



TANGO MASS



**EUGENE VOCAL ARTS
EUGENE CONCERT ORCHESTRA**
Diane Retallack, Artistic Director & Conductor

Sunday, March 19, 2023, 2:30 pm
Soreng Theater, Hult Center for the Performing Arts
48th Season (2022-2023)

TANGO MASS

Sunday, March 19, 2023 at 2:30 PM
Soreng Theater, Hult Center for the Performing Arts

Martín Palmeri
composer/piano

Camille Ortiz
soprano

Giovanni Parra
bandoneon

Eugene Vocal Arts and Eugene Concert Orchestra
Diane Retallack, Artistic Director and Conductor

Program

Misa a Buenos Aires (Misatango)

Martín Palmeri
(b. 1965)

Obertura
Kyrie
Gloria
Credo
Offertorio
Sanctus
Benedictus
Agnus Dei

Intermission

Introduction to Tango Dancing

Marisela Rizik – Customs of Argentine Tango Milonga
Demonstration dancers – Deanna Murphy, Everett Ballard, Chris Bianchi
Diane Retallack – Style differences for International Ballroom Tango and American Tango
Demonstration dancers – Anna Lytvynovych and Anton Ivanyshyn

La Cumparsita (The Little Parade)

Argentine Tango dance feature
Marisela Rizik, Deanna Murphy,
Everett Ballard, Chris Bianchi

Gerardo Matos Rodriguez
(1897-1948)

Volver (Return)

Camille Ortiz, soprano soloist

Carlos Gardel
(1890-1935)

Oblivion

Eugene Vocal Arts

Astor Piazzolla
(1921-1992)
Arr. Oscar Escalada

Jalousie “Tango Tzigane” (Jealousy, Gypsy Tango)

International Tango dance feature
Anna Lytvynovych and Anton Ivanyshyn

Jacob Gade
(1879-1963)

Verano Porteño (Buenos Aires Summer)

Eugene Vocal Arts

Astor Piazzolla
Arr. Oscar Escalada

Por Una Cabeza (“By a Head” - horse racing term)

American Tango Show Dance feature
Diane Retallack & Yegor Novikov

Carlos Gardel

Melodia de Arrabal (Melody of the Slum)

Camille Ortiz, soprano soloist

Carlos Gardel

Libertango (Merging of Liberty and Tango)

Full Company Finale

Astor Piazzolla
Arr. Oscar Escalada

PROGRAM NOTES

By Diane Retallack and Marisela Rizik

We are thrilled to have the opportunity to share with you our love for tango music and dance. To help situate tango in time, we will start with a very brief account of tango history.

Argentine tango was born in the streets of Buenos Aires and Uruguay, back in the late 1800s. Like any art form, it was influenced by the existing local culture and the customs and sensitivities of the newly arrived immigrants. The bandoneon is considered by many to be the soul of tango. Sometimes referred to as the “Argentine accordion” (although it is a very different instrument), it was actually brought to Argentina by German immigrants.

Tango reached its peak in what is known as the Golden Age of Tango, roughly from 1917 to the late 1950s. The term “Golden Age” reflected the high quality of the music, lyrics and orchestras. Today the golden age tangos are the dominant type of music that are played socially in the milonga. The term “milonga” means the dance hall where the dances occur, but also refers to a particular music rhythm played in the milongas alongside tango and argentine waltz. The popularity of tango dancing has risen and declined over time, but a revival of the dance began in the 1980s when a group of young Argentinians presented a show in a Paris festival, at which the audience reportedly went crazy. That was followed in 1985 by a Broadway show called *Tango Argentino*, which toured the U.S. for several years. Nowadays, you can dance tango socially in almost any major city in the world.

