

Sunday, November 17, 2013, 7pm
Zellerbach Hall

Unión Tanguera



Guillermo Monteleone

Nuit Blanche

Unión Tanguera's Nuit Blanche is supported La Maison de la Danse de Lyon, Ville de Lyon, Lyon City, Direction régionale des affaires culturelles de Rhône Alpes, Karavan Théâtre/Ville de Chassieu, and L'Association Tango de soie, Lyon.

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Nuit Blanche (2010)

Artistic Directors, Unión Tanguera Esteban Moreno and Claudia Codega

Choreography and Artistic Direction
Claudia Codega and Esteban Moreno
with Jorge Crudo and Rolan Van Lóor of Modos Vivendi

Dancers
Lucila Cionci
Claudia Codega
Rodrigo "Joe" Corbata
Claudia Jakobsen
Jorge Crudo
Esteban Moreno
Rolan Van Lóor

Original Music Pedro Onetto

Musicians
Pedro Onetto, *piano*
Marta Roca Alonso, *violin*
Camilo Ferrero, *bandoneón*
Ignacio Varchausky, *double bass*

Sound Alain Penet

Scenography and Lighting Gonzalo Córdova

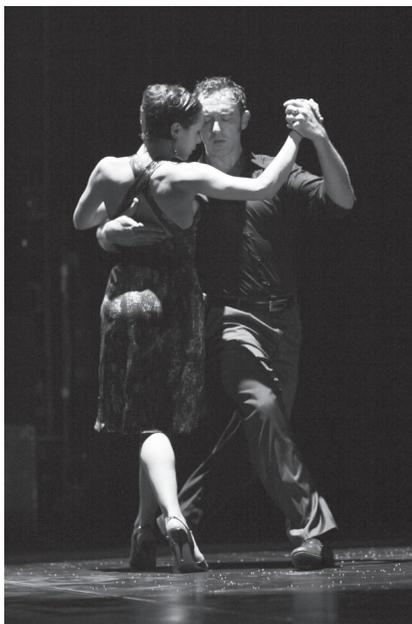
Costumes Sofia Di Nunzio

Lighting Management Gonzalo Córdova

Sound Engineer Polo Talnir

Company Manager Rayma Salas

Representation Elsie Management, Laura Colby, *Director*



Guillermo Monteleone

NUIT BLANCHE (“Sleepless Night”) explores the night, when alcohol and isolation bring people together...and tango as the only way to let the bodies express themselves. It opens on a scene in a cabaret-*milonga* (tango nightclub) at the end of a traditional tango show, during the moment when the performers return to their lives as *milongueros*, blending with their audience. A woman and a man improvise in a confined, almost pitch-black area, while the rhythmic and cyclic *bandoneón* (the essential instrument of tango) music plays in the background.

Out of this intimacy and necessity arises the true-to-life, contemporary tango. As the dancers dance, they weave in and out of sensual *abrazos* (hugs), alongside hatred, desire, loneliness, hope, despair, friendship, passion, love, misapprehension, celebration, and defeat.

For the conception and parts of the choreography of *Nuit Blanche*, Union Tanguera worked in collaboration with the company Modos Vivendi (directed by Rolan Van Lööor and Jorge Crudo). *Nuit Blanche* has toured Italy, Austria, France, and the Netherlands, and has been seen by over 10,000 spectators.

UNIÓN TANGUERA seeks to reformulate the theatrical expression of tango by incorporating elements of contemporary dance while respecting the purity of the traditional social dance. Prior to *Nuit Blanche*, Unión Tanguera created and toured *Efecto Tango* (2005), *Tango Vivo* (2006), and *Buenos Aires hora 0* (2008). Unión Tanguera has been supported by Tango de Soie, a school and home for tango in Lyon, since 2006, and has formed many important partnerships with various funding institutions in France, including La Maison de la Danse de Lyon. (Both *Efecto Tango* and *Tango Vivo* were co-produced with Lyon’s Maison de la Danse.) They are presently creating work for the Opera of Lyon and the City of Chassieu.

Unión Tanguera was borne from Co-Artistic Directors and Dancers **Claudia Codega** and **Esteban Moreno**’s commitment and willpower to document, teach, and bring to the stage profoundly real Argentine tango. Originally from Argentina, Ms. Codega and Mr. Moreno have worked together since 1990, where their first steps were created together in the Villa Urquiza neighborhood in Buenos Aires. Ms. Codega trained in ballet, contemporary dance, jazz, and composition (with the renowned Argentine choreographer Ana Maria Stekelman). She performed as a contemporary dancer in various theaters, finding tango in 1990. Mr. Moreno graduated from the National College of Technical Education with a degree in electronics and began a career graphic design. He discovered tango in 1988 through courses at the Centro Cultural Gral San Martín, and at Centro Cultural Fortunato Lacamera. His immersion in tango led to his work in *Ciclos*, directed by Alicia Orlando, where he met Ms. Codega.

