

探戈手風琴/作曲/音樂總監/編曲
Bandoneón, Composer, Director and Arranger

結他
Guitar

探戈手風琴
Bandoneón

小提琴
Violin

歌手
Vocals

鋼琴
Piano

大提琴
Cello

低音大提琴
Double Bass

舞者
Dancers

藝術總監
Artistic Directors

舞台監督
Stage Manager

音響工程
Sound Engineer

艾內斯托·巴法
Ernesto Baffa

阿尼巴爾·阿利亞斯
Aníbal Arias

胡安·荷西·莫薩里尼
米格爾·安赫爾·瓦爾維佑
奧斯瓦多·蒙特斯
赫特·蕭瓦
Juan José Mosalini
Miguel Angel Varvello
Oswaldo Montes
Héctor Silva

費爾南多·索萊茲·帕茲
帕保·波贊尼
魯爾·狄仁索
Fernando Suárez Paz
Pablo Borzani
Raúl Di Renzo

胡安·卡洛斯·戈多伊
妮娜·米蓮達
Juan Carlos Godoy
Nina Miranda

奧斯瓦多·雷科納
荷西·哥蘭芝洛
尼古拉·萊德斯瑪
Oswaldo Requena
José Colángelo
Nicolás Ledesma

迪高·山齊斯
Diego Sánchez

奧拉西奧·卡瓦爾高斯
Horacio Cabarcos

奧羅拉·魯比茲·路斯安奴·巴斯度
Aurora Lubiz, Luciano Bastos

古斯塔保·莫茲、古斯塔保·桑塔奧拉雅
Gustavo Mozzi, Gustavo Santaolalla

阿歷山德羅·貝托里
Alejandro Bertoli

古斯塔保·韋特
Gustavo Weht

今晚演奏曲目

《大樂隊的鄉愁》

《吾愛米隆加》

結他 阿尼巴爾·阿利亞斯
探戈手風琴 奧斯多瓦·蒙斯特

《蝴蝶》

演唱 胡安·卡洛斯·哥多爾

《炮台零》

鋼琴 荷西·哥蘭芝洛

《所有夢》

鋼琴 荷西·哥蘭芝洛

《摩拉》

演唱 妮娜·米蓮達

《探戈迷》

舞者 奧羅拉·魯比茲、路斯安奴·巴斯度

《尤利奧·阿胡馬達的肖像》

《一步之差》

演唱 胡安·卡洛斯·哥多爾

《浮花》

鋼琴 奧斯瓦多·雷科納
小提琴 費爾南多·索萊茲·帕茲

《探戈》

《刺一刀》

舞者 奧羅拉·魯比茲、路斯安奴·巴斯度

《Contrabajando》

《玉米》

結他 尼巴爾·阿利亞斯
探戈手風琴 奧斯瓦多·蒙特斯

《加魯法》

演唱 妮娜·米蓮達
結他 阿尼巴爾·阿利亞斯
探戈手風琴 奧斯多瓦·蒙特斯

《綿綿的情愛》

《吉里斯塔》

探戈手風琴 米格爾·安赫爾·瓦爾維佑

《交手》

演唱 胡安·卡洛斯·哥多爾

《魅力與神秘》

鋼琴 荷西·哥蘭芝洛

《布宜諾斯艾利斯的夏天》

小提琴 費爾南多·索萊茲·帕茲

《化裝遊行》

結他 阿尼巴爾·阿利亞斯
探戈手風琴 奧斯多瓦·蒙特斯
舞者 奧羅拉·魯比茲、路斯安奴·巴斯度

Tonight's performance includes:

Al Maestro con Nostalgia

Milonga de mis Amores **Guitar** Anibal Arias
Bandoneón Osvaldo Montes

La Mariposa **Vocals** Juan Carlos Godoy

Fortín Cero **Piano** José Colángelo

Todos los Sueños **Piano** José Colángelo

Maula **Vocals** Nina Miranda

Taconeando **Dancers** Aurora Lubiz and Luciano Bastos

Retrato de Julio Ahumada

Por una Cabeza **Vocals** Juan Carlos Godoy

Volver **Piano** Osvaldo Requena
Violin Fernando Suárez Paz

Tanjuango

La Puñalada **Dancers** Aurora Lubiz and Luciano Bastos

Contrabajeando

El Choclo **Guitar** Anibal Arias
Bandoneón Osvaldo Montes

Garufa **Vocals** Nina Miranda
Guitar Anibal Arias
Bandoneón Osvaldo Montes

A Fuego Lento

Griseta **Bandoneón** Miguel Angel Varvello

Mano a Mano **Vocals** Juan Carlos Godoy

Duende y Misterio **Piano** José Colángelo

Verano Porteño **Violin** Fernando Suárez Paz

La Cumparsita **Guitar** Anibal Arias
Bandoneón Osvaldo Montes
Dancers Aurora Lubiz and Luciano Bastos

The programme and performers are subject to change.



