

Celebración de las Culturas de Iberoamérica

California Festival of Son

Saturday, October 26, 8 pm, 2002

Zellerbach Hall

Los Camperos de Valles

Gregorio Solano, jarana huasteca

Marco Hernández, huapanguera

Joel Monroy Martínez, violin

Afro-Mestizos de San Nicolás (Soneros de Artesa de San Nicolás)

Melquiades Domínguez Guzmán, lead singer

Francisco Petatán Trinidad, violin

Efrén Noyola Rodríguez, drums

Cutberto Petatán de la Cruz, drums

Elpidio Silva Hernández, percussion and dancer

Adán García Marcial, percussion and dancer

Catalina Noyola Bruno, dancer and improviser of verse

Josué Petatán Habana, dancer

Aidé Noyola Bustos, dancer

Pauleth Marín González, dancer

Chuchumbé

Patricio Hidalgo, jarana chuchumbina, singer, and poet

Félix José Oseguera Rueda, guitarra de son (requinto), leona, media bandola, liud

Zenén Zeferino Huervo, jarana segunda, singer, and poet

Leopoldo Novoa Matallana, marimbol, guitarra de son

Andrés Flores Rosas, pandero jarocho, panderumbé, quijada de burro (horse's jaw bone), jarana jarocho, singer

Dalmacio Cobos Utrera, leona, singer

Adriana Cao-Romero Alcalá, harp, dancer

Rubí Oseguera Rueda, dancer

Son de la Tierra

(a resident company from East Bay Center for the Performing Arts)

Artemio Posadas, director, harp, violin, dancer, singer, composer

Patricio Hidalgo, artist-in-residence, requinto, tamborine jarocho

Nydia Algazzali, jarana, singer

Patricia Lidot, jarana, singer

Graciella Lechon, jarana

Tom Mayok, requinto

Dolores García, singer, dancer, jarana

Salvador García, jarana

Daniel Peckham, leona

Jorge Colaizzo, quijada

Leticia Soto, dancer

Elizabeth Carmagnola, dancer

Anna Carmagnola, dancer

Mary Ann Zahorsky, jarana

Laura Cleveland, dancer

Sergio Omar "Comandante" Gutiérrez, quijada, dancer, singer

Philip Walker as The Spirit of Arcadio Hidalgo

Produced by the East Bay Center for the Performing Arts
in association with Cal Performances.

Staging and Story Created by Patricio Hidalgo, Artemio Posadas, and Jordan Simmons

Artemio Posadas, Festival artistic director

Jay Moss, production manager and technical director
James Faerron, set designer, stage manager, and tour technical director
Dan Corr, lighting design
Phil Stockton, backstage manager
Mary Ann Zahorsky, chief audio engineer and recording supervisor
Expression Center for New Media, concert audio recording
Michael Levin, John Scanlon, Kevin Pratt & Expression Center for New Media,
videographers and documentation
Nydia Algazali and Tatiana Reinoza, assistance with translations
USA, Garrot, construction for Tarima and Artesa
Chuchumbé, Los Camperos de Valles, Afro-Mestizos de San Nicolás – Costa Chica Guerrero
(Soneros de Artesa de San Nicolás), public access workshops

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PART ONE

The Story of Arcadio Hidalgo,
as told by Patricio Hidalgo

Soneros de Artesa de San Nicolás Graveyard
Mariquita Maria

Patricio Hidalgo, Joel Monroy, Revolution
Félix José Oseguera Rueda Decimas de Arcadio Hidalgo

Los Camperos de Valles The Voice of the People
La Leva
Las Flores
La Petenera
Chuchumbé Las Justicias
El Buscapies
La Quemallama
La Conga de San Benito

INTERMISSION

PART TWO

	Nopalapan Wedding
All	Las Cocineras El Copiao Las Copla Décimas La Paloma y el Palomo
	Fandango
Soneros de Artesa de San Nicolás	El Zapatero Volando Va
	Fandango
Son de la Tierra	El Ahualulco El Coco
	Fandango
Los Camperos de Valles	El Fandanguito El Gusto
	Fandango
Chuchumbé	El Cascabel El Toro Zacamandu La Iguana

Please see the insert in tonight's program for brief introductions to the theme of each son as well as translations of archetypal verses.