The masterwork of our concert, *Missa a Buenos Aires (Misatango)*, is a classical Latin Mass infused with the style of Argentine tango. We are honored to have the composer Martín Palmeri from Buenos Aires performing with us as pianist and guiding us through authenticity of style. The composition requires a virtuoso bandoneon player, of which there are few in the world. Through fortunate happenstance, we were made aware of virtuoso bandoneonista Giovanni Parra, from Bogota, Colombia, who performed the *Misatango* in 2019 with the Central Oregon Mastersingers in Bend.

It is hard to speak of tango history without mentioning its biggest symbol, Carlos Gardel, who made tango very popular around the world as a singer and composer. He died tragically at the age of 44 in an airplane accident in 1935 at the height of his career. Our program today includes several songs by Gardel, including perhaps the most famous tango, “Por Una Cabeza.” This tango has been featured in many films, including *Scent of a Woman*, *True Lies*, and *Easy Virtue*. The text is a horse-racing reference in which the author laments losing out on love “by a head.”

Another giant in tango music history is Astor Piazzolla, composer and bandoneonista, who grew up with the music of Carlos Gardel. Born in Argentina, but spending much of his childhood in New York City, Piazzolla returned to Argentina at age 17. His music was intended for concert performance, and brings influences of jazz and classical composition to the Argentine tango.

The *Misatango* is already a full meal of gorgeous music. The second half of our concert is an extended array of desserts, exploring the solo song with our lovely soprano Camille Ortiz, and various styles of tango dancing as it spread from Argentina to Europe to the United States. We are delighted to have Marisela Rizik, Deanna Murphy, Everett Ballard, and Chris Bianchi from our local Eugene tango, and the superb professional dancers Anna and Anton from the Vault Dance Studio come join us. Even our conductor will step off the podium to indulge in the dance with her professional dance teacher Yegor Novikov. How could we present a tango concert and not enjoy a treat of the dance? Now it is your turn. Listen, play, or find a place to dance the tango. It will enliven your life!

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Diane & Greg Retallack

Diane Retallack | Conductor



Dr. Diane Retallack, Artistic Director and Conductor of the Eugene Concert Choir & Orchestra and Eugene Vocal Arts – Now in her 38th season!

Diane Retallack is the founding director of Eugene Vocal Arts and Eugene Concert Orchestra, ensembles of the Eugene Concert Choir organization, which is a Resident Company of the Hult Center for the Performing Arts. In July of last year, Dr. Retallack received the honor of being inducted into the Recording Academy, which recognizes excellence in the community of music professionals. She was recipient of the 2005 Bishop Arts and Letters Award for extraordinary contribution to arts and culture in Eugene. She has conducted the greatest and most intimate choral masterworks, and her performance of the *Brahms Requiem* in Carnegie Hall in June of 2022 was described by the organizers as “spectacular.” By special invitation, she will be a guest conductor at Choralspace Music Festival in Berlin in June of 2024.

Dr. Retallack earned a Doctor of Music in Choral Conducting from Indiana University where she studied conducting with Margaret Hillis, Founder and Director of the Chicago Symphony Chorus, and score analysis with master choral scholar Julius Herford. She has also drawn experience and inspiration from workshops and festivals with Helmuth Rilling and Robert Shaw. Her master’s and bachelor’s degrees in music education were from the University of Wisconsin at Madison and the University of Illinois at Champaign-Urbana, respectively.

In addition to her profession in music, Diane Retallack is also a competitive ballroom dancer in the Pro-Am division. She participates as an amateur dancer who has the great good fortune of dancing with professional dancer and teacher Yegor Novikov. Diane is excited to live out her dream of dancing a tango to the music “Por Una Cabeza” from the Tango scene in the film *Scent of a Woman*, which first inspired her to take dance lessons.



Martín Palmeri | Composer and Pianist

Martin Palmeri is a composer, pianist, choir and orchestra director. Born in Buenos Aires in 1965, he studied composition with Daniel Montes, Marcelo Chevalier, Rodolfo Mederos, Virtu Maragno and Edgar Grana (New York), choral conducting with Antonio Russo and Néstor Zadoff, orchestral conducting with Mario Benzecry, voice with Amalia Estévez and José Crea, and piano with Eduardo Páez and Orlando Trípodí.