探戈的黃金時代——阿根廷探戈大樂隊

The Golden Age of Tango: CAFÉ DE LOS MAESTROS

文：彼得·古爾蕭

在布宜諾斯艾利斯，探戈仍是很有活力、相當流行——一星期七晚都有探戈舞會米隆加舉行；然而，一般都同意探戈的黃金時代屬於二十世紀四十年代末至五十年代，近年阿根廷探戈大樂隊召集表演的探戈音樂家都是當年活躍，如今已成傳奇的探戈樂手。其後，搖滾樂的興起導致探戈沒落。幸好近年人們對這最能表現激情的音樂形式，再一次燃起熱情。

2004年，阿根廷作曲家及音樂家古斯塔保·桑塔奧拉雅想到把一群如此光芒四射的音樂家召集起來。自此，他統籌製作了備受樂評讚譽的雙碟專輯，重拾失落時代的音色，隨而推出一部撼動人心的紀錄片，並舉行了一連串音樂會，在歐洲大受歡迎。

Text: Peter Culshaw

The tango is still very much alive in Buenos Aires – with *milongas* (tango gatherings) held every night of the week. It is generally agreed however, that the golden age of tango was the late-1940s and 1950s. That was when many of the tango artists assembled for the Café de los Maestros show were performing and became legends. After that, the advent of rock music put tango on the decline. Although in recent years interest has once more sparked in this most passionate of music forms.

The idea of assembling such a glittering range of musicians came to Argentinian composer and musician Gustavo Santaolalla in 2004. Since then he has co-ordinated the release of a critically acclaimed double album, which recaptured the sound of a lost age, followed by a stirring documentary film and a series of concerts that have been rapturously received in Europe.



Santaolalla's music career began in 1967, at the age of 16, when he founded Arco Iris, a pioneering band that fused rock and Latin American folk music. Since then he has become one of the most influential and best known Argentinian musicians, winning a Grammy for his production of top Mexican band Café Tacuba and Oscars for his film scores for *Brokeback Mountain* and *Babel*. He is also the driving force behind

桑塔奧拉雅的音樂事業始自1967年，當時16歲的他創辦了前衛的虹彩樂隊，演奏融合拉丁美洲民歌和搖滾樂的音樂。自此，他成為最具影響力及享負盛名的阿根廷音樂家之一，並憑與墨西哥頂級樂隊Café Tacuba合作的製作贏得格林美獎，《斷背山》及《巴別塔》電影配樂贏得奧斯卡金像獎。他亦是「地下」樂隊的火車頭。地下樂隊和Gotan Project樂隊已令電子探戈音樂深入民心；走進全世界最時髦的時裝店及咖啡廳，都會聽到在播放他們的音樂。

據桑塔奧拉雅稱，阿根廷探戈大樂隊是迄今「他最具野心的計劃」。單是集合年邁音樂家的後勤支援需要便足已令人裹足不前。2006年，音樂會終於在布宜諾斯艾利斯假漂亮的科隆劇院舉行，門票賣個滿堂紅。這次演出的成功，讓音樂會可以繼續在布宜諾斯艾利斯、巴黎和倫敦巡迴演出。

the Bajofondo Tango Club, which, along with the Gotan Project, has popularised a new type of electronic tango, which can often be heard as background music in fashionable boutiques and cafés throughout the world.

Café de los Maestros has been, Santaolalla says, his “most ambitious project” yet. Just the logistics of assembling this group of ageing musicians was daunting. A public concert in Buenos Aires, at the beautiful Teatro Colón was a sell-out in 2006 and led to further shows in Buenos Aires, Paris and London. The singers are backed by an 18-piece *orquesta típica* (base orchestra) featuring a galaxy of stars, including violinist Fernando Suarez Paz leading the eloquent string section, bandoneón maestro Miguel Angel Varvello and his melancholic sound, and virtuoso guitarist Anibal Arias.

