

Tango

N O T I C I A S



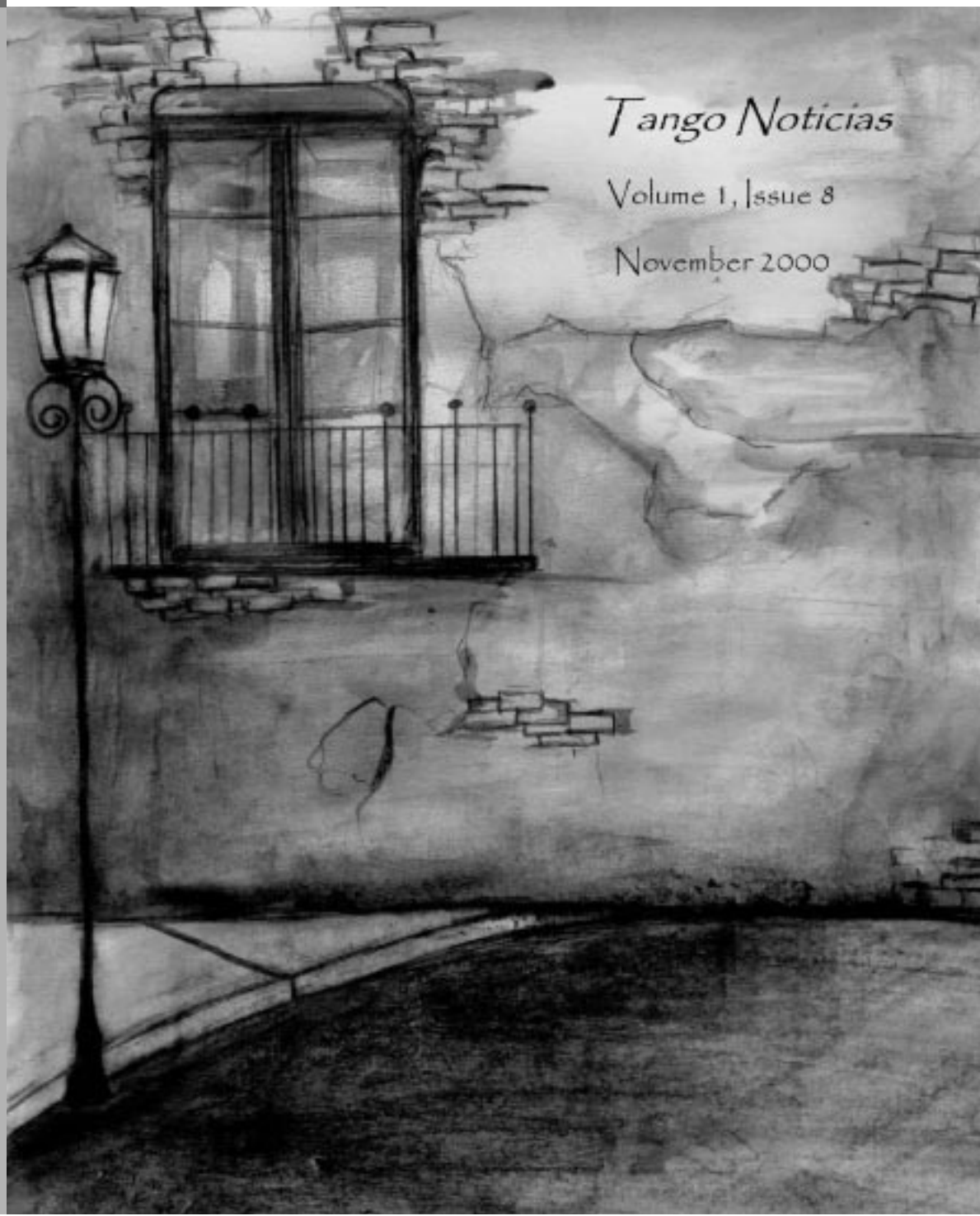
C O N T E N T S

Volume 1, Issue 8

http://www.ballroomchicago.com/tango_noticias.htm

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ADIÓS NONINO



CHICAGO EVENTS CALENDAR

November

2nd – 12th Classes and Workshops with Melina Brufman & Julio Altez

Melina and Julio took Japan by storm last spring. Welcome them to Chicago on their first stop on a world-wide tour! Classes to be offered will include a Ladies Only on Nov. 2, Gentlemen Only on Nov. 8, Master's on Nov. 9, Beginners over two Friday evenings (sold out already), plus 8 classes over two weekends that build on the basics. Private lessons are available days and evenings. Locations vary. Pre-registration is encouraged. Contact Tiffany Asta, Organizer at 312-666-4854 or tiffanytango@hotmail.com.

17th-19th Workshops with Leandro Palou and Andrea Missé

Tango...nada mas, 6137 N. Northwest Hwy., Chicago

This is the last opportunity to learn from Leandro and Andrea until Spring next year!

Fri	Going Back to Basics 1	8:30-10:00 pm
Sat	Going Back to Basics 2	1:00-2:30 pm
Sat	Going Back to Basics 3	2:45-4:15 pm

These workshops are perfect for intermediate and advanced dancers looking for sophistication in their movements. Cost is \$25 per workshop

Sun	Going Wild	2:00-4:00 pm
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This is a workshop for those with a sense of adventure! Cost is \$30

Contact Bob Dronski for details at 773.792.2099 or bob@tangonadamas.com

Privates available November 8-30. To book call Leandro and Andrea 773.792.2099 ext.3

18th Local Tanguera choreographs for Najwa Dance Corp. Performance

Malcolm X College, 1900 West Van Buren, Bruce K. Hayden Performance Arts Center, Chicago.

Najwa Dance Corp. presents Concert 2000 "World Dance" including Argentine Tango choreographed by Erica Sutton. Concert begins at 8:00 pm. Cost is \$17 in advance or \$19 at the door. Call 312.850.7226 for details.