He received First Prize in the Choral Arrangement Competition organized by AAM-CANT, 2011. The National University of Rosario awarded him First Prize in the National Choral Arrangement Competition 2010. The National Endowment for the Arts awarded him First Prize in 2003 in the Symphonic Work genre of the Juan Carlos Paz Composition Contest for his work *Concierto de danzas para cello y orquesta*.

He was awarded the Ayuda a Residencias Artísticas de Compositores, Ibermusicas scholarship, for the composition of a choral symphonic work based on Neruda's Canto General. It was premiered in July 2014 in Cuenca, Ecuador, with its Symphony Orchestra conducted by Medardo Caisabanda.

In January 2015, the *Mass for Buenos Aires* was presented at Carnegie Hall in a concert organized by Distinguished Concerts International New York (DCINY), directed by Pablo di Mario.

The prestigious publishing house Schott Music from Germany published in 2015 *Magnificat* for choir and orchestra, a work premiered in 2012. It has been selected for "250 piano pieces for Beethoven, international composition project by Susanne Kessel", to include a piece inspired by the Turkish March of Beethoven in volume 7 of this collection.

Likewise, and also within the framework of the 250th anniversary of Beethoven's birth, the "Beethoven Jubiläums Gesellschaft mbH", which coordinates this important anniversary under the name BTHVN2020, entrusted Maestro Palmeri with the composition *Tango Choralfantasie*. The world premiere took place in December 2022, in Bon, Switzerland.

In 2019, DCINY organized the World Premiere of the Kyrie, Sanctus, Benedictus, and Agnus Dei at Carnegie Hall in New York City, completing the "Gran Misa" with Gloria (2015) and Credo (2017). That same year, the world premiere of Palmeri's *Piano Concerto* performed by the pianist Antonio Formaro was held at the CCK in Buenos Aires, led by Paul Boggiano with the Juan de Dios Filiberto Orchestra.



GUEST SOLOISTS



Camille Ortiz | Soprano

Internationally recognized for compelling performances of baroque and concert repertoire, native Puerto Rican soprano Camille Ortiz is quickly establishing herself as a leading operatic artist. The 2022-2023 season includes appearances with Opera Orlando as Marie in *The Daughter of the Regiment*; Galatea in Eugene Opera's *Acis and Galatea*; performances of *Crossing Borders* with Ars Lyrica Houston in the San Diego Early Music Society and Arizona Early Music; a baroque program with Chamber Music Amici; and recitals across the United States.

She has appeared with the Philharmonia Baroque Orchestra and Chorale, Ars Lyrica Houston, Opera Orlando, Gulfshore Opera, Magic City Opera, the Naples Philharmonic, the Dallas Bach Society, the Orchestra of New Spain, the Festival of the Aegean in Greece, the Orchestra da Camera Fiorentina (John Rutter conducting), and at Carnegie Hall with MidAm International. She appears in the highly acclaimed CD recording of Rameau's *Le temple de la gloire* with the Philharmonia Baroque Orchestra and Chorale, conducted by Nicholas McGegan, for which she was named "the stand-out" of the recording by *BBC Music Magazine*, October 2018. Her fall 2018 performances with the Philharmonia Baroque of Mozart's *Exsultate Jubilate*, *Coronation Mass in C major*, and *Litaniae Lauretanae* have also been broadcast on San Francisco's KDFC, classical music radio.

Ms. Ortiz is Assistant Professor of Voice at the University of Oregon, School of Music and Dance.



