



PENTATONE

TRACK INFORMATION

PERSONAL STATEMENTS

ACKNOWLEDGEMENTS

SUR

Daniela Mack

JUAN PABLO JOFRE
JP JOFRE QUINTET



SUR

Astor Piazzolla & Fernando Ezequiel Solanas

1 Vuelvo al Sur 4. 46

Astor Piazzolla & Horacio Ferrer

2 Yo Soy María 3. 34
3 Poema Valseado 2. 49

Astor Piazzolla & Mario Trejo

4 Los Pájaros Perdidos 3. 33

Astor Piazzolla & Horacio Ferrer

5 Chiquilín de Bachín 4. 30
6 Balada Para un Loco 4. 49
7 Los Paraguas de Buenos Aires 5. 51

Astor Piazzolla & Jorge Luis Borges

8 Jacinto Chiclana 4. 16

Astor Piazzolla & David McNeil

9 Oblivion 4. 49

Astor Piazzolla & Horacio Ferrer

10 Balada Para mi Muerte 4. 47

JP Jofre (b.1983)

11 Dulces Sueños 4. 49

Total playing time: 48. 39

Daniela Mack, mezzo-soprano

JP Jofre Quintet:

Eric Silberberger, violin

Amy Kang, cello

Pablo Cafici, piano

Chris Johnson, double bass

JP Jofre, bandoneon and arrangements



Track	Time
1. Vuelvo al Sur	4. 46
2. Yo Soy María	3. 34
3. Poema Valseado	2. 49
4. Los Pájaros Perdidos	3. 33
5. Chiquilín de Bachín	4. 30
6. Balada Para un Loco	4. 49
7. Los Paraguas de Buenos Aires	5. 51
8. Jacinto Chiclana	4. 16
9. Oblivion	4. 49
10. Balada Para mi Muerte	4. 47
11. Dulces Sueños	4. 49

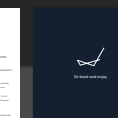
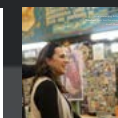
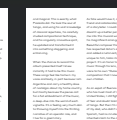


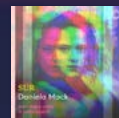


Photo by
Andrew Ousley

I've had a vivid recurring memory in recent years, the kind that floods my whole body when it comes to mind, wrapping me in warmth and safety. I remember being little Danielita, too young to ride shotgun, sitting in the backseat of my dad's car and looking out the window, lost in my imagination. Once again, I lost the fight to control the radio, so I'm tuning out whatever concerto or sonata he has on, and I let it sink into the background while I dream up my games. But then he plays the CD of The Vienna Concert and I perk up. It jolts me out of my daydreams into a world of vivid color, grit, and feverish drama. I lean over the edge of the seat and put my head down as close as I can to the speaker in the door. Down there in that little cave, with nothing in my sightline to distract me, I fixate on the sound and let the music carry me away into this other world, unique and thrilling, even as a kid.

That was my introduction to Astor Piazzolla's brilliance, and when I listen to his music today, I am still as enamored and energized as I was back then. I thank my parents for gifting me with an environment where I could learn and appreciate all music — my mom, for guiding my dad to one of our national treasures, and my dad, for playing his music on loop.

These days I spend most of my time on the operatic stage, and much of what I sing is on either extreme of the spectrum of classical music, often switching from baroque to contemporary opera. It's fascinating how those two eras and styles are more similar than one might imagine, how a classical and bel-canto-driven technique is fluid and adaptable to any era, and how the most brilliant composers honor what their predecessors explored, and turn it on its head to create something new



Track	Time
1. Astor Piazzolla: The Vienna Concert	1:00
2. Astor Piazzolla: The Vienna Concert	1:00
3. Astor Piazzolla: The Vienna Concert	1:00
4. Astor Piazzolla: The Vienna Concert	1:00
5. Astor Piazzolla: The Vienna Concert	1:00
6. Astor Piazzolla: The Vienna Concert	1:00
7. Astor Piazzolla: The Vienna Concert	1:00
8. Astor Piazzolla: The Vienna Concert	1:00
9. Astor Piazzolla: The Vienna Concert	1:00
10. Astor Piazzolla: The Vienna Concert	1:00



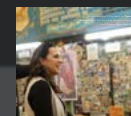
ACKNOWLEDGEMENTS

I want to thank my parents for gifting me with an environment where I could learn and appreciate all music — my mom, for guiding my dad to one of our national treasures, and my dad, for playing his music on loop.