19th High Tea Tango Style

Holiday Inn Mart Plaza (above the Apparel Center), 15th floor, Wolf Point Room, 350 N. Orleans, Chicago

"High tea" is more than a cup of tea. Tea dances were often called Tango Teas. They quickly became popular in England and in France in the early 1900s. Sponsored by Chicago Tango Club Argentine.

3:30 – 7:30 pm Cost: \$35 members; \$40 non-members

Contact Charlotte Vikstrom 773.493.0666 for details

18th – 26th Chicago to Buenos Aires "Tango Immersion Tour"

Two spots have opened up! Contact Tour Leader Natalie Pepa for details – tangonata@ aol.com or 312-280-6971.

January

13th – 21st 2nd Tango Immersion Tour to Buenos Aires

Due to popular demand, Natalie will host a second trip. Contact Tour Leader Natalie Pepa for details – tangonata@ aol.com or 312-280-6971.

You Know You're a Tango Junkie when...

You keep a pair of dance shoes in your car.

You are unable to schedule major surgery without compromising tango commitments.

You work hard to maintain non-tango friendships (if you have any left).

You have considered crossing that line to become a tango gypsy. (see Natalie Pepa)

You find that dancers drawn to tango are the most interesting & passionate people you know.

You cross state lines to tango.

CHICAGO TANGO

Chicago Milongas

Tuesdays

Club 720

Sponsor: Chicago Tango Club Argentine

720 North Wells 3rd Floor, Chicago

7:30 – 12:00 pm \$5 cover

Lesson from 7:30 to 8:15

Contact Charlotte Vikstrom 773.493.0666 for details.

Fridays (except last Friday of the month)

Hilton Arts

400 South Green Street, Chicago

7:00 pm – Midnight

\$10 Contact Arica Hilton 312.226.1118 for details.

Saturdays

Tango...nada mas

6137 N. Northwest Hwy., Chicago

9:00 pm – 2:00 am (Free Introductory Class at 8:30)

\$10 includes light buffet

Contact Bob Dronski 773.792.2099 for details.