Since representing Argentina in the Universal Exposition of Seville (1992), Ms. Codega and Mr. Moreno have been invited to the most important tango festivals around the world. They are part of a generation that has been credited with recovering tango as a social dance and have been integral in creating the ambiance for its current popularity. Ms. Codega and Mr. Esteban continue their formative,

artistic, and pedagogical work of teaching tango, in workshops, shows, and through a learning method on DVD.

Rolan Van Lööor (*dancer, co-creator*) studied dance at the Teatro Colón National Opera School, Teatro San Martín Modern Dance School in Buenos Aires, and with Steve Paxton and Nancy Stark Smith at Contact Improvisation in New York City. He studied drama with Carlos Gandolfo at the Actor Studio Teatro, C. Moreira (Lecoq technique), Julia Varley and Eugenio Barba of the Odin Théâtre (Montreal), and the Ana Itelman Choreographic Investigation Group in Buenos Aires. He has danced with companies in Germany, Spain, France, Switzerland, and Argentina, including Nucleo Danza, the Teatro San Martín Ballet, Ana Maria Stekelman, Susanne Linke Folkwang Tanzstudio Company, and Tanzfabrik. He has also worked with Noemi Lapzeson’s Vertical Dance Company, the Dominique Bagouet Company, the A7-Danse Company, the Philippe Découfflé Company, and with the Hamburg Ballett of John Neumeier (Ópera Garnier) in the revival of Pina Bausch’s *Nur-Du*. He has worked with the Company Quart’zart of Catherine Berbessou, with Coline Serrau and Laura Scotzzi at L’Opéra national de Paris, in *The Rake’s Progress* at the Théâtre des Champs-Élysées, the Atelier of the Carolyn Carlson Company in Paris, and with the Philippe Genty Company. In 1997, he founded the company Modos Vivendi in Paris with Jorge Crudo and has since been creating and teaching with this company in collaboration with the quartet La Tipica and Che Tango with Paula Estrella.

Having studied in the Teatro Colón National Opera School and in the Teatro San Martín Modern Dance School of Buenos Aires, **Jorge Crudo** (*dancer, co-creator*) then modern dance ballet in the Teatro San Martín under the direction Of Oscar Araiz. Later, he danced for many well known international companies, among them the Black Swan Company in Brazil. In France, he worked with the Grand Théâtre Ballet de Reims, Andy Degroate’s

Red Notes Company, with Bob Wilson in *The Magic Flute* performed in L'Opéra National de Paris. He has worked with Paco Décina in the Post-Retroguardia, Abou Lagraa in La Baraka, Carlotta Signa in Company Al Dente, Serge Ambert in Les Alentours Rêveurs, and Pedro Pauwels in the Pepau dance companies. Since 1997, Mr. Crudo and Rolan Van Lōor share the artistic direction for the choreographic creation of the company Modos Vivendi. In the mean time, Mr. Crudo is teaching and creating the fusion of modern dance and Argentine tango.

Lucila Cionci and **Rodrigo "Joe" Corbata** (*dancers*) are dancers and choreographers. They have participated in major tango shows and festivals across Europe, Asia, and the Americas. Recently, Ms. Cionci danced in the opera *Carmen* at London's Coliseum Theatre in Covent Garden, directed by Sally Potter. Mr. Corbata led the company Tango Bizarro, with whom he traveled across South America, Japan, and South Africa. Both Ms. Cionci and Mr. Corbata are members of the jury for the World Championship of Argentine Tango, organized by the city of Buenos Aires. They bring together the beauty of movements, harmony, expression, and connection, creating a moving and unique style of dancing.

Claudia Jakobsen (*dancer*) is a dancer, teacher, and choreographer in ballet and in Argentine tango. Using her technical and pedagogic knowledge obtained in different dance techniques, Claudia produces a unique tango which revalues the female role, a theme that encourages her investigation such as a dancer and teacher. After many years of work in Buenos Aires, she moved to Amsterdam in 2001 and since then, she has been invited to different cities across Europe to introduce her dance and to teach in workshops.

Pedro Onetto (*piano and musical composition*) is a multi-skilled musician interested in classical music as in popular music. In 2002, his career as a pianist was propelled thanks to his studies with the teacher Fernando Pérez. Since 2002, he became interested in chamber music, especially

French, and in 2003 he obtained a grant of the Antorchas Foundation to specialize in that music. His activities as a composer, musical arranger, and instrumentalist have taken him to collaborate with such artists as Kevin Johansen and to create music for theater shows, interviews, and films. Mr. Onetto is also the musical director and pianist for the group Karavanah.