He comments, “I always knew I’d do something serious with tango. This is it. Café de los Maestros is related to many things I’ve done in my career. Since I started making records, one of the conceptual bases of everything I have done is

桑塔奧拉雅說：「我曉得自己會認真地做點探戈。這就是了。阿根廷探戈大樂隊和我許多過去所做的事都有關係。從我開始製作唱片以來，我所做的一切，基礎之一正是跟身份相關——你知道你是誰，從哪裏來。那是我嘗試表達的。」

計劃中的歌手和音樂家組合頗為流動。由於參與者大都已年屆70至90高齡，遂不免疾病纏身。原裝唱片其中一位關鍵成員鋼琴師卡路士·加西亞便在2006年辭世，享年92歲。

儘管桑塔奧拉雅拒絕人們把他和《樂滿夏灣拿》的主催樂人賴·庫德比較，人們很自然會將這計劃跟唱片銷量與電影票房達數百萬美元計的古巴樂隊「樂滿夏灣拿」相比。在2009年的倫敦音樂會，胡安·卡路士·哥杜伊便令人想起古巴資深歌手伊巴謙·費勒，其柔軟得近乎陰性的嗓子，演唱像《蝴蝶》這樣的曲子，在通俗劇感覺和憂思之間達到巧妙的平衡。

related to the idea of identity and knowing who you are and where you come from, and trying to express that.”

The singers and musicians in the project have been in a fairly fluid line-up. With many of the participants aged between 70 and 90, illnesses have taken their toll. One of the key members on the original recordings, pianist Carlos García died aged 92 in 2006.

Inevitably, comparisons have been made with The Buena Vista Social Club and their Cuban disc and film that made millions. While such comparisons are not inappropriate, Santaolalla resists comparisons between him and Ry Cooder, who was the catalyst for the Cuban project. For the 2009 London shows, singer Juan Carlos Godoy cut a similar figure to Cuban singer Ibrahim Ferrer, a veteran whose soft, almost feminine voice on songs like *La Mariposa* has the requisite balance between melodrama and melancholy, drowning in the swooping strings of the backing *orquesta*.

Uruguay's Nina Miranda has a similar warm cabaret quality to Omara Portuondo, while the

探戈：首燃世界音樂狂熱

探戈該是十九世紀九十年代，於布宜諾斯艾利斯低下層社區和妓院中崛起的音樂和舞蹈。儘管發源於卑微處，當探戈於二十世紀第二個十年傳到巴黎及紐約時，即飛快變為代表阿根廷的民族舞蹈。全世界的舞廳都為這種激情的新節奏趨之若鶩。阿根廷探戈大樂隊演奏的一些歌曲，如《玉米》（寫於1903年），便有超過一個世紀的歷史。

「探戈」的字源是非洲班圖語（非洲有不少城鎮便叫探戈）。由非洲敲擊節奏、印第安土著元素和像

馬祖卡、波爾卡和華爾茲的歐洲舞蹈音樂釀成的美酒，孕育出探戈。相比於其他拉丁音樂（如巴西森巴），探戈受歐洲影響多於非洲。舞蹈則該是來自意大利移民持刀打鬥的姿勢。

早期的探戈音樂以手風琴演奏，但很快便由南美手風琴替代。著名探戈作曲家皮亞蘇拉傳記的作者瑪麗亞·蘇珊娜·阿茲認為，南美手風琴「更能反映意大利人懷念故鄉時表現的懷舊和憂愁」。

來自烏拉圭的尼娜·美蓮達則與奧瑪拉·波圖安度相似，擁有暖人心窩的音樂魔力。至於奧斯華度·李奎納，尤其是當他跟小提琴手費南多·蘇亞雷斯·柏斯夥拍時，實在令我們禁不住想起古巴琴師魯賓·岡扎拉斯。正如卡路士·加西亞所言：「如果你聽過演奏出色的探戈音樂，還不感受到胸膛顫動的話，以後找些其他事情消磨日子吧。」

歌曲大都是經典老歌，不少像1917年的《化裝遊行》，可追溯至上一世紀早葉。然而並非都是弦樂和失戀樂章，作品如《玉米》的結他和探戈手風琴的精細編曲，音感則近似進入現代主義探戈音樂家皮亞蘇拉那些較神經質和分裂的音樂境界。你將不得不以心眼想像探戈舞者的身影——女的也許穿着開叉至大腿的紅裙，男的則在一身浪子氣的西服中，體現音樂中心那求不止息，有時更不免致命的愛慾遊戲。

splendidly fluid Osvaldo Requena, who shines particularly in duets with violinist Fernando Suarez Paz, cannot help but remind us of the Cuban pianist Rubén González. As Carlos García puts it, “If you hear a tango that is played well and you don’t feel your chest tremble, find something else to do with your time.”