First Sunday of the Month – November 5th

Chicago Dance Ballroom

3660 West Irving Park, Chicago

7:30 – 10:30 pm

\$6, free class at 7:00 pm

Contact Charlotte Vikstrom 773.493.0666 for details.

Second Thursday of the Month – November 9th

Fine Arts Building

410 S. Michigan 10th floor, 7:30 – 10 pm

No class or milonga on November 2nd.

\$10 (unless live bandoneón – then slightly more)

Contact Jorge Nidas 888-TANGO 21 for details.

Last Friday of the Month – November 24th

Tres Tangueras Milonga

Latvian Community Center

4146 N. Elston (at Hamlin) , 7:30 – Midnight

\$10

Contact Valentina Cisar 773-763-8729 for details.

Chicago Classes

On-Going Classes – call instructors for details:

- ▶ Bob Dronski and Kathleen Krehler
- ▶ Fred Romero
- ▶ Jorge Nidas
- ▶ Pamela Strateman

Chicago Practicas

Tango...nada mas

6137 N. Northwest Hwy., Chicago

Fridays beginning at 8:00 pm Cost \$5

Contact Bob Dronski 773.792.2099 for details.

North Shore Dance Studio

6163 N. Broadway, Chicago

Fridays beginning at 7:00 PM Cost \$8

Contact Al Gates at 773.994.7929 for details.

Chicago Teachers

Tom Barnard*	tbbarnard@hotmail.com
Jose & Gerri Caravantes*	773.286.6424
Bob Dronski & Kathleen Kreher**	773.792.2099
Emilia Boykov**	773.743.2962
Sean Erwin*	314.862.8504
Carlos Favre *	773.481.1551/773.852.6555
Leroy Hearon*	773.276.1518
Louis Gallo **	773.878.8089
Gadi Lissak *	773.293.3249
Tina Mangos **	773.282.5108
Jorge Nidas**	888.826.4621
Elena Robles*	773.327.1667
Fred & Yermen Romero**	773.725.0518
Pamela Strateman**	312.902.2803
Erica Sutton*	773.505.1577
Charlotte Vikstrom**	Argentango@usa.net

*Privates only

** Classes and Privates

CENTRAL TANGO

Regional Supplement to *Tango Noticias*

Central Illinois

Contacts:

Rita Marvelli: marvelli@uiuc.edu; 217.344.2123
Leonardo:Tangoleon@aol.com; 217.328.1311
Joe Grohens: 217.328.1008

Practicass: Thursday nights from 8-10pm: Illinois Program for Research in the Humanities at 805 West Pennsylvania in Urbana.

An ongoing class in *Tango Topics* precedes practica.

Practica: Sundays, 7:00-9:00 pm; \$3

Milongas: Monthly milonga held at *Phillips Recreation Center* November 11th; cost \$8 includes workshop prior to milonga. Another dance will also be held December 9th.

Classes:

Joe Grohens & Carlota, *White Streets Art Center* : 304 ? East White Street in Champaign, IL.

Ongoing classes Tuesday nights at White Street Arts Center. Check www.prairienet.org/white-street for details

Visiting Teachers:

Alberto Paz and Valorie Hart on the weekend of November 11th-12th for workshops.

cu-tango@egroups.com: mailing list for central Illinois tango events and discussion.

Detroit

Contacts:

MotorCityMilongueros.com

Amy y Ray: AmyRay@mediaone.net; 313.561.3236

Lori Burton: Argentinatangodetroit.com; 810.726.2370

Amy & Ray: *MotorCityMilongueros.com*

Classes: Thursday nights from 7-9 followed by a practica from 9 to 10; located at Ann Arbor at the Pitsfield Grange; all levels. \$10 for all evening

Peña: Every 4th Saturday at the Pitsfield Grange with next one 4th Saturday in October. Performance during show segment open to anyone. Class from 7-9pm. 9:00 dinner followed by show and then general dancing. Folk-loric dance played throughout the evening; \$20 covers class & dinner show.

Peñas will be cancelled until January 13th.