Giovanni Parra | Bandoneon

Giovanni Parra holds a degree in Musical Pedagogy from the National Pedagogical University of Colombia and Masters in Musical Research from the University of La Rioja in Spain. In 2007 he settled in Buenos Aires to study bandoneon and graduated in the 10th class of the Emilio Balcarce Tango School Orchestra. During his studies in Argentina, Giovanni studied with famous exponents of the genre like Néstor Marconi, Marcos Madrigal, Horacio Romo and Federico Pereiro. Similarly, he received master classes with Daniel Binelli, Juan José Mosalini, Leopoldo Federico, Víctor Lavallén, Mauricio Marcelli, Ernesto Franco, Osvaldo Piro, Miguel Ángel Bertero, Pablo Mainetti and Susana Rinaldi.

Giovanni has played in the main cities of Colombia and in countries such as Peru, Argentina, Chile, United States, Spain and France. He has shared the stage with recognized Colombian groups such as Aterciopelados and Monsieur Periné and artists such as Marta Gómez, Laura Mayolo, Duetto primavera, Victoria Sur, Natalia Bedoya and César López; also with renowned international artists such as the Argentine singer Amelita Baltar, the baritone Erwin Schrott and the Japanese Ana Saeki.

He has been invited as a soloist by the Sunriver Music Festival Orchestra (Bend-Oregon), the Colombian National Symphony Orchestra, the Bogotá Philharmonic Orchestra, the Colombian Youth Symphony Orchestra, the Ibagué Conservatory Orchestra and University Symphonic Bands. He was invited by the Sextet Mayor to play with them at the Medellín International Tango Festival.

Giovanni is currently based in Bogotá, where he founded the Bogotá Tango School Orchestra, the first tango school for musicians in the city and the Leopoldo Federico Quintet, of which as director and producer of the albums *Bogotá Buenos Aires*, *Pa'qué más*, and *Quinteto con voz* was nominated for the Latin Grammy Award for best tango album in 2015 and best folk album in 2017 and 2020. He is also professor in the Andes University and director of its tango ensemble.

He is also dedicated to bandoneon recording for film and television productions.

PROFESSIONAL DANCERS



Yegor Novikov

Yegor Novikov was born in Samara, Russia and has competed as a professional ballroom dancer since he moved to the United States at the age of 17. Among his accomplishments are: Professional Rising Star Latin Champion of Blackpool Dance Festival (Blackpool, England), U.K. Open Championship, and International Championships; U.K. Open and Blackpool Professional Latin semifinalist; US National and US Open professional Latin Bronze medalist; and Professional Smooth National, Blackpool and World finalists. Yegor continues to teach and dance the International Latin style dances (Cha Cha, Samba, Rumba, Paso Doble and Jive) with his Pro-Am students, and competes professionally in the American Smooth dances (Waltz, Tango, Foxtrot and Viennese Waltz), now in a new partnership with Tatiana Voilokova.



Anton Ivanyshyn and Anna Lytvynovych

Anton and Anna are world recognized ballroom dance professionals from Ukraine. They are masters of dance and have achieved high status among the ballroom community. They bring their talents and fun personalities to our community and are the resident teachers at Vault Dance Studio.



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EUGENE TANGO MILONGA

Marisela Rizik

Born in the Dominican Republic, Marisela Rizik is a long time Eugene resident and a university of Oregon alumna. A published novelist, Marisela feels fortunate to have always followed her passions: writing, dancing tango, filmmaking, teaching Spanish, traveling. In 2018, she participated as one of the tango dancers in the Eugene Opera production of Astor Piazzolla's *Maria de Buenos Aires*. She continues to share her tango passion by organizing weekly tango dancing, teaching, and taking tango lovers to the Mecca of Tango, Buenos Aires, to experience dancing tango in its birth place.



Deanna Murphy

Deanna Murphy has been dancing the Argentine Tango as a social dance in Eugene since 2004. For the past 14+ years, she has studied with Marisela Rizik and assisted with her classes. She has traveled to Buenos Aires twice to experience this beautiful dance in the city of its origin, attending classes and milongas. In 2018 she participated in the Eugene Opera production of *Maria De Buenos Aires* as a supporting dancer. Deanna has an early dance history that has contributed to her love for and fascination with the Tango. Highlights include scholarship study at the Portland Ballet School (OR), the U. of Utah Ballet Department, and the Alvin Ailey American Dance Center (NYC). In 1983, she was selected to join the Philadelphia Dance Company under the direction of Joan Meyers Brown. While there, she danced in works by renowned choreographers Gene Sagan, Billy Wilson, Milton Meyers, and Louis Johnson.



