



# College of Music

UNIVERSITY OF COLORADO **BOULDER**

## CU Latin American Ensemble

Francisco “Chino” Rodríguez, co-director

Brenda M. Romero, co-director

Zane Cupec, teaching assistant

### **With guest artist Alonzo Bejarano**

*And*

#### **Román Díaz Afro-Cuban Ensemble**

Román Díaz

Rafael Monteagudo

Anier Alonso

Melvis Santa

4:30 p.m., Sunday, April 22, 2018

Grusin Music Hall

Imig Music Building

**Be engaged. Be inspired. Be here.**

# **Be Boulder.**

# Program

## **Guantanamera (“Woman from Guantánamo”)**

José Martí/Hector Ángulo

*This song is a guajira from the eastern part of Cuba, where Euro-rooted string ensembles have dominated the music. The ensemble adds hand percussion and an afrocubano feel. The poem by José Martí was a rallying cry for the Cuban Revolution of 1959 and the song is thus emblematic: “With the poor people of this earth I want to share my fate. The streams of the mountains please me more than the sea.”*

Chino Rodríguez, vocals and Alonzo Bejarano, guitar

## **Tirineni Tsitsiki (“Marigold Flower”)**

Traditional *pirekua*

*This song, performed by renowned Mexican artist Lila Downs, is about the marigold, or cempasúchil flower, which guides the spirits on Day of the Dead fall commemorations throughout Mexico. “Happily, happily, mother, we wait for light rain because we are purepechas, mother; we won’t grow weary of sowing the cempasúchil flower.”*

Julieta García and Brenda M. Romero, vocals and Alonzo Bejarano, guitar

## **Amigo (“Friend”)**

Roberto Carlos

*This contemporary song is an arrangement of the ballad written and popularized by Brazilian singer Roberto Carlos, also known as the “King of Latin Music.” It was originally played for Pope John Paul II and is now played for the Pope throughout Latin America when he is present. It can describe any special friendship.*

Conor James Parrish, vocals

## **Perfidia (“Betrayal”)**

Alberto Domínguez

*Alberto Domínguez Borrás (1913–1975) was a Mexican songwriter and marimba musician who wrote and published the songs Perfidia and Frenesí in 1939. “I search for you everywhere I go and can’t find you. Why do I want other lips when yours no longer want to kiss me?”*

Brenda M. Romero, vocals

## **Eleguá**

Traditional

*Eleguá is the first Orisha in the pantheon of Afro-Cuban Santería. He is known as the keeper of the crossroads and the messenger. In the stories of Eleguá, he is often depicted as a small boy eager to play tricks and pranks on others. His colors are red and black and his common items can include candy, cigars, rum and a garabato (a cane stick used to clear paths). This performance includes batá drum accompaniment.*

Roman Díaz Afro-Cuban Ensemble: Román Díaz, Rafael Monteagudo, Anier Alonso and Melvis Santa

## **El Tahonero**

Traditional yambú

*Rumba cubana expresses the mingling of African and Spanish life in Cuba and is the unique creation of the Cuban people. Commonly grouped in three distinct styles: yambú, guaguancó and columbia, the yambú style, sometimes referred to as “Rumba de cajón,” is the slowest of the three forms. It was first performed on the sides of crates to make deep sounds and using spoons on chairs and night-table drawers.*

Roman Díaz Afro-Cuban Ensemble

## **Frenesí (“Delirium, frenzy”)**

Alberto Domínguez/Rodolfo Sandoval

*Domínguez first wrote this popular standard for marimba (1939) and Rodolfo “Chamaco” Sandoval provided the lyrics. Frenesí has been performed by many artists: Artie Shaw recorded William Grant Still’s arrangement of Frenesí, which became a number one hit on Billboard in 1940. The song was also on Linda Ronstadt’s Grammy-winning recording in 1992. “I want you to live thinking of just me, and that you’re always with me where I go, and my heart completely for you will be, kiss me with frenesí.”*

Natalie Occhipinti, vocals

### Girl from Ipanema

Tom Jobim/Vinicius de Moraes

*This is a bossa nova, a fused jazz/samba genre that became an international hit in 1964, featuring Astrud Gilberto and Stan Getz. This song introduced to the mainstream a subdued, tranquil Brazilian Portuguese vocal aesthetic and the dual function played by the guitar as harmonic and rhythmic device. Some see this music as exemplary of upper middle class comfort and security prior to the 1960s military coup in Brazil.*

Connor J. Cheek, saxophone and Alonzo Bejarano, Portuguese vocals

### Cachita

Rafael Hernández/Bernardo C. Sancristóbal

*This rumbita ("little rumba") is by Rafael Hernández Marín (1892–1965), one of the most prolific Puerto Rican popular song composers. The feminine form of cachito ("a little bit") is cachita ("a little bit of me"), and in this case it is a beautiful woman. The song also named the famous Cuban transgender actress, Cachita (1970–2016). "Hear me, my Cachita, I have a rumbita so that you can dance it like I do."*