Lori Burton: Argentinatangodetroit.com

Classes: Wednesdays from 6 to 8 (Intermediate & Vals/Milonga); Fridays from 8 to 9 (Beginners) Sunday from 2 to 5 (Vals/Milonga, Advanced)

Visiting Teachers:

Sergi Cortazzo & Gachi Fernandez – November 18th and 19th

Facundo & Kely Pasodas — February 17th & 18th

Milonga: *Sangria Club*. Thursdays from 7-9:30; cost \$5

401 South Lafayette Street

Royal Oak, MI

Brickhouse. Auburn Road, Utica MI. 8 PM; Cost \$7

Kansas City, MO

Contacts:

Elizabeth O'Keefe: tangotemptress@hotmail.com

Midwest Argentine Tango Society: masociety.org;

816.361.1281

Milongas: Every Wednesday night at *Fedora on the Plaza*; lessons from 7-8PM.

Live tango music from 8-10:30 PM.

Visiting Teachers:

Daniel Trenner – November 3rd – 5th

Muaricio Castro – February 2000

Iowa City

Contacts:

Valerie Williams: 515.232.7374

vjy@cnde.iastate.edu

Classes: 7-8PM: Beginning Class and Technique

Tango Salon: Dance held following class on alternate

Thursdays call for information or check web-site.

Next *Salons* on November 2nd and 9th. No *salon* on Nov 16th.

Location: Café Diem, 323 Main Street, Ames Iowa 50014

Madison

Contacts:

Steven Fosdal: fosdal@mail.com; 608.347.2718

Anna Snider: annatanguera@mail.com

Practicass: *Pasión del Tango*: Weekly — located on

University of Wisconsin campus in Lathrup Hall.

Steve and Anna teach and answer questions; free.

Milongas: Date and time to be announced. Call for details.

St Louis

Contacts:

Roxanne McKenny: stltango@aol.com

Estella & Randy: akapros@stlnet.com

Sean & Yanira: drtango@hotmail.com

Lourdes Ylagan: Lylagan@path.wustl.edu

Milongas: Club VIVA: Tuesday, Nov 14th, 408 N Euclid from 8 to 11pm. Cost is \$5.00 at the door with free beginners' Tango and Salsa class.

Focal Point: Nov 19th at 2720 Sutton, Maplewood MO from 4-8 PM. Cost \$10; call 314-849-3007 for more details.

Practicas: Tango Practicas on Monday Nights at Focal Point, 2720 Sutton, Maplewood, MO. 7:30 to 10:30pm; \$5.

Visiting Teachers:

Brooke Burdett from January 19th-29th. Call Sean Erwin for details.

Classes: Estella & Randy: Call for classes.

—Roxanne: Basic, Intermediate, and Advanced: Sept 20th – Nov 20th.

—Sean & Yanira: Privates and Semi-privates, ongoing.

Price: \$2 at the *Four Season's Dance Studio*, 1637 Hennepin Avenue, Mpls. Info: 612-342-0902.

—*Rendesvous Ballroom*; lesson from 8-9 and then dancing beginning at 9PM.
2524 Nicollet Ave, Minneapolis

Practicas: *Rebecca Trost's Tango Practicas*: every Tuesday from 9:00 PM until approx. 10:3; cost \$2 at the Four Season's Dance Studio, 1637 Hennepin Avenue, Mpls. 612.342.0902

Visiting Teachers:

Ricardo & Zulema for a visit of indefinite length. Call 612.872.1562 for more information or to schedule private lessons.

Tulsa, OK

Contact:

Bob and Gretchen Manhart. OKTANGO@prodigy.net

Milongas: Contact for more details.

Classes: Every other Saturday from 6-8PM. \$8 person or \$15/couple.

Twin Cities

Contacts:

Tango Society of Minnesota: Mntango.org

Steve Lee: 612.729.5306 tango-1@juno.com

Lois Donnay: 612.930.9221 donnay@donnay.net

Classes: Monday nights, 8:30 to 9:30, combinations class followed by practica from 9:30 to 10:00. *Lake Harriet Dance Center*, 6438 Lyndale Ave. South, Richfield MN. —*Carol Fritch's basic Argentine Tango* in Roseville. 651.429.4785 or email cfritch@MR.Net.