The majority of the songs are old classics, many of them, like *La Cumparsita* from 1917, stretching back to the early decades of the last century. The music is not all swooning strings and lovelorn songs, though. A few tracks, such as *El Choclo*, whose music is given a stripped-down instrumental arrangement with guitar and bandoneón, sound closer to the more neurotic, fractured world of modernist tango composer Astor Piazzolla.

You will have to picture the tango dancers in your mind’s eye — the woman perhaps with her red dress slashed to the thigh, the man louche and dissipated in a suit, embodying the endless and sometimes deadly game of love and passion central to the music.

TANGO: The First World Music Craze

The tango seems to have emerged in the lower-class districts and bordellos of Buenos Aires in the 1890s. Despite its lowly origins, it had spread to Paris and New York by the 1910s and rapidly became Argentina’s national dance. The world’s ballrooms were swinging to a passionate new beat. Some of the songs performed by Café de los Maestros, like *El Choclo*, were written over a century ago in 1903.

The word “tango” is reputed to derive from an African Bantu word (there are several towns in Africa called Tango). The music developed from an intoxicating brew of African rhythms, indigenous Indian elements and European dance music such as the mazurka,

polka and waltz. Unlike other Latin music such as the Brazilian samba, the tango is more European and less African-influenced. The dance is supposed to have originated from the knife fights of Italian immigrants.

Early tangos were played with accordions, but these were quickly replaced by the bandoneón, an instrument “much more capable of reflecting the melancholy and nostalgia for the Italians who missed the mother country”, according to the famous tango composer Astor Piazzolla’s biographer, Maria Susana Azzi.

大部份樂曲原本已帶有懷舊色彩，但現時還多了一個層次，一種喚起失落優美世界的感傷。很多優秀的音樂家如馬友友，均曾嘗試演繹這些樂章，然而，即使他們有了技術，始終缺乏了那一點點要素：一點點足以平衡那音樂中純然優雅風格的骯髒。正如一名探戈樂師告訴我：「就像爵士樂手必須懂得搖，探戈樂手必須有點骯髒。（一名好的探戈音樂家）不得不在靈魂中帶點下流。」

相對於今天網絡社交網站與真人騷音樂表演，阿根廷探戈大樂隊的音樂似乎顯得有點不合時宜，不單像來自另一個世界另一個國度，簡直就像來自另一個星球了。就像賴·庫德談及《樂滿夏灣拿》時說：「我們抓着了彗星的尾巴。」探戈諸星的演出，為觀眾帶來了一個珍貴、動人而難忘的晚上。

本文原載2009年《閱藝》雜誌。

彼得·古爾蕭為多份刊物及媒體撰寫音樂文章，包括《每日電訊報》及theartsdesk.com。著有《Clandestino——尋找Manu Chao》，2010年由Serpent's Tail出版。

特稿中譯：朗天

Most of the music was nostalgic when first performed, and it is now given a further layer by the poignancy of a conjured up lost world of grace and beauty. Many excellent musicians, such as cellist Yo-Yo Ma, have attempted to copy this music, but even if they have the technique they don't have the essential *mugre*, the dirt which balances the sheer elegance of the music. As one tango musician told me: "Just as jazz musicians must swing, tango has to have *mugre*, dirtiness. [A good tango musician] has to be dirty in the soul."

Music so full of yearning seems out of place in a world of online social applications and reality music shows. It seems to come not just from another century and country, but from another planet. As Ry Cooder said about the Buena Vistas, "We caught the tail end of a comet." Here the tango stars' compelling performances make for a memorable, precious and moving evening.

This article first appeared in *FestMag* 2009.

Peter Culshaw writes about music for numerous publications including *The Daily Telegraph* and theartsdesk.com. His book *Clandestino: In Search of Manu Chao* is published by Serpent's Tail in 2010.

