

EAST CAROLINA UNIVERSITY *School of Music*
presents

ZAMBA

YAWAR

Afro-Andean Ensemble
Mario Rey, Director

Southeast Regional Seminar in African Studies
&
First International Conference on Religion

East Carolina[®]
UNIVERSITY

Friday, September 27th 2013
A.J. Fletcher Recital Hall
6:30 pm

Zamba Yawar Ensemble

Elisa Alfonso
Quena, Siku

Anna-Margaret Brown
Charango

Landon Digh
Vocals, Guitar

Ian Garnish
Percussion, Vocals

Dominick Grande
Quena, Siku, Guitar

Olivia Johnson
Vocals

Marcus Martinez
Percussion, Guitar

Raoul Mata
Charango, Percussion

Vasti Rodríguez
Vocals

Henry Spencer
Guitar

Dillon Wall
Guitarrón, Guitar,

Jon Wacker*
Percussion

**ECU faculty member*

Program

- 1) Poco a Poco (Little by Little) Southern Andean Peru
(Huayno; Traditional)
- 2) Canto del Cuculí (Song of the Turtledove) Northern Chile
(Triste-Huayno-Cueca; Traditional)
- 3) Ódiame (Despise Me) Peru
(Vals Criollo; Rafel Otero)
- 4) Sanchoco 'E Mapalé (Mapalé Stew) Colombia
(Mapalé; Diego Marulanda)
- 5) Ruperta Peru
(Landó; Ángel Anibal Rosado)
- 6) Toro Mata (Bull Kills) Coastal Peru
(Merequetengue; Nicómedes Santa Cruz)
- 7) Chinchiví Peru
(Festejo; José Villalobos)
- 8) El Payandé (The Payande Tree) Coastal Peru
(Danza; V. Hogueín –L. Albertini)
- 9) Fiesta de San Benito (Festival of St. Benedict) Bolivia
(Saya; Ernesto Cavour and Mauro Nuñez)

Notes and Translations

Poco a Poco (Little by Little) [Huayno]

Little by little you have desired me,
Little by little you have fallen in love with me.
And in the end, how you've changed
My beloved *cholata*

Never say "no" *cholata*, never say "no."
Such are the ways of love, *cholata*,
Such are the affairs of the heart.
Let us sing songs and *huaynos*,
Let us dance to songs and *sayas*.

(A *cholata* is a woman of Quechuan or Aymaran ancestry, born in the city.
Sayas is a Bolivian folk dance. The *huayno* is a dance of Andean Peru/
Bolivia in moderate duple meter.)

Canto del Cuculí (Song of the Turtledove)

The Canto del Cuculí is a sectional piece for *queñas*—the notched-flute
of the Andes. The form is tripartite, beginning with a *triste*—an Andean
love song of sad character, in slow tempo. The *huayno* is a collective dance
of Andean Peru/Bolivia in moderate duple meter. The concluding section
is a *cueca*, a dance for noninterlocking couples, popular in Bolivia and
Argentina (where it is the national dance).

Ódame (Despise Me) [Vals Criollo]

Despise me, for pity's sake, I'm begging you.
Despise me, without measure, without mercy.
I prefer Hate over Indifference
Because resentment is less painful to bear than disregard.

If you despised me, then I will be convinced
That you once loved me with insistence
But bear in mind, —in my experience—
That one can only hate what one once loved.

Sancocho 'E Mapalé (Mapalé Stew) [Mapalé]

Go run and tell your woman, to send me a clay pot for a sancocho 'e
mapalé.
Your woman's clay pot for a mapalé stew.
The rum quenched the fire, it is dawning.
Let the drummers play, the mapalé is inebriating.
The drummer is drunk, and there is enough rum to drink throughout the
set.
Drums on fire! Drums on fire! Drums on fire!

A *sancocho* is a national dish, a stew usually containing fish, chicken,
plantains, yuca, yams, and corn. *Mapalé* is an Afro-Colombian dance,
representing erotic courtship, performed in a fast rhythms similar to a
cumbia.

Ruperta [Landó]

My cousin Ruperta, her luck has turned on her,
She can't snatch a husband for running wild

A white man followed her, pinning for her love.
A Chinese man wanted to make her his wife.

My cousin Ruberta has remained (unmarried), she has remained.

I who so desired her, I suffered for her love.
What an evil black woman, she has no creed, no law.

My cousin has remained (unmarried), she has remained.

What a flirtatious woman, she has courted everyone.
She uses men like handkerchiefs, none can satisfy her.

My cousin has remained (unmarried), she has remained.

Landó is a sensual Afro-Peruvian genre, a dance of seduction.

Toro Mata (Bull Kills) [Merequetengue]

The bull kills, the bull kills...

The old bull is dead

Tomorrow we'll eat meat, the bull is dead

The old bull is dead

Tomorrow we'll feast, the bull is dead

Don't cut him with the rope

It'll get too bloody

Ay, la ponde, ponde, ponde, ponde

Chinchiví [Festejo]

Tired, he finishes the work in the fields.

His body feels hot.

My lover gets drunk when he drinks chinchiví.

My lover gets mischievous when he drinks chinchiví.

Chinchiví makes him laugh,

Chinchiví lets him enjoy himself.

A *festejo* is an Afro-Peruvian dance, popular in the coastal areas. Chinchiví is an afro-Peruvian fermented beverage derived from sugar cane.

El Payandé (The Payande Tree)[Danza]

I was born on the beach, of sand and sea,

Under the shade of a payande tree.

As my mother was a black slave woman,

I also carry the mark.

Oh, damn luck to be burdened with chains, and to be a slave,

And to be a slave of a miserable master.

In the morning at dawn,

I go to the fields with my hoe.

I eat *tasajo* and roasted plattains,

And flood the fields with my sweat.

Tasajo is a shredded cured beef or horse-meat stew.

Fiesta de San Benito (Festival of St. Benedict) [Saya]

Where is my black woman dancing?

Dancing to the *sayas de tundiki*.

Singing the *sayas de tundiki*.

Black woman, *zamba*,

Take hold of your lover,

And always go forward.

There is a little parrot with a monkey;

They are offerings from St. Benedict

For the festival of the Black [Peruvians].

There is a crusty old man and his horse, asleep by the cabin.

We are leaving now; we are going singing.

We are leaving now; we are going dancing.

Dancing to the *sayas de tundiki*.

Singing the *sayas de tundiki*.

Black woman, *zamba*,

Take hold of your lover,

And lead us forward.

A *Saya* is an Afro-Bolivian rhythm, popular in the coastal areas.

A *Saya Tundiki* is an Afro-Amerindian dance.

Zamba Yawar translates as "mixed-blood" (specifically Afro-Amerindian) from the Quechuan language.