano University Singers ~

Off to Europe Farewell Concert

May 31, 8pm - St Andrews United, North Vancouver

Chor Leoni ~

June 24 & July 1, 3pm & 8pm

Mainstage Tent at Bard on the Beach,
Vanier Park, Vancouver



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Yo no ando pa' que me queran
ni ando pa' que me querás
yo andoi por andar, de vicio,
yo andoi por andar nomás.

Traigo charqui de mi pago
traigo arrope del chañar
traigo mistol de Santiago
remedio de todo mal.

Canten, canten compañeros,
dejen de andar recelando,
yo no soy más que apariencia,
sombra que anda caminando.

Cuando llega el carnaval,
no almuerzo ni ceno nada
me mantengo con las copla,
me duermo con la tonada.

Alojita de algarrobo
molidita en el mortero,
se me sube a la cabeza
como si fuera sombrero.

I'm not around to be loved
I'm not around for you to love me,
I'm around just for the fun of it,
I'm around for the sake of it.

I bring charqui from my land,
I bring chañar syrup,
I bring mistol from Santiago,
A cure for all.

Sing, sing, my friends,
Don't distrust me,
I'm not what I seem,
Just a shadow walking by.

When carnival arrives
I neither eat nor dine,
Songs feed me,
And I go to sleep with the tune.

Alojita of algarrobo
Finely ground in a mortar,
Goes straight to my head
Like it was a hat.

(Charqui is cured meat/jerky;
Chañar and mistol are trees used for medicinal purposes;
alojita de algarrobo is a liquor made from the algarrobo tree.)

El Último Café (The Last Coffee)

Text: Cátulo Castillo

Llega tu recuerdo en torbellino,
vuelve en el otoño a atardecer
miro la garúa, y mientras miro,
gira la cuchara de café.

Del último café
que tus labios con frío,
pidieron esa vez
con la voz de un suspiro.

Recuerdo tu desdén,
te evoco sin razón,
te escucho sin que estés.
"Lo nuestro terminó",
dijiste en un adiós
de azúcar y de hiel...

¡Lo mismo que el café,
que el amor, que el olvido!
Que el vértigo final
de un rencor sin porqué...

Y allí, con tu impiedad,
me vi morir de pie,
medí tu vanidad
y entonces comprendí mi soledad
sin para qué...

Llovía y te ofrecí, ¡el último café!

Your memory arrives in a turmoil.
It gets dark again in Autumn...
I watch the drizzle, and while I watch
the coffee spoon turns...

Of the last coffee
that your cold lips
requested on that occasion
with the voice of a sigh...

I recall your disdain,
I evoke you for no reason,
I hear you without you being here:
"We are through",
you said in a good bye
of sugar and bitterness...

Just like the coffee,
like the love, like the forgetfulness,
like the final vertigo
of a resentment for no reason...

And there, merciless,
I saw myself die standing up,
I weighed up your vanity
and then I understood my solitude
without what for...

It was raining and I offered you the last coffee

Please turn page quietly

Canción al árbol del olvido (The Tree of Forgetting)
Text: Fernán Silva Valdés

En mis pagos hay un arbol
Que del olvido se llama,
Al que van a despenarse,
Vidalitay, Vidalitay,
Los moribundos del alma.

Para no pensar en vos
Bajo el arbol del olvido
Me acosté una nohecita,
Vidalitay, Vidalitay,
Y me quedé bien dormido.

Al despertar de aquel sueño
Pensaba en vos otra vez,
Pues me olvidé de olvidarte,
Vidalitay, Vidalitay,
Encuantito me acosté.

In my neighbourhood there is a tree
that's called the tree of forgetting,
to which go to lay down their troubles,
Vidalitay, Vidalitay,
Those whose souls are dying.

So that I would no longer think of you
under the tree of forgetting
I lay down one evening,
Vidalitay, Vidalitay,
And I fell fast asleep.

When I awoke from that dream
I thought of you once again,
because I forgot to forget you,
Vidalitay, Vidalitay,
as soon as I lay down.

J'Oublie (Oblivion)
Text: Julian Clercx

Lourds,
Soudain semblent lourds
Les draps, les velours
De ton lit
Quand j'oublie
Jusqu'à notre amour

Heavy,
Suddenly, heavy feel
The sheets, the velvets
Of your bed
When I forget
Even our love

LAUDATE



SINGERS

PLAN AHEAD!

Laudate Singers Annual Fundraising Gala

Theme: Opera!