加料節目	Festival Plus
合辦：香港藝術中心	Co-presented with Hong Kong Arts Centre
電影放映會及講座	Film Screening & Talk
27.2.2010 (六) 晚上7:30-9:30	27.2.2010 (Saturday) 7:30-9:30pm
電影放映會及講座	Film Screening and Talk
示範講座	Lecture Demonstration
4.3.2010 (四) 晚上7:30-9:00	4.3.2010 (Thursday) 7:30-9:00pm
阿根廷探戈手風琴大師示範講座	Bandoneón Talk and Demonstration by Café de los Maestros
詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

古斯塔保·桑塔奧拉雅

GUSTAVO SANTAOLALLA

藝術總監 Artistic Director

古斯塔保·桑塔奧拉雅16歲已展開其音樂事業，推出首張單曲唱片，包辦作曲、錄音、監製三職。1967至1978年間，他曾組成多個樂團，發表了多張開創先河的專輯；1981年的個人專輯，被視為阿根廷搖滾史上最具有影響力的唱片之一。

1978年，桑塔奧拉雅移居美國。八十年代中期，隨著墨西哥搖滾新浪潮興起，他的音樂事業亦出現新契機。當時他與「惡劣近鄰」樂隊灌錄了兩張唱片，之後一直擔當多位拉丁美洲樂壇名人的幕後功臣。

1997年，他與環球唱片合作創立喜勁唱片公司，旗下知名藝人包括莫洛托夫樂隊和瓊尼斯，讓拉美樂韻舉世聞名。

作為唱片監製，桑塔奧拉雅已摘下了11項格林美獎——其中阿根廷探戈大樂隊獨攬兩個獎項。他亦編寫電影配樂，包括《狗男女的愛》、《21克——生命可以有多重？》、《巴別塔》、《哲古華拉少年日記》及《斷背山》。

桑塔奧拉雅現時除了繼續領導喜勁唱片公司，還創立了視網膜出版社，出版了一本名為《阿根廷探戈大樂隊》的書，配合同名電影與唱片。同時，桑塔奧拉雅也是「地下」樂隊的主帥，樂團風格取樣傳統拉美樂種如探戈、米隆加舞曲、甘東貝舞曲等，再與當代的搖滾樂、嘻哈、電子音樂節奏融合。

中譯：林笑桃

Gustavo Santaolalla's professional music career started at the age of 16, when he wrote, recorded and produced his first single. From 1967 to 1978, he founded a number of musical groups which released a number of groundbreaking albums. His solo album released in 1981 is considered one of the most influential in the history of Argentine rock.

In 1978, Santaolalla moved to the United States. In the mid-1980s, his career took a turn with the new Mexican rock movement. He recorded two albums with the band Maldita Vecindad. Since then he has been behind some of the most relevant and successful alternative artists in Latin America.

Santaolalla put Latin American music on the map in 1997 when, in a joint venture with Universal, he launched Surco, his own record label, signing highly successful artists like Molotov and Juanes.

In addition to being an award-winning producer with 11 Grammys (including two for *Café de los Maestros*), Santaolalla has also written film scores, including scores for *Amores Perros*, *21 Grams*, *Babel* (Academy and BAFTA Awards, 2006), *The Motorcycle Diaries* (BAFTA Award, 2004) and *Brokeback Mountain* (Golden Globe and Academy Awards, 2005).

Today Santaolalla continues to head Surco, and also a publishing house, Retina, which has published *Café de los Maestros*, a companion book to the film and record. He also leads the group Bajofondo which combines traditional Latin American music like tango, milonga and *candómbé* with contemporary languages like rock, hip hop and electronica.

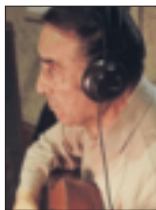
艾內斯托·巴法 Ernesto Baffa

探戈手風琴/作曲/音樂總監/編曲
Bandoneón/Composer/Director/Music Arranger



巴法身兼探戈手風琴師、作曲家、音樂總監及編曲四職，1940年代開始職業演奏。1953年，他接替利奧波爾多·費德利科，成為赫拉西奧·薩爾幹樂團的首席探戈手風琴師。此外，巴法曾與荷西·巴索、馬里亞諾·莫雷斯及鋼琴師奧斯瓦多·貝爾林吉埃里合作，又與皮亞蘇拉及羅貝爾托·戈耶內徹灌製唱片。他還創作了探戈作品《B.B.》（與貝爾林吉埃里共同創作）、《瓊比查》及《繼續手風琴》（與勞爾·佳雷尤共同創作）。

Ernesto Baffa is a bandoneón player, composer, director and arranger. He debuted professionally in the 1940's, and has played in the orchestras of Hector Stamponi, Alberto Mancione, Alfredo Gobbi and Pedro Laurenz. In 1953, he took over from Leopoldo Federico as first bandoneón in the orchestra of Horacio Salgán. He has also played with José Basso, Mariano Mores and pianist Osvaldo Berlingieri, and recorded with Astor Piazzolla and Roberto Goyeneche. He composed the tangos *B. B.* (with Berlingieri), *Chumbicha* and *Further on Bandoneón* (with Raúl Garelo).



