

# Ultimo Tango

an homage to Astor Piazzolla



## Ute Lemper

returns in a unique collaboration with five  
virtuoso Tango experts from Buenos Aires

### Programa

#### Parte I

Verano porteño (pieza instrumental)  
Michelangelo 70 (pieza instrumental)  
Yo Soy Maria  
Balada para mi Muerta  
Che Tango Che  
Chiquilin de Bachin  
Parajos Perdidos  
Tango Ballade aus "Die Dreigroschenoper" (Brecht)  
Preludio para el año 3001  
Balada para un Loco

#### Parte II

Romance del diablo (pieza instrumental)  
Libertango (pieza instrumental)  
Amsterdam  
Ne me quitte pas  
As Ilhas  
Oblivion  
Muralla de China  
Soledad  
La última Grela





This show had its world premiere at the Hong Kong Arts Festival, with some of the musicians in the Astor Piazzolla Sextet, original veterans who toured the world with Astor in the 1980's. Ute and the group embarked on a European Tour in the fall. The show is a firework of Tango and celebrates Piazzolla's work in 6 different languages, though sung mainly in the native Argentinian tongue. Ute Lemper embraces the passion of this culture with true magic and integrity. She brings her blood and soul into every word and note of this vibrant repertoire and makes it her own.

**From Deutsche Presse-Agentur:**

The celebrated artist returns to the Festspielhaus in Baden-Baden on Saturday night to premiere "Lost Tango".

Ute Lemper goes to the extreme for the Argentine Tango. She screams and weeps. She sighs and whispers. She turns from desperation to desire. In a blood-red dress slit up to her hip, she swirls around the stage, singing and speaking in four languages, and one feels that she's at home in every single one of them. She perfected the typical Buenos-Aires accent especially for this tango tour.

## She's got the Tango!

The same perfection is seen in the artists at her side. The Astor Piazzolla Sextet make it immediately evident that this is not a program for romantic tango-dancing students. Even without the Maestro who died in 1992, they claim – with two dark and intense instrumental pieces – their place in musical history.

"Piazzolla brought the world to the tango and the tango to the world" Ute Lemper rhapsodizes about the Argentinian, who communicated the sounds of the desperate and brought them into the salons. For 15 years now, Ute Lemper says, she has flown to Buenos Aires twice a year, to perform and to study the Tango and the Art of living.

She sings of a dark world, with a shiver in her voice... early dawn apocalyptic nightmares of New York and Berlin. But always in between there is a flicker of immortal desire and promise.

**From Süddeutsche:**

Ute Lemper's grand Piazzolla-Concert at the Prinzregententheater in Munich

Her voice is more flexible than ever, rising up, oiled perfectly, to shimmering heights, then plays with devilish roughness, so that no one dares to think there's a blonde angel working here.

Ute Lemper sings Piazzolla, but not only that. Like the master of tango, she embraces the world, Spanish, English, Portuguese, French and of course German flows naturally from her smiling lips. All the world is a home, everywhere is an even prettier destination. Every language has its colours. The pushing, thunderous heart of the tango is in Lemper's blood, even if she prefers melancholy over rebellion, the bittersweet sadness set in words by Horacio Ferrer, a tango-poet of nights spent dancing and the grey mornings after.... It's not far from her to Jacques Brel, to "Amsterdam", where she let's the sailors parade, and then full of desire reaches for "Ne me quitte pas", the last "pas" only a forlorn whisper. Ute Lemper is also the woman of long breath and breathy legatos. She sings of the "Soledad", of loneliness, and even imitates the trumpet to accompany herself, as if calling the last reveille.

In the end she even makes her sad violinist smile. It is Fernando Suarez Paz, the oldest of the six-person ensemble, that almost 20 years after Piazzolla's death was introduced as being an original member. The drums are stirred, stroked and beaten by the youngest member, Daniele Piazzolla, Astor's grandson. Rising above all is the groaning and moaning of Marcelo Nisinman's Bandoneon. The theatre, the acoustics – everything is perfect. And Ute Lemper gives her best – and more.

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