—*Rebecca Trost's intermediate tango*. 8pm followed by practica until 10. *Four Seasons Dance Studio*, 1637 Hennepin Av., Mpls; 612.342.0902

—*Lois Donnay's tango class/practica* at 42nd Ave. Ballroom, 705 42nd Ave. N, Mpls, 8PM, \$6

Milongas:

— Live music at Hopkins Dance Center with Severin Behnen's *Cambiando Sombras*. 816 ? Main Street, Hopkins 612.938.0048; cost \$10 (\$13 non-members) —*Steve Lee's Tango Plus*. One Friday of each month, usually the 3rd one. from 9PM-1AM; lesson from 9:00 PM to 9:30, dancing until 1 AM.

Price: \$5 *Lake Harriet Dance Center*, 6438 Lyndale Ave. S., Richfield. Call for Information: 612.729.5306.

—*Michael Cordner's Mini-Milongas*. Every Sunday from 7pm until approx. 9:30;

Tango Noticias is a not-for-profit, independent, monthly newsletter whose objective is to provide timely information about happenings of interest to members of Chicago's Tango community. Your comments and suggestions are welcomed.

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Closer Embrace with Leandro and Andrea

Interview by Jonathan Bedi

Part II

Last month Leandro Palou and Andrea Missé took time out of their incredibly busy schedule to talk about everything from the political history of Argentina to the evolution of tango. They spoke about their show, how it was inspired by the legendary TangoPorDos. They questioned some of our preconceived notions of tango including the belief that, outside of Argentina, it is misrepresented; as Leandro said: “tango is something that should come from inside a person. In different countries and different cultures, what comes from the inside is different.” We have become very familiar with Leandro and Andrea as dancers of tango, but this final portion of the interview focuses more on Leandro and Andrea as people. They speak about the ways in which they love and do not love their profession; they also talk about their relationship with one another. What struck me most in reviewing this portion of the interview was their love for the dance and for each other...

TN: *Tango has seen a gain in popularity since the early 1980s. What do think has sparked this interest?*

Andrea: Because tango was more exposed in the early 1980s with tango shows more people were able to see it. So seeing it led to its popularity because there were so many shows.

Leandro: Dancing tango has always attracted lots of people. Tango has always been mysterious and attractive for many people. However, before the 1980s, it was impossible for tango shows to go abroad because of the political situation in Argentina. So, after the situation changed and shows were able to leave Argentina and go all over, what Andrea said happened.

TN: *What do think motivates people to start dancing tango?*

Andrea: Some people like to dance tango but do not love it; they could be taking aerobics class and would not know the difference. They just do it to do something with their lives, or just to socialize. Some people are really interested in the music and that is how they started. There are many different motivations. I like the ones who start tango because they really like the music and the dance; they are the ones who love it.

Leandro: I think that most people start to socialize. I think that some like to meet new people and to do things with people — that is the biggest reason. Then there are others who

start because of an interest in the dance and then others begin because of an interest in the music.

TN: *What is the thing you enjoy most about being professional dancers?*

Andrea: I like the dancing — expressing myself in the dance. I like being able to forget about the rest of the world and just dance. I am able to do that when I dance to Pugliese. When I am dancing to Pugliese, I can forget about everybody else. Even if there are 10,000 people around me, it seems to me that I am alone. When I have that type of connection with the music, and myself, I love it.

Leandro: The thing that I like most is to be able to dance. When one dances, they are in another world — a world in which the rules are different. When you are not there you just want to be there. It is wonderful to be able to do dance. The possibility of expressing yourself freely in your work is great — not many people have that opportunity. We are very lucky to be able to make a living doing what we love to do. That is something that we are thankful for every day.

TN: *What do you dislike the most about your profession?*

Andrea: I dislike that I have to socialize even when I do not want to. Sometimes you just want to dance; you do not want anyone talking to you and you still have to talk because you make it a business and not just a passion.