阿尼巴爾·阿利亞斯 Anibal Arias

結他
Guitar

阿利亞斯現年87歲，本是古典結他手，但很早就轉而投入探戈音樂。他曾與多位知名阿根廷歌手合作。1969至1975年期間，他加入阿根廷出色探戈手風琴師加阿尼巴爾·特洛伊羅的四重奏。自1980年布宜諾斯艾利斯探戈樂隊成立以來，阿利亞斯一直出任樂隊獨奏。他與探戈樂師奧斯瓦多·蒙特斯合演二重奏，此外還是阿維亞內達流行音樂學校的創辦者。

Anibal Arias trained as a classical guitarist, but very early was given over completely to the tango repertoire. He has accompanied renowned Argentine singers such as Libertad Lamarque, Hector Mauré, Rosita Quiroga and Edmundo Rivero. From 1969 to 1975 he was part of the Quartet of Aníbal Troilo (the great bandoneón player of Buenos Aires). He has been a soloist in the Buenos Aires Tango Orchestra since its foundation in 1980 and is an educational founder of the School of Popular Music of Avellaneda. In addition, Arias plays in a duo with tango musician Osvaldo Montes. He is 87 years old.

胡安·荷西·莫薩里尼 Juan José Mosalini

探戈手風琴
Bandoneón



莫薩里尼1943年出生，八歲開始學習探戈手風琴，曾參與利奧波爾多·費德利科、皮亞蘇拉和奧斯瓦多·普基斯等大師的樂隊演奏。1977起移居法國，是當地著名教師、作曲家和音樂家。曾為慕尼黑克的巴伐利亞電台交響樂團擔任獨奏。

Born in 1943, Mosalini started playing the bandoneón at the age of eight, and took part in the orchestras of maestros Leopoldo Federico, Astor Piazzolla and Osvaldo Pugliese. Since 1977 he has lived in France, where he is a renowned teacher, composer and musician in many successful groups. As a soloist he has played with the Bavarian Radio Symphony Orchestra in Munich.

奧斯瓦多·蒙特斯 Osvaldo Montes

探戈手風琴
Bandoneón



蒙特斯現年78歲，曾參與米格爾·卡羅·華金·雷耶斯、列奧波爾多·費德利科多及朱里奧·索沙的樂隊演奏；與內斯托·法比安、阿帝里歐·史坦波內、弗羅里奧·路易斯、羅貝爾托·戈耶內切及艾德門度·里維羅灌製大碟。其他曾合作演出的有：阿爾弗雷多·高比、米格爾·卡羅、馬里亞諾·莫雷斯、派德洛·羅蘭茲、真實五重奏、赫拉齊奧·薩爾幹及麗貝塔·拉瑪克。蒙特斯為布宜諾斯艾利斯探戈樂隊效力二十餘載，並與阿尼巴爾·阿利亞斯演奏二重奏。

Osvaldo Montes has played in the orchestras of Miguel Calo, Joaquín de Reyes, Leopoldo Federico and Julio Sosa. He has recorded with Néstor Fabián, Atilio Stampone, Floreal Ruiz, Roberto Goyeneche, and Edmundo Rivero. He has also performed with Alfredo Gobbi, Miguel Calo, Mariano Mores, Pedro Laurenz, the Real Quintet, Horacio Salgán and Libertad Lamarque. He has been a member of the Buenos Aires Tango Orchestra for more than 20 years and plays in a duo with Aníbal Arias. He is 78 years old.



費爾南多·索萊茲·帕茲 Fernando Suarez Paz

小提琴
Violin

帕茲於阿根廷國家交響樂團及布宜諾斯艾利斯愛樂樂團效力17年。他是探戈大樂隊的創團成員。1978年，帕茲加入了皮亞蘇拉著名的新探戈五重奏並先後灌錄了18張唱片及原聲大碟。

Fernando Suarez Paz has been a member of the National Symphony Orchestra and the Philharmonic Orchestra of Buenos Aires for 17 years. He was one of the founding members of the Tango Orchestra. In 1978, he joined Astor Piazzolla in the famous Nuevo Tango Quintet and recorded 18 albums and film soundtracks with the Quintet.