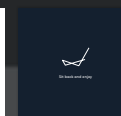
PERSONAL STATEMENTS

I've had a vivid recurring memory in recent years, the kind that floods my whole body when it comes to mind, wrapping me in warmth and safety. I remember being little Danielita, too young to ride shotgun, sitting in the backseat of my dad's car and looking out the window, lost in my imagination. Once again, I lost the fight to control the radio, so I'm tuning out whatever concerto or sonata he has on, and I let it sink into the background while I dream up my games. But then he plays the CD of The Vienna Concert and I perk up. It jolts me out of my daydreams into a world of vivid color, grit, and feverish drama. I lean over the edge of the seat and put my head down as close as I can to the speaker in the door. Down there in that little cave, with nothing in my sightline to distract me, I fixate on the sound and let the music carry me away into this other world, unique and thrilling, even as a kid.



ACKNOWLEDGEMENTS

I want to thank my parents for gifting me with an environment where I could learn and appreciate all music — my mom, for guiding my dad to one of our national treasures, and my dad, for playing his music on loop.





and magical. This is exactly what Piazzolla did. He took the soul of tango, and using his vast knowledge of classical repertoire, his carefully studied compositional technique, and his singularly innovative spirit, he updated and transformed it into something staggering and entrancing.

When the chance to record this album presented itself I knew instantly it had to be this music. These songs feel like home in my voice and body, in part because I am Argentine and carry a healthy dose of nostalgia about my home country, but mostly because the pieces call for a full embodiment of the music, a deep-dive into the world of each vignette. It's a feeling very much akin to throwing myself into the thrilling narrative of an operatic role, and I live for a great story.

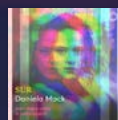
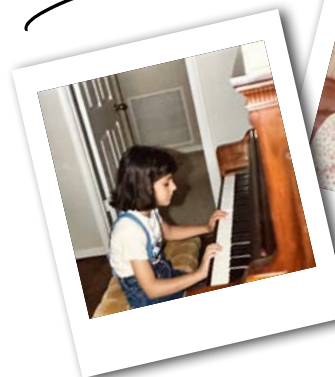
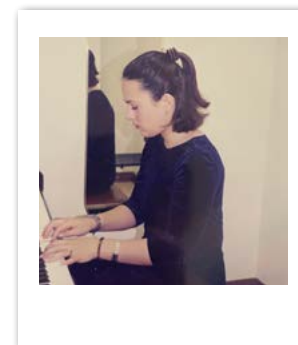
As fate would have it, JP, my brilliant friend and collaborator, has the soul of a storyteller. I could not have dreamt up a better partner to usher me into this musical world through his magnificent arrangements. Beautiful composer that he is, he has respected Astor's original work, and added a luminosity and passion unique to him, tailor-made for this project. It's an honor to sing this music through his lens, and to give voice to his own "Dulce sueños," his composition that I now sing to my own children.

As an expat of Buenos Aires, and one who has lived most of my life in the United States, I still fight the feelings of fear and doubt taking ownership of tango. But then I'm reminded of my dad, who didn't speak any Spanish, had no innate connection or inherited claim to the culture, and

even so reveled in the beauty, spirit, and drive of this remarkable music.

Its power, like all great art, is in its ability to touch anybody, no matter their background or path. It warms my heart to imagine how my dear Lito's face would have lit up if he could have played his daughter's Piazzolla CD on his drives. It fills me with joy to share this with you, and I thank you, de corazón, for coming on this journey with us.