Tuesday, October 22, 2013

Seymour Golf & Country Club, North Vancouver

Lourds,
Soudain semblent lourds
Tes bras qui m'entourent
Déjà dans la nuit
Un bateau part
S'en va quelque part
Des gens se séparent
J'oublie
J'oublie

Tard,
Autre part
Dans un bar d'acajou
Des violons nous rejouent
Notre mélodie
Mais j'oublie...
Tard
Dans ce bar
Dansant joue contre joue
Tout devient flou et j'oublie

Court,
Le temps semble court
Le compte à rebours
De nos nuits
Quand j'oublie
Jusqu'à notre amour

Court,
Le temps semble court
Quand tes doigts parcourent
Ma ligne de vie
Sans un regard
Des amants s'égarerent
Sur un quai de gare
J'oublie
J'oublie

Heavy,
Suddenly, heavy feel
Your arms that hug me
Already in the night
A boat leaves,
Goes away,
People are parting
I forget
I forget

Late,
Somewhere else
In a mahogany bar
Violins play for us
Our melody
But I forget...
Late,
In this bar
Dancing cheek to cheek
Everything becomes blurred and I forget

Short,
Time seems short,
The countdown
Of our nights,
When I forget
Even our love

Short,
Time seems short
When your fingers run
On my life line
Without a look
Lovers lose their way
On a railway station platform
I forget
I forget

Samba-lelê

Traditional text

Samba-lelê tá doente,
Tá co'a cabeça quebrada.
Samba-lelê precisava
De umas dezoito lambadas.
Samba, Samba, Samba-lelê!
Pisa na barra da saia, lelê.

Ô mulata bonita,
Onde é que você mora?
Moro na Praia Formosa,
E daqui vou me embora.

Diga, mulata bonita,
como é que se namora?
Põe o lencinho no bolso,
Com a pontinha de fora.
Pisa, pisa, pisa, mulata,
Pisa na barra da saia, mulata.

Samba-lelê is sick,
He has a broken head,
Samba-lelê needed
Some eighteen hard hits.
Samba, samba, Samba-lelê!
Step on the skirt's hem, lelê.

Oh beautiful brunette,
Where do you live?
I live on Formosa Beach,
And I am leaving this place.

Tell me, beautiful brunette,
How does one count?
Put a small handkerchief in the pocket
And leave a small point out.
Step, step, step, brunette girl,
Step on the skirt's hem, brunette girl.

Please turn page quietly

El día que me quieras (The Day You Love Me)
Text: Alfredo Le Pera

Acaricia mi ensueño
el suave murmullo de tu suspirar,
¡como ríe la vida
si tus ojos negros me quieren mirar!
Y si es mío el amparo
de tu risa leve que es como un cantar,
ella aquietta mi herida,
¡todo, todo se olvida..!

El día que me quieras
la rosas que engalana
se vestirá de fiesta
con su mejor color.
Al viento las campanas
dirán que ya eres mía
y locas las fontanas
me contarán tu amor.

La noche que me quieras
desde el azul del cielo,
las estrellas celosas
nos mirarán pasar
y un rayo misterioso
hará nido en tu pelo,
luciérnaga curiosa
que verá...¡que eres mi consuelo..!

El día que me quieras
no habrá más que armonías,
será clara la aurora
y alegre el manantial.
Traerá quieta la brisa
rumor de melodías
y nos darán las fuentes
su canto de cristal.

El día que me quieras
endulzará sus cuerdas
el pájaro cantor,
florece la vida,
no existirá el dolor...

La noche que me quieras
desde el azul del cielo,
las estrellas celosas
nos mirarán pasar
y un rayo misterioso
hará nido en tu pelo,
luciérnaga curiosa
que verá que eres mi consuelo.

It caresses my dream,
The delicate murmur of your sighing.
How life laughs
when your black eyes seek me.
And if it is mine the shelter
of your slight laughter that is like singing,
it calms my wound,
everything is forgotten.

On the day that you love me
the rose that embellishes,
will dress in celebration
with its best color.
And to the wind, the church bells
will say that you are mine,
and the crazy fountains
will tell about their love.

On the night that you love me,
from the blue of the sky,
the jealous stars
will watch us go by.
And a mysterious ray
will nest in your hair,
inquisitive firefly
that will see that you are my consolation.

On the day that you love me
there'll be nothing but harmony.
The dawn will be clear
and the water spring will be happy.
The breeze will quietly bring
a rumour of melody.
And the fountains will give us
their crystal song.

On the day that you love me,
It will sweeten its cords
the singing bird,
Life will bloom,
pain will no longer exist.