Leandro: I dislike that we have to travel so much. Because we have to travel so much it keeps me away from my family and friends. Also, we eat different food, sleep on planes ... Sometimes that is very tiring. Other than that I love what I do. I do not like airplanes, airports, or luggage. Luggage is the worst thing. If I could live without having to deal with my luggage that would be great.

TN: *What is the biggest problem with having your dance partner as your life partner?*

Andrea: If there is one thing I think it would be that we spend too much time together. It does not affect us. Spending too much time with each other has not had a bad effect on me because we are very tolerant. However, I could see how this could become a problem. But with me, I like being with Leandro. The more time we spend together the better I like him.

Leandro: I think the biggest problem would be that in this business things do not go well all the time. In other professions you can go home and forget about work. So that when you go home you do not have to see your boss anymore, or

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TangoDanza

Dancers:

Leandro Palou/Andrea Missé
Gabriel Missé/Maria Sol Alzamora
Diego Amorín/Vanesa De Lío

“The greater the decrease in the social significance of an art form, the sharper the distinction between criticism and enjoyment by the public. The conventional is uncritically enjoyed and the truly new is criticized with aversion”

W. Benjamin: *The Work of Art in the Age of Mechanical Reproduction*

TangoDanza's performance at the Ohio Theater in Cleveland on October 4th not only promises to take tango to where it has not yet been; there exist moments when it *does* take Argentine tango to a new, previously un-thought place which I believe only these particular dancers could inhabit. Much could be made of their well-known technical expertise: Gabriel's *corrientes*, Leandro and Andrea's immaculate walking, Diego and Vanesa's lifts — their energy, the sheer spectacle of their well-crafted motions is breath-taking. Much could be said about the effectiveness of the staging, appropriately sparse, and often reduced to the simplicity of a mood-inducing rich purple or excited-green light. And much, very much more could be said about the show's costuming — Vanesa's electric blue and Andrea's hot-pink shoes, the delicate, almost nymphish, sea-foam green dresses of the three women in *Recuerdo*, their skirts changed to vivid burnt-red with flame-like hints of yellow cloth for *Este es el Rey*. I could do much worse than to commend this show on all these points, but it is an indication of *TangoDanza's* depth that to focus on them exclusively would actually *sell their performance short*. Leandro Palou and Andrea Missé have attended to issues of staging, costuming and dance technique with great and noticeable care; however, what is so striking about *TangoDanza* is not their attention to these points — what I discovered to my delight and amazement when I walked out of this show was that their choreographies had allowed me to *think about Argentine Tango differently* — I walked out able to think about it, *seriously, as art*. I walked out able to compare **La bordona** effectively and

favorably to *The Green Table* of the Joffrey Ballet and some of the signature pieces of Hubbard Street. I walked out, at last, not having to think about the stage face of Argentine Tango as simply all those tired, overly-worn, glitzy poses, greased hair, and acres of bare thighs and décolletage — in short, *kitsch* begging to be recognized for something more. In this show by these young dancers we very often have something much, much more.

On the one hand, much of *TangoDanza's* performance remains fully within the traditions and themes of stage-tango; the choreographies of Missé and Palou recall these traditional themes, apparently assuming that at least a part of its audience is aware of the representation and significance of the bordello and knife-fight, the passionate or troubled relationship, the figure of the *compradito*. The passionate couple dances that in other tango shows aim principally at flashy moves and virtuoso displays of technique are again utilized in the choreography of Palou and Missé — however, the themes of domination, control, and violence merely hinted at in other shows are highlighted and exposed here, even developed, before then being interrupted and opened up in new ways *from within*. Thus, in part I, dancing to the piece, *Halcon negro*, Leandro and Gabriel initiate a dance sequence that seems destined to invoke the time-worn tango themes of two men in combat over another woman (Maria Sol). The movements of the three dancers develop and suggest this theme over and over in the opening passages of the tango, but, just as the men appear committed to rehearsing the knife fight yet again, instead of warfare we find Leandro mimicking Gabriel's movements, mirroring Gabriel exactly, shadow-like, fading, then again returning — we discover Leandro dancing as an entirely reversed image of Gabriel, first behind him, then with both dancers dividing the stage in equal halves dancing right at the limit which the mirror-image cannot pass and still be recognized as, indeed, a mirror-image. Slowly some of us realize that to read this piece as simply the danced re-enactment of a quarrel between jealous lovers would obscure what is happening on the stage through the forceful imposition of what we have been led to expect by other Argentine tango shows. At moments, the movements of the dancers invoke a kind of necessity which has, for a moment, been freed from blind obedience to tango's stage conventions and the almost-tyrannical expectations of the American mass audience.