David



Track	Time	Track	Time
1. Dulce Sueños	3:45	10. El Tango de la Ciudad	4:15
2. El Tango de la Ciudad	4:15	11. El Tango de la Ciudad	4:15
3. El Tango de la Ciudad	4:15	12. El Tango de la Ciudad	4:15
4. El Tango de la Ciudad	4:15	13. El Tango de la Ciudad	4:15
5. El Tango de la Ciudad	4:15	14. El Tango de la Ciudad	4:15
6. El Tango de la Ciudad	4:15	15. El Tango de la Ciudad	4:15
7. El Tango de la Ciudad	4:15	16. El Tango de la Ciudad	4:15
8. El Tango de la Ciudad	4:15	17. El Tango de la Ciudad	4:15
9. El Tango de la Ciudad	4:15	18. El Tango de la Ciudad	4:15





JP Jofre

Photo by Mihyun Kang

It has been a great honor to write these arrangements for an artist of Daniela Mack's stature. Astor Piazzolla, an Argentine who was raised in New York, is uniquely connected to this story: what a beautiful coincidence that Daniela and I are also Argentine, and that we met in that same city.

I have always felt the desire to explore Piazzolla's songs and approach them from a more chamber music perspective—versions conceived to be performed in acoustic halls, without amplification, and written in such a way that musicians do not need to adapt or improvise their parts.

Some pieces were shaped through a completely different lens. In *Jacinto Chiclana*, for example, the violin accompanies Daniela in a style reminiscent of Bach's partitas.

In *Los Paraguas de Buenos Aires*, the quintet achieves new sonorities and textures within the genre. Other works, such as *María de Buenos Aires*, were altered very little in order to preserve more faithfully Astor's spirit.

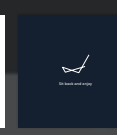
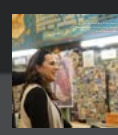
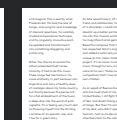
It is also an honor to include, for the first time, my lullaby *Dulces Sueños*, in which I humbly attempt to reflect a mother's song to her daughter.

I have no doubt that this album will stand as a unique recording and a meaningful contribution to this beautiful music that brings us together.

JP Jofre



Track	Duration	Genre
1. Daniela Mack's 'Sueños'	3:00	Classical
2. Daniela Mack's 'Sueños'	3:00	Classical
3. Daniela Mack's 'Sueños'	3:00	Classical
4. Daniela Mack's 'Sueños'	3:00	Classical
5. Daniela Mack's 'Sueños'	3:00	Classical
6. Daniela Mack's 'Sueños'	3:00	Classical
7. Daniela Mack's 'Sueños'	3:00	Classical
8. Daniela Mack's 'Sueños'	3:00	Classical
9. Daniela Mack's 'Sueños'	3:00	Classical
10. Daniela Mack's 'Sueños'	3:00	Classical





Inner packaging & this photo by **Florencia Trinchero** from San Francisco Opera's *In Song* film shoot (Buenos Aires, April 2023)

Acknowledgements

PRODUCTION TEAM

Executive producers **Daniela Mack** & **Alek Shrader**

Recording producer & engineer **Antonio Oliart**

Mixing and mastering Dolby Atmos **Antonio Oliart** & **Téa Mottolese**

ARTWORK

Liner notes **Daniela Mack** & **JP Jofre** Photography **Éli Zaturanski**

Cover, booklet cover & digisleeve design **Marjolein Coenrady** (PENTATONE)

Booklet coordination & design **Ana Milovanović** (PENTATONE)

This album was recorded from 30 June - 3 July 2019; remixed and remastered in March 2026 at Fraser Studio, WGBH, Boston, MA.

Special thanks to Andrew Ousley, Sarah Williams, Matthew Horner, Aleksandar Reupert, Anthony Rudel, Antonio Oliart, Gregory Henkel, Matthew Shilvock, Elena Park, Jennifer Lynch & Nathan Wentworth

Works are published by: Boosey & Hawkes Inc., W B Music Corp., Lagos Editorial c/o W B Music, S.I.A.E. Direzione Generale, and SADAIC Latin Copyrights, Inc., Downtown DJ Songs LLC o/b/o Edward Kassner Music Co. Ltd

PENTATONE TEAM

Managing Director **Sean Hickey** | Label Director **Silvia Pietrosanti** | A&R **Alice Lombardo**

Product Management **Ana Milovanović** | Press **Allie Summers** | Distribution **Camilla**

Vickerage | Audio **Wirre de Vries** | Finance **Adrie Engels** | Admin **Lineke Steffers**





Sit back and enjoy