On the night that you love me
from the blue of the sky
the jealous stars
will watch us go by.
And a mysterious ray
Will nest in your hair,
inquisitive firefly
that will see that you are my consolation.

Uno! (One!)

Text: Enrique Santos Discepolo

Uno busca lleno de esperanzas
el camino que los sueños
prometieron a sus ansias...
Sabe que la lucha es cruel
y es mucha pero lucha y se desangra
por la fe que lo empecina.

One searches, full of hope
the road that his dreams
promised to his longings...
One knows that the struggle is cruel
and it's too much but one fights and bleeds
for the faith that makes him stubborn.

Uno va arrastrandose entre espinas
y en su afan de dar su amor
sufre y se destroza hasta entender,
que uno se ha quedado sin corazon...
Precio de castigo que uno entrega
por un beso que no llega
o un amor que lo engaño.
Vacio ya de amar y de llorar
tanta traicion!...

Si yo tuviera el corazon,
el corazon que di...
Si yo pudiera como ayer
querer sin presentir...
Es posible que a tus ojos
que me gritan su cariño
los cerrara con mis besos...
Sin pensar que eran como esos
otros ojos, los perversos
los que hundieron mi vivir...

Si yo tuviera el corazon,
el mismo que perdi...
Si olvidara a la que ayer
lo destrozo, y pudiera amarte,
me abrazaria a tu ilusion
para llorar tu amor.

One goes crawling on the thorns,
and in his urge to give his love...
one suffers and self-destroys understanding,
that one was left without a heart...
Price for punishment that one pays
for a kiss that never comes
or for a love that was unfaithful...
Empty from loving and crying
so much betrayal!...

If I had the heart...
the heart I gave away...
If I could, like yesterday...
to love without a premonition...
It's possible that your eyes
that cry out to me their love,
I'd close them with my kisses...
Without thinking that like these,
they were other wicked eyes
that ruined my existence...

If I had the heart,
the same one I lost;
if I'd forget the one that yesterday
tore it apart, and I could love you,
I would embrace in your illusion
to cry out your love.

Yo soy Maria (I am Maria)
Music and text: Astor Piazzolla

Yo soy María de Buenos Aires!
De Buenos Aires María ¿no ven quién soy yo?
María tango, María del arrabal!
María noche, María pasión fatal!
María del amor! De Buenos Aires soy yo!

Yo soy María de Buenos Aires
si en este barrio la gente pregunta quién soy,
pronto muy bien lo sabrán
las hembras que me envidiarán,
y cada macho a mis pies
como un ratón en mi trampa ha de caer!

Yo soy María de Buenos Aires!
Soy la más bruja cantando y amando también!
Si el bandoneón me provoca... Tiará, tatá!
Le muerdo fuerte la boca... Tiará, tatá!
Con diez espasmos en flor que yo tengo en mi ser!

Siempre me digo "Dale María!"
cuando un misterio me viene trepando en la voz!
Y canto un tango que nadie jamás cantó
y sueño un sueño que nadie jamás soñó,
porque el mañana es hoy con el ayer después, che!

Yo soy María de Buenos Aires!
De Buenos Aires María yo soy, mi ciudad!
María tango, María del arrabal!
María noche, María pasión fatal!
María del amor! De Buenos Aires soy yo!

I am María from Buenos Aires
from Buenos Aires María, don't you see who I am?
María tango, María from the suburb
María night, María fatal passion
María of love, from Buenos Aires I am!

I am María from Buenos Aires
If in this neighborhood people ask who I am
soon they'll know
the females that will envy me
and every macho at my feet,
like a mouse in my trap, will fall

I am María from Buenos Aires
I'm a witch singing and loving too
If the bandoneon provokes me... tiará, tatá!
I bite hard its mouth... tiará, tatá!
with ten flower spasms that I have in my being

I always tell myself "let's go María"
when a mystery climbs in my voice
and I sing a tango that nobody ever sang
and I dream a dream that nobody ever dreamed
because tomorrow is today with yesterday later, che!

I am María from Buenos Aires
from Buenos Aires, María I am, my city
María tango, María from the suburb
María night, María fatal passion
María of love, from Buenos Aires I am!

FAZIOLI



Photographer: Florence Leung, www.flotography.ca
Fan page: www.facebook.com/FLOTGRAPHY.CA

"From the moment I touched the keys of the gorgeous Fazioli piano - I knew in an instant something was different. The tone was so rich and warm, yet filled with tremendous power. Its sensitivity was magnified by its striking clarity. I have been in love with Fazioli pianos ever since."