奧斯瓦多·雷科納 Osvaldo Requena

鋼琴
Piano



雷科納既是作曲家，又是編曲和音樂總監。他曾帶着他的音樂環遊世界數次，1983到1991年間任菲力貝托阿根廷國家樂隊指揮。此外，雷科納還與費爾南多·索萊茲·帕茲組成鋼琴小提琴二重奏。

Osvaldo Requena is a composer, arranger and director. Between 1983 and 1991, he directed the Juan de Dios Filiberto National Orchestra of Argentine Music. In addition, Requena plays in a piano and violin duo with Fernando Suarez Paz.

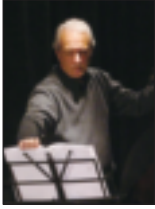


荷西·哥蘭芝洛 José Colangelo

鋼琴
Piano

哥蘭芝洛1955年加入阿爾韋托·達維拉的樂隊，展開職業樂師生涯。他曾效力數個探戈舞團，並為奧斯瓦多·利波、卡洛斯·阿爾馬格羅等歌手伴奏；亦為列奧波爾多·費德利多及阿尼巴爾·特洛伊羅的樂隊演奏過。此外，他還是知名作曲家。

José Colángelo began his career in 1955 in the Orchestra of Alberto Dávila. He has been a member of numerous tango dance groups and has accompanied singers such as Osvaldo Ribó and Carlos Almagro. He has also played in the orchestras of Leopoldo Federico and Aníbal Troilo. In addition, he is a notable composer.



奧拉西奧·卡瓦爾高斯 Horacio Cabarcos

低音大提琴
Double Bass

自1970年起，奧拉西奧·卡瓦爾高斯先後效力多個樂隊，包括布宜諾斯艾利斯六重奏、樂團三重奏、探戈八重奏、布宜諾斯艾利斯音樂家和荷西·戈蘭黑羅、奧斯瓦多·雷科納、朱里奧·帕內及帕布羅·阿格里的樂隊。

Since 1970 Horacio Cabarcos has played with the orchestras of Horacio Salgán, Osvaldo Tarantino and Leopoldo Federico. He also plays with the Sextet Buenos Aires, the Join Trio, the Group Octango, The Musicians of Buenos Aires and the bands of José Colángelo, Osvaldo Requena, Julio Pane and Pablo Agri.

胡安·卡洛斯·戈多伊 Juan Carlos Godoy

歌手
Vocals



戈多伊現年87歲，1950年隨馬里奧·盧茲的樂隊首次演出。他效力過曼努埃爾·布松及里卡爾多·塔圖里尼的樂隊，隨後加入了名噪一時的安赫利斯的阿爾弗雷多的典範樂隊。他演繹的《生命的推移》、《誰得到你的愛》及《天使》廣受好評。花甲之年，他巡演拉丁美洲，並在哥倫比亞受到了極大歡迎。

Juan Carlos Godoy debuted in 1950 with the orchestra of Mario Luzzi. He sang with the orchestras of Manuel Buzón and Ricardo Taturini before joining Alfredo De Angelis' Orchestra, one of the most popular musical groups of his period. His interpretations of *Life Goes By*, *Who Has Your Love* and *Angelic* met with great success. During his 60's he travelled through Latin America and achieved great popularity in Colombia. He is 87 years old.



妮娜·米蓮達 Nina Miranda

歌手
Vocals

米蓮達生於烏拉圭蒙得維迪亞，早於1940年代就隨飛燕樂隊開展其歌唱事業。知天命之年，加入多拉托·拉威亞提、格拉西亞諾·戈梅茲、盧西奧·德馬雷和歐迪瑪·卡塞雷斯的樂隊。米蓮達現年85歲，已淡出樂壇四十年，最近載譽復出。

Nina Miranda was born in Montevideo, Uruguay. She began her career in the early 1940's with the Orchestra The Swallows. She has performed with Francisco Reinares, Emilio Pellejero and Juan Cao. When in her 50's, she joined the orchestras of Donato Racciatti, Graciano Gómez, Lucio Demare and Oldimar Cáceres. Now 85, she has shied away from the spotlight for forty years and returns with enormous success.