

Community Music Center / Shenson Faculty Series

¡Qué Potaie!

Encuentro Transatlántico (*Transatlantic Encounter*)

An evening of Contemporary Flamenco
and Latin music and dance

P r o g r a m n o t e s



May 15, 8:00, 2004
FREE

Community Music Center
544 Capp Street
San Francisco, CA 94110
Tel. # (415) 647-6015

Sponsored by the Zellerbach Family Fund

-Part I-

- **"Zorongo"**

A Tangos-Bulerias version of this old folksong from Andalusia. The Spanish poet Federico Garcia Lorca arranged and popularized this traditional melody in the beginning of the twentieth century. Today flamenco artists continue rearranging Zorongo in a constant process of evolution, gaining in complexity and originality.

La Vainilla, voice; Mark Taylor, guitar; Chus Alonso, flute and cajón; Brian Rice, dumbeck.

- **Colombiana**

The Colombiana is part of a group of Flamenco genres known by the name of "Aires de Ida y Vuelta", which means to go and come back. These songs came to Latin-America, were transformed by the influence of other music, and then went to Spain for yet another transformation.

El Moreno, voice; Mark Taylor, guitar; Chus Alonso, cajón; Brian Rice, bongó.

- **Zapateo**

An old style of folk dance from the countryside of Cuba, which is characterized by precise and rhythmic patterns of foot movement and stomping. It has clear roots in Spanish dances. The laud (Spanish lute) is the most typical instrument used in this traditional music.

Chus Alonso, laud; Tregar Otton, guitarra de son; Darren Morgan, guitar; Clare Simmons, bass; Brian Rice, bongó; Jacob Lawlor, clave.

- **Punto Libre from Isla de los Pinos**

Punto Guajiro is another country music from the western and central provinces of Cuba. This style became popular around the end of the 18th century, mainly as a social event. Lyrically, the form is called "decima". The Punto is based on the lyric, not the music. The singers are known as poets, rather than singers and a distinguishing feature is that the lyrics are often improvised. Libre comes from the western provinces (Habana, Matanzas & Pinar del Rio). The rhythm stops when the singer begins.

El Moreno, voice; Tregar Otton, guitarra de son, Chus Alonso, laud .

Lyrics:

Cuando yo era campesino, plim plan
Recuerdo una vez temprano
Que atravesé todo el llano
En busca de un gallo fino
Y a traves de mi camino, plim plan
Una joven distinguí
Y entonces le dije así, plim plan
Usted no ha visto a mi gallo
Y me contestó, mal rayo
Si usted a quien busca es a mí

- **"En Un Potrerito Entre", Old Guajira Flamenca** by Pepe Marchena

In the beginning of the twentieth century, after spending time in Cuba, Pepe Marchena, brought back to Spain the sounds of the Punto Guajiro and transformed them into the Flamenco Guajira.

El Moreno, voice; Mark Taylor, guitar.

Lyrics:

Ay, en un potrerito entre
Me encontré con una indiana
Se llamaba Juliana
El apellido no sé
Yo mi caballo solté
Las buenas tardes le dije
Ay, le dije, yo vengo aquí
Vengo buscando unos bueyes
Y me contestó, mameye
Usted a quien busca es a mí

- **"En un Palmar te Conocí", Modern Guajira Flamenca**, choreography by Carola Zertuche, music by Mark Taylor and Chus Alonso

Carola Zertuche, dance; El Moreno, voice; Mark Taylor, guitar; Chus Alonso, laud and cajón, Brian Rice, bongó.

Intermission

-Part II-

- **"Lunares"**

The piece has 3 movements:

"Flores en su Boca" (Flowers in her Mouth),
"Tormenta en el Lago" (Storm at the Lake),
"Fuego Interno" (Internal Fire).

It was originally composed for piano solo. Pianist Allison Lovejoy premiered the piece a year ago at the Music Center. The composition is based on flamenco elements such as the rhythm of the "Soleá por Buleria", the use of the flamenco phrygian scale, and guitar techniques adapted to the piano.

Paula Dreyer, piano; Chus Alonso, flute and cajón; Brian Rice, cajón and palmas.

- **"Con Alma"**

Includes several compositions in the style Soleá por Bulerias, and an arrangement of the traditional Andalusian melody **"El Vito"**

Potingue musicians; Mark Taylor, guitar; Tregar Otton, violin; Rachel Durling, violin; Brian Rice, percussion.

- **"Hasta el hierro se Funde"** (Siguiriyas / Tangos)

Alis Alonso, dance; El Moreno, voice, Potingue musicians; Mark Taylor, guitar; Tregar Otton, violin; Rachel Durling, violin; Brian Rice, percussion.

- **"Migajas"** (Garrotin / Bolero-Son)

Mark Taylor, guitar; Potingue musicians; Tregar Otton, violin; Rachel Durling, violin; Brian Rice, percussion.

- **"Boardilla"** (Guaracha)

Potingue musicians, Tregar Otton, violin; Rachel Durling, violin; Brian Rice, timbales.

Potingue musicians include: Chus Alonso, musical direction, flute and cajón; Sonia Caltvedt, flute; Lisa Larribeau, flute; Jeannie McKenzie, violin; Jesse Wolff, cello; Darren Morgan, guitar; Paula Dreyer, piano; Clare Simmons, double bass; Jacob Lawlor, percussion; Dominique Cabrera, percussion.

All compositions in the second part by Chus Alonso

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Edwin Losada, introductory words to the history of the Flamenco Guajira
Jonah Sharp, sound engineer
Patrick Toebe, lighting designer
Food and drinks, courtesy of Sang Ho Chung
Sweets provided by Arizmendi Bakery
Thanks to volunteers Ellen Davis and Kim Hancock