We see something similar at work in the truly stunning arrangement, *La bordona*. We begin this piece with the sound of a tempest in the background, Andrea alone, sharply isolated by the spotlight, dressed in black and gesturing toward the crowd, witch-like. This dramatic and unconventional opening initiates a piece structured around *reversals*. The male dancer, whose role is nearly always dominant on the stage in tango, is here a vividly subordinate, even passive figure. Andrea Missé dominates the other dancers, coordinating the partnerships between the couples, interrupting their dance sequences, then initiating them only to insert herself again, forcing the dancers to assume different partnerships. Her own dances with Palou are similarly structured by sequences that undergo increasingly more marked reversals until, finally, Palou is literally led from the stage by Missé, held from his shoulders, puppet-like.

In short, this is a show that *has to be seen* with eyes willing to resist all our usual ways of categorizing and reading Argentine tango.

In fact, the principal complaint of this reviewer flows from my respect for the show's greatest strength: there is a great courage at work here when such a young, exceptionally talented group of dancers, dancers who could have easily targeted their performances for mass audiences, allow themselves, instead, to develop such a daring and unconventional series of choreographies – and then still make the concerted effort to market themselves to American audiences. Thus there are moments when I believe they shy away from the conclusions and inferences their own choreography asks them to make. Nevertheless, what is here is something different, something daring, and I am very excited to wholeheartedly endorse *TangoDanza's* project and encourage anyone in a position to do so to include this show within a dance calendar aiming to bring great performances to the stage. ❖

S. Erwin

¹ This review interrupts the scheduled second-installment of *Tango in Japan*, which has been postponed until the December issue.

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Closer Embrace with Leandro and Andrea

you do not have to deal with your co-workers anymore. In our profession, if we are in a work-related, odd situation then we go home and we are still with our boss and co-workers. Therefore, sometimes we must realize that being at home is different than being at work. Sometimes we have to separate being at work and being at home.

TN: *How has dancing together affected your relationship?*

Leandro: I think that it has strengthened it. It is very important to us. It is not the only thing. I think that dancing together is wonderful because we can share a passion with each other. Some people do not get to do that.

Andrea: We are very open with each other... Leandro does not limit me in any way. We respect each other a lot both professionally and personally. So, our relationship is better because of that.

Do you have questions you would like to ask Leandro and Andrea or would you just like to respond to what you've read in this interview? E-mail us at jbedi@wpo.it.luc.edu. We will forward your mail to Leandro and Andrea and publish their responses in Letters to the Editors. ❖

ADVERTISING OPPORTUNITY IN TANGO NOTICIAS

Tango Noticias is now accepting advertising. Monthly rates for advertising are as follows:

1/8 page	\$25	1/4 page	\$35
1/2 page	\$50	whole page	\$85

Deadline for consideration in the next issue is November 20th. Please call or e-mail Editors Sean Erwin or Jan Carpenter with your copy or questions. ❖

TANGO STORIES: ADIÓS NONINO

By Natalie Pepa

The phases of tango are marked by one or more individuals who changed the music's style in a significant way. Juan D'Arienzo brought tango into the main stream; Carlos Gardel created the manner of singing tango; Pascual Contursi imbued it with an immigrant's melancholy. One man changed tango in the latter part of the twentieth century.