### Alma Ilanera

Pedro Elías Gutiérrez/ Rafael Bolívar

*Alma Ilanera translates as "Soul of the Llano," a region of Venezuela that extends into Colombia (also called el llano colombovenezolano). This joropo is Venezuela's unofficial national anthem, and is usually played to end concerts or social functions. "I was born on a riverbank of the rippling Arauca. I am brother of the foam, of the herons, of the roses and of the sun."*

Notes and translation of Tirineni Tsitsiki by phantasmagoria ([lyricstranslate.com/en/tirineni-ts%C3%Afts%C3%AFki-cempas%C3%BAchil-flower.html-0](http://lyricstranslate.com/en/tirineni-ts%C3%Afts%C3%AFki-cempas%C3%BAchil-flower.html-0)) accessed April 11, 2018.

## About the CU Latin American Ensemble

The ensemble, which has taken a new name this year, performs traditional music of the Americas and is made up primarily of non-music majors and. On the program is a selection of songs celebrating the Afrolatino musical connection in Latin America and the Caribbean, beginning with the popular Cuban anthem, Guantanamera and ending with another anthem, Alma Ilanera, a fast-paced joropo from Venezuela. The program includes ballads featuring student soloists and two song performances of lucumí spiritual songs with Afro-Cuban batá drumming accompaniment featuring the Román Díaz Afro Cuban Ensemble, whose own concert follows at 7:30 pm in Old Main Chapel. Professor Brenda M. Romero will perform with junior soprano Julieta García the Purépecha song Tirineni Tsitsiki, which García sang with Mexican artist Lila Downs during her March 3 Artist Series concert. A major goal of the Latin American ensemble is that the music be playable for musicians of all levels and accessible for all listeners. Many musical traditions of Mexico, Central and South America were passed down through communal performances, and are meant to be inclusive, participatory, and celebratory.

The point of the world music ensembles is to allow students to experience making music that is welcoming to everyone. Everybody should have the opportunity to make music, no matter the level of musicianship. The broad range of cultures represented on the program is symbolic of the role the Latin American ensemble can play in expanding students' and concertgoers' definition of what music means.

## Personnel

### Vocals and Vihuela

Chino Rodríguez

### Vocals and Guitar

Alonzo Bejarano

Conor James Parrish

Brenda M. Romero

### Vocals and Bass

Daniel Yuryevich Yedidovich

### Tenor Sax and Percussion

Connor J. Cheek

### Vocals and Percussion

Zane Cupec

Natalie Occhipinti

Ellie Lyons Dunlap

Caelainn Ryan

# University Choir and University Singers

7:30 p.m., Sunday, April 22  
Grusin Music Hall



CU PERFORM  
ING ARTS  
*music*

## Student Ensemble Events at the College of Music

### **Thompson Latin Jazz Ensemble**

7:30 p.m., Thursday, March 8  
Grusin Music Hall

### **Chamber Orchestra**

7:30 p.m., Thursday, March 15  
Grusin Music Hall

### **Percussion Ensemble**

7:30 p.m., Monday, March 19  
Grusin Music Hall

### **Latin Jazz**

### **Percussion Ensemble**

7:30 p.m., Thursday, April 5  
Grusin Music Hall

### **Early Music Ensemble**

7:30 p.m., Friday, April 6  
Grusin Music Hall

### **CU Chamber Choirs**

7:30 p.m., Sunday, April 8  
Mtn. View United Methodist  
Church, Boulder

### **African Highlife Ensemble**

7:30 p.m., Saturday, April 14  
Grusin Music Hall

### **CU Choirs**

7:30 p.m., Sunday, April 15  
Grusin Music Hall

### **Campus Orchestra**

7:30 p.m., Tuesday, April 17  
Macky Auditorium

### **Concert Band and Symphonic Band**

7:30 p.m., Wednesday, April 18  
Macky Auditorium

### **Boulder Laptop Orchestra (BLOrk)**

7:30 p.m., Saturday, April 21  
ATLAS Black Box

### **Japanese Ensemble**

2 p.m., Sunday, April 22  
Grusin Music Hall

### **Latin American Ensemble**

4:30 p.m., Sunday, April 22  
Grusin Music Hall

### **University Choir and University Singers**

7:30 p.m., Sunday, April 22  
Grusin Music Hall

### **CU Symphony Orchestra**

7:30 p.m., Tuesday, April 24  
Macky Auditorium

### **Concert Jazz & Jazz II**

7:30 p.m., Wednesday, April 25  
Grusin Music Hall

### **CU at Boettcher**

7:30 p.m., Monday, April 30  
Boettcher Concert Hall  
Denver Performing Arts Complex

Learn more at [colorado.edu/music](http://colorado.edu/music)

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