

## Track by Track (English)

### 01- [Libertango](#)

On the first recording session, while testing our monitors and warming up with Libertango, I noticed that Matias Piegari was "in the zone" playing something different than usual on the piano in the final section of the piece. When I heard that wild percussive virtuoso playing it became clear to me was the powerful introduction I was seeking for the opening of the piece. Ah! The magic that good synergy brings to teamwork.

### 02- [Escualo](#)

The scene is settled, the waters churn as the *escualo* approaches. The fine and elegant percussion performance of Oscar Giunta highlights the catching groove of this piece through subtle palm strokes on the drumheads. Meanwhile, Alan Busteded on the violin, dexterous and sharp as a shark, delivers an incessant intensity from start to finish.

### 03 - [Balada para un loco](#)

*"Love me like this, as weird as I am, open yourself to love, let's try it, the magical complete madness of living, fly with me. Come! Fly! Feel!"* Playfully gracious, deeply passionate, he simply asks his muse to love him just the way he is. These lyrics, to the rhythm of waltz, are an ode to love that supersedes differences, expressed as pure poetry in the vocal by Martin De Leon.

### 04 - [Oblivion](#)

With some cool-Jazz brushstrokes, Mariano Dugatkin's delicate arrangement brings us closer to the blurred mirror of the past, proposing intimate dialogues by the cries of the bandoneon. These are echoes of emotion, loaded with warm sensations that the incessant ticking-time has there for us.

### 05 - [Adios Nonino](#)

In music, as in life itself, we face unexpected voids and silences, seeming windows cut out of the walls of our lives that allow us to observe the landscape and let in the light. We face the open empty spaces to meet those who are no longer with us. In *Adios Nonino*, these heartbreaking absences become filled with presence embodied in music, the resonance and vibration of their lives still within us until the final sigh.

06 - [Chiquilin de Bachin](#)

Buenos Aires stands out for cultural splendor in its nightlife: theater venues, opera houses, pubs, dance clubs, milongas, street-fairs, art, fun, and the warmth of the people! In that same milieu are contradicting stories of the displaced. The lyrics of this song portray the anguish, outrage and shame a man feels as he sees a homeless boy selling flowers between tables in a downtown restaurant late at night. Martin De Leon's singing and Mariano's arrangement depict the stark reality of social indifference and in this haunting city scene.

07 - [Milonga del Angel](#)

Here eternity displays its nostalgia in just an instant. The bandoneon and violin converse as two fervent dancers subtly entangled. The tension between sorrowful passion and spiritual yearning explodes into a tragedy of sound for its own sake!

08 - [Muerte del Angel](#)

Existence fights, dagger in hand, the mundane struggles of life. The bandoneon solo grins and scribbles, elevating combat into theatrical dance. Move and counter move, piano to bandoneon, to guitar, to violin, to percussion, mimic the dramatic moves of tango to its thrilling final face-off.

09 - [Balada para mi muerte](#)

When distance draws us apart, our loneliness and longing urge us to recognize and discover ourselves. Martin De Leon captures both the humble and the grandiose essence of the man who overcomes the indignity of death by becoming the spokesman of his own ballad.

10 - [Otoño Porteño](#)

Autumn undresses, cold trembles, humidity traps, and vulnerability threats. Advance and retreat stir us witnessing the fierce dance of the orange leaves.

11 - [Invierno Porteño](#)

The sparkle in a child's eyes recalling the sights of hometown echoing the rumble of the cobblestones along the heart beat of a city that always come back.

*Mariano Dugatkin*  
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