Astor Piazzolla was born in Buenos Aires in 1921 but grew up in New York City. Perhaps the influence of this metropolitan cacophony inspired the new style of tango for which he is known. Piazzolla tangos are unlike any heard before—grating, rasping sounds that resemble traffic jams, sirens, crash of metal, wails, screams—the myriad noises of a modern urban setting. Traditionalists hated it; progressive thinkers adored him and urged him on. Most of his tangos are impossible to dance, those that can be danced require great control and understanding of music. The beat is not constant, the sounds often jarring, the melody hidden under layers of percussion. He introduced dissonance into tango.

Piazzolla's most famous tango is a dedication to his father—Vicente, nicknamed Nonino. A few days after Vicente's sudden death, Astor sat at the piano and composed "Farewell, Nonino." The poet Eladia Blazques later wrote the lyrics.

"Adiós Nonino," was an immediate success. Piazzolla and his musicians had not expected such an overwhelmingly positive reception to a tango that was unlike his other compositions. Piazzolla himself said: "...most of my repertory had 'spice'...Adiós Nonino ended the opposite way — like life, it dwindled away, it extinguished itself."¹

ADIÓS NONINO

Desde una estrella, al titilar,
me hara señales de acudir
por una luz de eternidad...
Cuando me llame, voy a ir
a preguntarle por ese niño
que co su merte lo perdi,
que con Nonino se me fue...

Cuando me diga "ven aquí"
renacere
porque....

Soy la raíz del país que amaso con su arcilla,
soy sangre y piel del tano aquel que me dio su semilla

Adiós, Nonino. Que largo sin vos será el camino.

Dolor, tristeza, la mesa y el pan,
y mi adiós, ay, mi adiós a tu amor, tu tabaco, tu vino

Quién, sin piedad, me robo la mitad,
al llevarte, Nonino?
Tal vez algun día, yo también, mirando atrás
como vos diga "adiós, no va más."

Y hoy mi viejo Nonino es una planta,
es la luz, es el viento y es el río.
Este torrente mío lo suplanta
prolongando en mi ser su desafío
Me sucedo en su sangre, lo adivino
y presiento en mi voz su propio eco,
esta voz que una vez me sono a hueco
cuando le dije "adiós, adiós Nonino."

Soy la raíz del país que amaso con su arcilla,
soy sangre y piel del tano aquel que me dio su semilla

Adiós, Nonino. Dejaste tu sol en mi destino,
tu ardor sin miedo, tu credo de amor
y ese afán, ay, tu afán de sembrar de esperanza
el camino.
Soy tu panal y esta gota de sal
que hoy te llora, Nonino
Tal vez el día que se me corte el piolin
te veré y sabré que no hay fin.

Music: Astor Piazzolla/Lyrics: Eladia Blazquez

¹ Astor Piazzolla died in Buenos Aires on July 4, 1992.

FAREWELL NONINO

From a twinkling star
with a timeless light
he calls me from afar.
And when he calls, I'll go
to ask about that little boy
who disappeared when he died,
who with Nonino went away.

So when he tells me, "come,"
I'll be reborn,
because....

I am the root of the land he molded in
clay,
I am his blood and skin, I am fruit of his
seed.
Farewell, Nonino, the road will be long with
out you.
Pain, sadness, the table, the bread,
My goodbye to your love, your tobacco, your
wine.
Who has taken my half without mercy
With you gone, Nonino?
One day I too may look back, just like you
and tell those who are left — "Farewell, it is
time."

Today my old man, my Nonino is a plant,
he is the river, he is wind, he is light.
I'm the torrent that carries him now,
in me he is a challenge, daring me to fight.
I happen in his blood, I see him in the air,
I feel him in my voice, like an echo,
repeating my own hollow words
when I said, "farewell, farewell, Nonino."

I am the root of the land he molded in
clay,
I am his blood and skin, I am the fruit of his
seed.

Farewell, Nonino. You left me with bright
sunlight,
You left me your passion, you left your creed
of love
and your zeal to sow seeds of hope
along the way.
I'm your honeycomb, the salt that carries you
and cries for you, Nonino.
Until the day my own strings are cut and I can
see
there is no end to you, there is no end to me.

Translation: Natalie Pepa