The long-time leader of Chuchumbé, Patricio Hidalgo, is the grandson of perhaps the seminal son jarocho figure of the 20th century, Arcadio Hidalgo, often referred to as "The Last Black Troubadour of the Sotavento." Tonight's concert tells the true story of Arcadio, who lived in the Afro-Mexican community of Nopalapan on the Gulf of Mexico, and eventually fought alongside Zapata and Pancho Villa in the Mexican Revolution.

The concert opens with Patricio in the graveyard looking for Arcadio's unmarked grave. Patricio, in Spanish, will tell the story of the birth of Arcadio, his African heritage, and his involvement with the son and the struggle for the rights of the campesino. In this part, the musicians will play the echo of ancient sones and, later on, classical sones of the Revolution. The sones that the groups have chosen to play tonight reflect the direct African heritage within son as well as the themes of Arcadio's life through their musical structures, rhythmic and developmental treatments, relationship between musicians and dancers, roles of the respective instruments, some of the instruments themselves, and finally, the overall aesthetic of each son.

After the Revolution, Arcadio followed the fandangos, going from village to village and state to state, and eventually fell in love. The verses of the popular sones performed at this point are about the themes of Arcadio's life: romance; revolution; struggle for the rights of the poor, disenfranchised, and rural people; joy of the son itself; irreverence toward authority; and humor. According to oral tradition, much of the son was banned both prior to and during the Revolution by government and Church because the Church considered the dances to be heathen, and the songs spread a disrespectful attitude toward authority. "La Bamba" and "El Chuchumbé," for example, are cited as two specific dances that came from Africa and were banned by the Church.

The second part of the concert opens with a wedding procession and sones from Nopalapan, in which verses are recited as advice to the bride and groom while the community brings presents, flowers, and incense in their honor. All the groups unite to participate in the fandango, much as they would at the celebration at the end of a marriage, when guests trade songs, dancers meet on the tarima or artesana, and musicians improvise music and verses.

About Son

Son is a distinctive genre of traditional Mexican music characterized by strong cross rhythms and improvisations that are essential to its instrumental, poetic, and dance elements. Son is further defined as an important medium of individual and socio-cultural expression among the many rural populations of Mexico. Historically, son was formed by three influences: indigenous Mexican people, Spanish/Catholics, and African slaves. The latter influence is rarely acknowledged (although it dates back to the 1500s) and is the focus of the California Festival of Son 2002 (Encuentro del Son).

The first Africans were brought to the coasts of Veracruz under the strict chains of slavery. Later, Africans from the Caribbean continued to migrate to Veracruz in large numbers. The great Mexican scholar Dr. Antonio Garcia de Leon also states that there was later migration directly from Africa, mostly Senegal. From those lands and legendary tribes, came the African voices that shaped “La Bamba” and “El Chuchumbé.” These sones have retained their African roots, and they have become the principle sones for the fandango jarocho in the southern part of Veracruz, known as El Sotavento. After the slave trade ceased, migrants from the Caribbean (often Cuba) continued to flow into Veracruz and provided an important workforce in the haciendas and the banana and tobacco plantations. It is known that the Africans brought with them not only their sweat and hard work, but their music, inspiration, and culture, as well.

From the blood of Africans, indigenous Mexicans, and Spanish, the jarocho culture and son were born. The term jarocho would be used to describe the children of an African man and indigenous woman (the word jarocho coming from the stick used to herd the animals called jaras).

The present situation of son is much like that of jazz in the United States early in the 20th century, when it was little known. Like jazz, some of the factors affecting the visibility of son are its different styles, varied geographic roots, disparate socio-cultural elements, and historical influences. Son culture, like jazz culture, is complex and involves poetry, lyrics, dance, and literature. Expanding the analogy, at the heart of son is the important principle of improvisation.

To be a sonero, one has to play at least one or more instrument. One needs to know, be able to perform, and improvise upon the types of dances and footwork that go with each kind of son. One also needs to be able to sing, not necessarily with a perfectly beautiful voice, but with passion and emotion. An accomplished sonero is able to write verse and remember hundreds of different songs that are played according to the occasion, and a great sonero is also able to improvise verse in highly structured forms while playing an instrument and singing. A master sonero can, through improvisation and poetic verse, capture the feelings, trials, and struggles of the people of the community.