Aisa Sayama, Concert Pianist

WWW.SHOWCASEPIANOS.COM

THE MUSICIANS

TANGISSIMO

Tangissimo has thrilled thousands of people with live concerts, broadcasts and recordings since their formation in 2003. Piazzolla's violinist Fernando Suárez Paz calls them "... un grupo divino." Their DVD and CD – Chasing the Tango High – has been viewed and listened to by thousands. A production of Infinity Films, this DVD takes Tangissimo to Buenos Aires to play with the legends of Tango.

Originally Tangissimo was Linda Lee Thomas (piano), Ed Henderson (guitar) and Miles Foxx Hill (bass). In 2011 Tangissimo expanded to a Quintet called TangissimoPlus. This group was formed in order to play the original arrangements of the music of Astor Piazzolla. The musicians in this Quintet are Joan Blackman (violin), Jonathan Goldman (bandoneon), Dylan Palmer (bass) with Linda Lee and Ed. And any combination of these musicians is Tangissimo. They continue to thrill audiences with their passionate performances of Tango.



LINDA LEE THOMAS, principal pianist of the Vancouver Symphony Orchestra since 1972, was Artistic Director of Masterpiece Music, a hugely successful chamber music series for 17 years. In 2000, she was inducted into the B.C. Entertainment Hall of Fame for her outstanding contributions

to the industry. Her passion is the music and dance of Argentina – the Tango. She is one of Canada's foremost tango musicians, performing and recording with Argentine bandoneonists Daniel Binelli and Nestor Marconi, with harmonica sensation Franco Luciani and the famous violinist Mauricio Marcelli. Her trio, Tangissimo, was taken to Buenos Aires in 2006 by Infinity Films to shoot the documentary Chasing The Tango High for Bravo TV. Their CD of the same name featured live recordings from Buenos Aires with tango legends of our time. In her latest recording project, Tango Con Fazioli, Linda Lee is putting together two of her favourite things – Tango and Fazioli pianos. She is recently returned from Buenos Aires where she recorded for the project with tango musicians there. See www.lindaleethomas.com



ED HENDERSON has worked extensively in Canada's music community: theatrical scores for the Stratford Festival to the Arts Club Theatre, scores for CBC, CTV, Bravo, Knowledge and Vision networks. Commissioned to compose works for many

including the Vancouver Chamber Choir, Elektra Women's

Choir, The Dance Centre, Canadian Music Centre, Vancouver Inter-Cultural Orchestra and musica intima. Nominated for numerous awards and recipient of many including a Juno (Ancient Cultures, El Camino Real), Jessie Richardson and Dora Mavor Moore (theatre) and Cannes (TV score). Recent releases for solo guitar: Intimate and Guitar Wall. His choral works are widely presented, published and recorded including Birdsong (SATB, soloists and tar, the Iranian precursor to the guitar) a cross-cultural 45-minute composition combining Sufi rhythmic elements and scales with Western harmonic textures set to Rumi texts (translations by Coleman Barks) – much performed by musica intima and the Vancouver Chamber Choir. Teachers include: Gordon Delamont (orchestration), David Walden (piano), Michael Strutt, Lennie Breau and more recently Victor Kolstee (flamenco guitar). He has attended many workshops including those of Sir Malcolm Arnold, Janos Starker, Lehman Engels and Bob Elhai. Ed plays with many groups, including his brother Bill's band Chilliwack, the VSO, Vancouver Chamber Choir, Chor Leoni, Ann Mortifee, Leon Bibb – and of course Tangissimo and now Laudate Singers!



JONATHAN GOLDMAN is a bandoneonist and musicologist. After completing studies at Toronto's Royal Conservatory of Music, he studied with accordionist Marin Nasturica. He made an arrangement of Astor Piazzolla's Double Concerto 'Hommage à Liège' which was published in France in 2002 by

Éditions Henry Lemoine. From 2003 to 2007, he performed, composed and arranged the music of the Montreal-based group Sweatshop Tango Ensemble, producing their debut CD "De la Main à la Boca" in 2006. In 2007, they performed at the Montreal Jazz Festival. Since 2006, he performs periodically with Quartango, becoming a permanent member in 2012. He moved to Victoria B.C. in 2007 to join the faculty of the University of Victoria's School of Music. As a musicologist, he is interested in the avant-garde traditions of the 20th century; in 2011, he published The Musical Language of Pierre Boulez (Cambridge University Press). Since moving to Victoria, he has performed Kurt Weill's Threepenny Opera Suite with the Vancouver Symphony Orchestra, as well as a CBC-produced Tango concert in Regina, Saskatchewan with Linda Lee Thomas and the True Jive Pluckers, a concert made into a CD in 2009. In December 2009, Jonathan Goldman performed as a soloist in Luis Bacalov's Misa Tango with the University of Victoria Symphony Orchestra, and in December 2011, he performed in Montreal with I Musici de Montréal and the Chœur de la Montagne in a performance of Martin Palmeri's Misa a Buenos Aires.