Camilo Ferrero (*bandoneón*) studied *bandoneón* with Julio Pane, Néstor Marconi, and Daniel Binelli, and harmony and composition with Polo Gutierrez and Daniel Jauregui. He spent two years in the Popular Music School of Avellaneda. Currently, he studies with Diego Schissi. Since 1996, Mr. Ferrero has been the first *bandoneón* player and arranger in the Orchestra El Arranque, with which he has made six recordings and participated in international tours. He has also worked in the tango houses Esquina Carlos Gardel (2002–2003) and Madero Tango (2005–2008). Among his most outstanding performances in tango events is the Buenos Aires Tango Festival, which took place in the Théâtre National de Chaillot in Paris (2001, 2006). He has collaborated with famous orchestras, such as School Orchestra of Tango Emilio Balcarce (2001–2002), the Jazz at Lincoln Center Orchestra directed by Wynton Marsalis, with whom he performed at Lincoln Center (2000); the Hyperion Orquestra, with who tours across Italy (2007); the Decarimo Quintet (Italian tour, 2007), the Jorge Marzan Orchestra (Minon concert tour, 2008); the great orchestra Tango Via Buenos Aires, directed by Cesar Slagan (2008); and the Tango Seducción Company (2009). He has participated in concerts with many well known maestros, including Julian Plaza, Atilio Stampone, Néstor Marconi, Julio Pane, Mauricio Marcelli, and Raul Garelló.

Marta Roca (*violin*) was born in Madrid, Spain, where she later received the Violin Superior Title in the Madrid Royal Conservatory. After that, she entered in the Escuela Superior de Música Reina Sofía in Professor Z. Bron's department. In 2002, she moved to the Dallas, Texas, to study with Jan Sloman and C. Adkins

at Southern Methodist University's Meadows School of Arts. Three years later, she received her diploma in violin. As a violinist, Ms. Roca has been part of such groups as the Strings del Plata Quartet, Ensemble Nox (specializing in 20th- and 21st-century music), and the Roca-Wiman violin and piano duet. She also collaborated in the National Symphonic Orchestra, the Chamber Orchestra of La Plata, the Modern Dance Course of the Teatro San Martín, CETC, Lyric Buenos Aires, and Juventus Lyrica. She has recorded CDs with the Meadows Wind Ensemble, the String Trio Arizcuren, Ensemble Nox, and Camerata Bariloche. At the same time, Ms. Roca explores other styles of music, including tango and jazz. She has been a violinist in the Hypnofon Orchestra and has also collaborated in recordings for films and documentaries. She was the musical producer and violinist in the music composed by Pablo Grinsztajn for the original soundtrack to the film *Hacer Patria* (2007, director David Blaustain), and the film *Silencios* by Mercedes Guevara. Currently, she lives in Buenos Aires, where she is a member of the Camerata Bariloche, where she occasionally plays as a soloist and participates in tours around Europe and America.

Ignacio Varchausky (*double bass*) is a double-bass player and founder of Orquesta El Arranque, a tango orchestra with which he has recorded nine CDs and toured to more than 200 cities in the United States, Europe, and Asia, including notable performances at Lincoln Center in New York with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, at the Royal Theatre Carré in Amsterdam, Orchard Hall in Tokyo, Grieg Hall in Bergen, Norway, and the Kennedy Center in Washington, D.C. He is the creator and artistic director of the educational program Orquesta Escuela de Tango Emilio Balcarce. This school—created in 2000 and featured in the documentary film *Si sos brujo*, directed by Caroline Neal—receives the support of the Ministry of Culture of the Government of the City of Buenos Aires and is currently directed by Maestro Víctor Lavalén. As a music producer, he has more than 30 CDs to his credit,

working with an illustrious list of artists that includes Leopoldo Federico (with whom he won the Latin Grammy Award in 2009), Gustavo Beytelmann, Julio Pane, Néstor Marconi, Kevin Johansen, Bibi Ferreira, Lidia Borda, and Vale Tango. Mr. Varchausky is the founder of the nonprofit organization TangoVia Buenos Aires, whose mission is to preserve, promote and develop the art of tango, and co-host of the tango radio show *Ayer hoy era mañana* at La 2x4, Buenos Aires's tango station.

Gonzalo Córdova (*scenography and lighting design*) is a writer, lighting designer, and technical director for theater, dance, and opera. He studied scenic lighting history in the National University Institute of Art in Argentina and has worked in Buenos Aires since 1990. He has toured throughout Europe, Canada, South America, and the United States with the shows *Tango Varsoviano*, *Decadencia*, and *Glorias Porteñas* and has worked for the El Descueve Company and the Lesgart-Sanguinetti Company, as well as with directors Szuchmacher, Veronese, Suardi, Hochman, and Pigozzi. Mr. Córdova has received the Theater of the World Award for *Experiment Damanthal* and the ACE Award for the lighting design of *The Trojans* and *Henry IV* in 2005. With Unión Tanguera, he has designed for both *Efecto Tango* and *Tango Vivo*, and performed in Lyon in 2005 and 2006. As a writer, Mr. Córdova won first prize SADE with his poetry book *El Bosque de Rotemburg* and the Fundación Nacional de las Artes Award for his theater piece *The Greek Trilogy*. He also published two essays about scenic lighting: *La Trampa de Goethe* and *Scenic Lighting*.

In addition to tonight's performance, the North American tour of *Nuit Blanche* includes performances in Portland, Oregon, at White Bird; in Calgary, Canada, at the EPCOR Centre for the Performing Arts; and in Tucson, Arizona, at UA Presents. Thank you to Robin Pomerance and the staff and crew at Cal Performances for making these performances possible.