Afro-Mestizos de San Nicolás – Costa Chica Guerrero, also known as Soneros de Artesa de San Nicolás, is a well-established group of musicians and dancers from San Nicolás Tolentino, Guerrero, a small town on the Mexican coast known for the preservation of African-influenced culture. Key to their performance is playing and dancing on top of a carved log, the artesa. The artesas are made with carved heads in the shape of either a bull or horse, and said to have magical, symbolic, and ceremonial purposes. An artesa is basically a sound box where the feet act as a percussive instrument.

Up until the mid-1930s, the traditional songs and dances of Afro-Mestizos de San Nicolás were performed to celebrate weddings, religious holidays, and other community life-cycle events. For the last six decades, this music and dance has been practiced and/or preserved by a handful of individuals, mostly living in rural communities. The songs are a way of updating and highlighting the current events of their world, and the verses are often a comment on daily life.

Since 1985, Afro-Mestizos de San Nicolás has been working to preserve this music and dance, guided by elders who vividly recall these traditions from their youth.

The group has performed in many important cultural festivals over the years and has also participated in several audio and video recordings, including *Músicos y Cantores de Guerrero*, *Testimonios Musicales de México*, Instituto Politécnico Nacional, México in 1997, and *Festival Costeño de la Danza*, Fonoteca del Instituto Nacional de Antropología e Historia, México in 1996.

Chuchumbé was founded in 1990 in Coatzacoalcos, Veracruz. The group is made up of sons and daughters of traditional Mexican son musicians. Their mission is to retrieve and revitalize some of the ancient forms and manner of playing music, composing verse, and dancing, while also writing new verse and expanding the repertoire of son jarocho. Through their efforts, many of the cultural traditions of Veracruz have been kept alive. Chuchumbé has organized five major son jarocho festivals in Veracruz and has published a magazine called *Son del Sur*. The group has worked with musicians and groups from around the world, including artists from Venezuela, Ireland, and Senegal. Chuchumbé also has toured throughout Central and South America, Europe, Canada, and the United States.

Over the past few years, Chuchumbé has been involved in an artistic residency with the Venezuelan group *Un Solo Pueblo* (One People), as well as with the Irish group *The Cassidys*. One of the highlights of the latter residency was the presentation of four concerts featuring a program that fused Irish music with son jarocho.

Recently, the members of Chuchumbé have released the following CDs: Rural Sones from the Region of the Tuxtlas (Sones Campesinos en la Región de los Tuxtlas), Son for Friends (Son pa'los Amigos), and The Voices of the Cedar Tree (Las Voces del Cedro). They were guest artists on the CD Mostros with the Mexican rock group La Maldita Vecindad, which joined son jarocho with rock-and-roll music. Chuchumbé also collaborated on children's compositions with Arturo Cipriano and Isabel III resulting in the CD ¡Caramba Niño! (Gracious!, Children!). In addition, Chuchumbé was invited to represent traditional Mexican music as part of the Mexican tour of world-renowned Senegalese musician Youusou N'Dour.

In 1999, the group recorded its composition "Las Decimas Para Simon Bolivar," along with other songs, in collaboration with groups such as Inti Illimani and Moncada.

In February 2000, Chuchumbé traveled to Washington, DC, where they performed with the group Mono Blanco in another encounter between Africa and Mexico, presenting workshops in zapateada, lute, and musical interpretation, as well as a concert with musicians from West Africa.

Los Camperos de Valles was founded in 1974 with the legendary Heliodoro Copado as the group's original violinist. The group was first known as Los Camperos Huastecos, changing its name in 1985. To date, the musicians have recorded 20 albums, including a live album at the Festival International Cervantino de Guanajuato and three albums in the US.

They have toured in Canada, the United States, and Europe, including performances at the World Music Festival in Holland (organized by Peter Gabriel).

The ensemble is currently artist-in-residence at East Bay Center for the Performing Arts in Richmond. Artemio Posadas, core faculty member at East Bay Center and project director of the 2002 California Festival of Son, wrote verses for the songs on their most recent CD, Los Camperos de Valles. Los Camperos is considered to be one of the best huapangos trios in the world and true virtuosos of this complex music style.

Son de la Tierra ("Song of the Earth") is a resident company of East Bay Center for the Performing Arts, and is known for the individual skill of its artists in music and dance improvisation, and their ability to compose verse in search of beauty and personal identity. The group is committed to traditional practices of distinct Mexican dance, poetry, music, and ceremonial occasions, including Dia de los Muertos, Mananitas a la Virgen de Guadalupe, La Rama Jarrocho, and Las Posadas. Central to the group's purpose is a dedication to the son as a cultural form exemplifying a range of unique expression from rural Mexican villages to inner-city California neighborhoods.