Cindy Goodman

LAUDATE SINGERS

Laudate means praise, and for Laudate Singers, every concert is a joyful celebration. Founded in 1995 by current artistic director Lars Kaario, this professional chamber choir skillfully and passionately presents repertoire that spans centuries, cultures and genres. Whether it's medieval, Baroque, Renaissance, classical, Romantic or contemporary... great choral works of the Western canon or music from the Celtic, South African, Latin American, Chinese, Finnish, Quebecois, or Coast Salish traditions (to name only a few)... Laudate Singers combine technical artistry with the ability to make all kinds of choral music accessible, and the final result is always luminous and transcendent.

Laudate Singers are committed champions of Canadian choral music; the choir has maintained a composer-in-residence program since 1995, and commissions and performs new Canadian works every season. Audiences at Laudate Singers' concerts are almost always guaranteed the thrill of knowing that some of the music they are listening to has never been heard in public before! The choir has recorded five critically-acclaimed CDs: *A Baroque Christmas*, *Christmas Journey*, *Songs of Heaven and Earth*, *Celtic Journey*, and the recently released *Voices, Sax & Syn*.

Laudate Singers firmly believe that music cannot happen in a vacuum; community outreach is a pillar of the choir's mandate. In addition to donning reindeer antlers and breaking out the jingle bells every year for their popular free family Christmas concerts, Laudate Singers have given workshops for young choirs and educational concerts for school children. Travelling farther afield, the choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival in October 2009. Laudate Singers were also featured in the VSO's gala tribute to his Holiness the Dalai Lama in April 2004, and were invited to be choir-in-residence at the International Choral Kathaumixw in 1996. The choir has given concerts throughout central BC,

and has performed at West Vancouver's Harmony Arts Festival, WinterSong, Scandinavian Midsummer Festival, and MusicFest Vancouver. Laudate Singers have also undertaken stimulating, innovative partnerships with such ensembles as the Vancouver Inter-Cultural Orchestra, La Cetra, Pacific Baroque Orchestra, CBC Vancouver Orchestra. Finally, the choir is proud to collaborate with some of Canada's finest instrumentalists, including Denis Bédard, Heidi Krutzen, Nancy DiNovo, Julia Nolan, David Branter, Karen Anne Shumka, Amy Stephen, Michael Viens, Gaye Alcott, Patricia Armstrong, Ariel Barnes, Ray Nurse, Douglas Schmidt, Campbell Ryga, Ross Taggart, Tim Tsang and Carolyn Cole.



LARS KAARIO, founder and director of Laudate Singers, has built an impressive reputation as a conductor, singer and educator in his native Vancouver. His great love and commitment toward the choral arts is evident in his special abilities to inspire his singers/musicians, and effectively communicate the enjoyment and subtleties of music to his audiences. His tremendous energy coupled with his excellent organizational skills and programming abilities have helped to characterize his concerts as "unforgettable, delightful, beautiful, and deeply satisfying musical experiences". Mr. Kaario is an ardent supporter of young musicians and composers. He is keenly interested in and sensitive to performing Canadian music. Mr. Kaario is Director of Choral Studies in the Diploma of Music Program at Capilano University where he directs three choirs and is also the head instructor in the University's Conducting Certificate Program. Other ensembles he has directed include Pacific Baroque Orchestra, CBC Orchestra, West Coast Symphony, West Coast Summer Music Festival Orchestra and Chorus, Vancouver Cantata Singers, Greater Vancouver Operatic Society, Theatre Under the Stars, Vancouver Philharmonic Orchestra, and Vancouver Inter-Cultural Orchestra. Mr. Kaario has been a director of music at several churches in the Lower Mainland. He has performed leading roles in opera, light opera and music theatre, and has appeared regularly in many recitals and concerts. In oratorio, he has been tenor soloist in such works as Bach's *B Minor Mass*, Beethoven's *Mass in C Major*, Dvorak's *Stabat Mater*, Handel's *Messiah*, Mendelssohn's *Elijah* and Mozart's *Requiem* with many of B.C.'s major choirs and orchestras. He is a past recipient of the Judy Dennis Award for his contribution to the arts on the North Shore.