Everett Ballard

Despite a 10-year background in Dance and Musical Theater earlier in life, Ev found Argentine Tango to be incredibly challenging. "As a lead you not only have to learn the steps, musicality, and floor craft but most importantly while doing all that, to listen to your partner. To foster a connection that allows for a non-verbal communication that directs the dance. It sounds like a lot of work, but it is truly a labor of love. What you put into it comes back to you 10-fold". Ev has been dancing Tango for nearly 20 years and plans to keep going for at least another 20.



Chris Bianchi

Chris fell in love with tango a few years ago while practicing other dance forms. The beauty of two bodies moving as one, the intimate connection and nuance of Argentine tango revealed a depth lacking in other arts. At first smitten by the tango discipline, once the pandemic subsided, Chris returned to the dance with commitment. A combination of group and private lessons under Marisela & Deanna and his dedication as a practitioner have pushed his progress exponentially. When he is not dancing, he can be found surfing the waves of the Oregon coast or taking care of his bamboo nursery. He is honored to have this opportunity to work with his teachers in sharing his love for Argentine tango.



ABOUT THE ENSEMBLES

Eugene Vocal Arts & Eugene Concert Orchestra

In 1986, Dr. Diane Retallack founded the Eugene Vocal Arts chamber ensemble, which specializes in sophisticated repertoire from the Renaissance to the present, and in 2015 founded the professional Eugene Concert Orchestra. Eugene Vocal Arts & Orchestra performed a world premiere composition commissioned by the Eugene Concert Choir titled *Shadow and Light; An Alzheimer's Journey*, by nationally-acclaimed Portland composer Joan Szymko. Their premiere performance recording was awarded the American Prize Ernst Bacon Memorial Award for the Performance of American Music, Community Division, 2016, and a video documentary of the project won "Best Documentary" at the 2017 Oregon Independent Film Festival.

Eugene Vocal Arts & Orchestra won an American Prize Special Judges' Citation for Championing Social Justice for their 2019 Northwest Premiere performance and recording of *The Unarmed Child*, transgender spokesperson and composer Michael Bussewitz-Quarm's (she/her) response to gun violence against children. Eugene Vocal Arts continued to rehearse throughout the pandemic in numerous inventive ways and created a full-length concert video, *In Celebration of Women*, tracing women composers throughout history, which is available to view on YouTube. The audio recording of *In Celebration of Women* has been released on all streaming platforms.

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PRODUCTION PERSONNEL

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Audio Recording by Bill Barnett, Gung-Ho Studio
Video Recording by Mark Stafford Video
Stage Manager, Troy DeShazer
Supertitles by Michael Macemon
Spanish translations of “Volver” and “Melodia de Arrabal” by Jill Switzer
A special thank you to Tatiana Voilokova for assisting with choreography for Diane & Yegor

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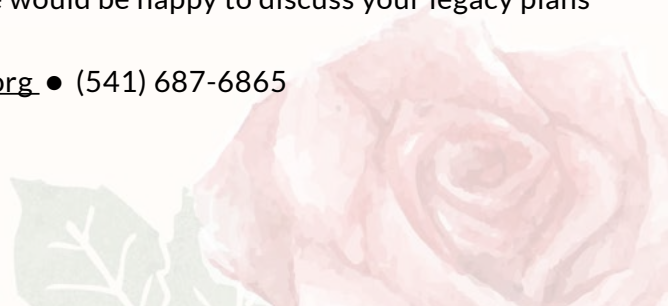
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We wish to recognize the following for including the Eugene Concert Choir in their estate planning:

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SUNDAY
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Silva Concert Hall, Hult Center

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