The East Bay Center has offered training and performance opportunities in Mexican music and dance since 1974, focusing since 1983 on integrating students' music and dance skills. Like all East Bay Center resident companies, Son de la Tierra provides affordable and culturally accessible performances throughout the Center's home community in Richmond, and offers an opportunity for advanced students to refine their skills through performance. Son de la Tierra also performs by invitation at events and celebrations throughout the greater Bay Area.

LEAD ARTISTS

Patricio Hidalgo Belli received his BA from the Centro de Bachillerato Tecnológico y Agropecuario (Veracruz, Mexico), and is a renowned composer, performer, teacher, and scholar. He specializes in son jarocho and the traditional zapateado of the fandango dance, in addition to the history and craftsmanship of son jarocho instruments. Hidalgo is an accomplished musician who has toured throughout the United States, England, Spain, Portugal, and Latin America. Recently, he conducted an historical investigation of the past 50 years of music of the region south of Veracruz, a project funded by the Mexican National Arts and Cultural Center. Hidalgo is also a long-time member of the musical group Chuchumbé. He was the 2001–02 artist-in-residence in Mexican music and dance at East Bay Center for the Performing Arts.

Artemio Posadas received his BA in humanities from the University of San Luis Potosi, and is a master Mexican folklorist who plays a wide variety of traditional instruments. He specializes in huastecan and jarocho music and dance, and founded Instituto Tamunal in order to research them comprehensively. Since 1973, Posadas has performed extensively at folkloric festivals and events throughout the United States and Canada. He has been instrumental in the development of regional Mexican music and dance in California, and has worked with almost every Bay Area folkloric ensemble. In addition, he directs his own company, Grupo Tamunal. Posadas received a Master Apprenticeship Grant from the National Endowment for the

Arts and Multiple Artist-in-Residence Awards from the California Arts Council. Since 1991, he has been a senior faculty member at East Bay Center for the Performing Arts and director of the Center's resident company, Son de la Tierra.

East Bay Center for the Performing Arts is both a school for leadership and performance skills and home to nine culturally specific resident companies whose work reaches 35,000 to 40,000 audience members annually, consisting largely of low-income, inner-city families. It has 50 professional artists as faculty, who serve as many as 2,000 students a week in long-term sequential training classes, and annually presents close to 100 productions.

East Bay Center for the Performing Arts produces unique programs such as *Stranger at the Table*, presented in March 2002, which was a collaborative project between its Iron Triangle Theatre and rural Appalshop's Roadside Theater, which called upon Mien and Mexican-American immigrant artists, African-American neighborhood elders, and Richmond teens to set a real and metaphoric table at four venues throughout urban Richmond in order to break bread and tell comic and ancestral stories. *Kusum Africa*, which received its world premiere at Cal Performances in March 2002, featured the work of four renowned African choreographers and their companies, and was inspired by historic events of the 1950s, when a group of young people occupied a square in the town of Accra, Ghana, to protest British colonialism.

East Bay Center for the Performing arts has also commissioned works such as *Portrait of a Girl From Nowhere* and *Deai*, which have traveled to the National Black Arts Festival in Atlanta, Lincoln Arts Center, and the Women's World Conference in Beijing.

Jordan Simmons has served as artistic director at East Bay Center for the Performing Arts since 1985. While there, he has taught African music, Brazilian dance and percussion, European classical and jazz piano, and composition and theory, in addition to writing, producing, and directing a number of original works for both theater and film. Simmons is a licensed shakuhachi (traditional Japanese flute) teacher and an internationally recognized contra-mestre of Capoeira.

Since 1978, he has performed in ensembles such as *Olodum* in Bahia, Brazil; *Corpo Santo* (Afro-Brazilian Dance Theatre) in San Francisco; the *Ladzekpo Brothers West African Music and Dance Ensemble*; and the *Japanese Music Institute of America* in San Francisco.

For the past 10 years, Simmons has pioneered the development of a comparative study framework based on a number of authentic performing arts training systems and a growing body of knowledge about human perceptual systems.

Dedication

The East Bay Center for the Performing Arts would like to note its genuine wish that this Festival of Son advances brotherhood and understanding between California's African-American and Mexican-American communities, as well as strengthens the ties between soneros of California and soneros of Mexico. Beyond these specific wishes, this Festival of Son is a message of peace.