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**Evening Recital Series**

**2018–2019 Season**

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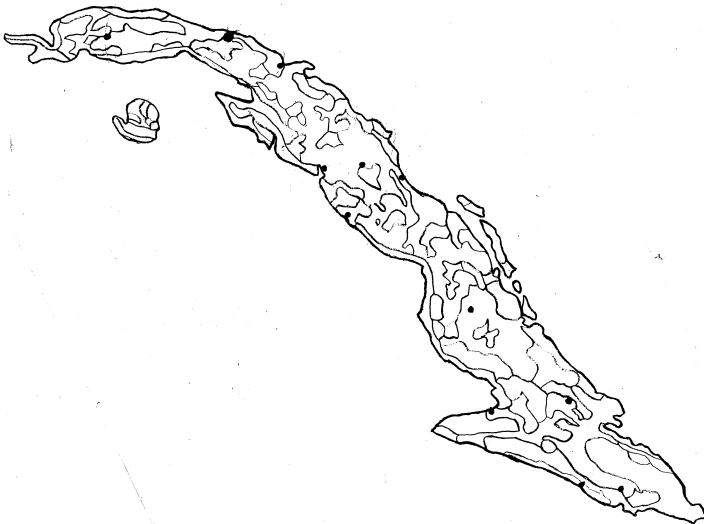
Helen M. Hosmer Hall

Thursday, November 13, 7:30 PM

**¡Canta Cuba!**

**Concert Choir & Latin Ensemble**

**Jeffrey Francom & Peter McCoy, conductors**



## CONCERT CHOIR

*El Manisero* (The Peanut Vendor)

Moisés Simons  
(1889–1945)  
arr. Tania León

Grace Craig, solo

<i>Maní, maní, maní</i>	Peanuts, peanuts, peanuts
<i>Que si te quieres por el pico divertir, Comprame un cucurichito de maní.</i>	So if you want something enjoyable for your mouth buy me a little bag of peanuts.
<i>Maní, maní, maní</i>	Peanuts, peanuts, peanuts
<i>Caserita no te acuestes a dormir, Sin comer un cucurucho de maní.</i>	Little housewife don't sleep without eating a little bag of peanuts.
<i>Que calentico y rico está Ya no se puede pedir más.</i>	They are so warm and delicious that one can't ask for more.
<i>Ay caserita no me dejes ir Porque despues te vas a arrepentir Y va ser muy tarde yá.</i>	Little housewife don't let me go because then you'll be sorry and it will be too late.
<i>Cuando la calle sola está Casera de mi corozón, El Manisero entona su pregón Y si la niña escucha mi cantar Llama desde su balcón.</i>	When the street is deserted little housewife of my heart, the peanut vendor sings his song and if a girl hears my singing she beckons from her balcony.
<i>Dame de tu maní Que esta noche no voy a poder dormir Sin comer un cucurucho de maní.</i>	Give me some of your peanuts because tonight I won't be able to go to sleep without eating a bag of peanuts.

*Ave maris stella*

Esteban Salas y Castro  
(1725–1803)

Kristen Grajek, soprano  
Jackie Conlon, violin & Grace Craig, cello  
Adam Jones & Sam Perkins, guitar

*Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.*

Hail, Star of the Sea,  
Loving Mother of God,  
And Virgin immortal,  
Heaven's blissful portal!

*Lacrimosa*  
from *Réquiem Osun*

Calixto Álvarez  
(b. 1938)

Jaci González, solo

Latin (choir)

*Lacrimosa dies illa,  
qua resurget ex favilla  
iudicandus homo reus.  
Huic ergo parce, Deus.  
Pie Iesu Domine,  
dona eis requiem.*

O how tearful that day,  
on which the guilty shall rise  
from the embers to be judged.  
Spare them then, O God.  
Merciful Lord Jesus,  
grant them rest.

Yoruba (solo)

*Baba aremú Oddua  
ago ma arelé ago lona.  
Aremú awarisá  
awó ma arelé.  
Okuo ago lona.*

Father Oduduá  
the main one, sacred priest,  
allow us to enter your dwelling,  
oh main one, sacred priest.  
We salute you.

*Sin Palabras* (Without Words)

Wilma Alba Cal  
(b. 1988)

Morganne McClement, conductor

*Chan Chan*

Compay Segundo  
(1907-2003)  
arr. Jorge Martínez

Dominique Santiago & Lindsay Wright, solo

*De Alto Cedro voy para Marcané  
Llego a Cueto, voy para Mayarí*

From Alto Cedro I go to Marcané  
I arrive in Cueto, I go to Mayarí

*El cariño que te tengo  
No te lo puedo negar  
Se me sale la babita  
Yo no lo puedo evitar*

The love that I have for you  
I can't deny it  
I drool a bit  
I can't help it

*Cuando Juanica y Chan Chan  
En el mar cernían arena  
Como sacudía el jibe  
A Chan Chan le daba pena*

*Limpia el camino de pajas  
Que yo me quiero sentar  
En aquél tronco que veo  
Y así no puedo llegar*

*De alto Cedro voy para Marcané  
Llegó a Cueto voy para Mayarí*

When Juanica and Chan Chan  
were sifting sand at the sea  
The way she shook the sifter  
made Chan Chan sad

Clean the road of straws  
because I want to sit down  
on that tree trunk that I see  
And that way I can't arrive

From Alto Cedro I go to Marcané  
I arrive in Cueto, I go to Mayarí

*A mi "Añoransa" (To my "Añoransa")*

José Cerdán Sempere/  
Francisco Vallejos

Morganne McClement, conductor

*Tu cielo es púrpura  
reflejado en las aguas del mar  
Tu suelo es la ilusión  
que me invita a soñar.*

*A mi "Añoransa"  
un recuerdo te quiero ofrendar  
Torrevieja del alma  
con esta habanera  
te quiero cantar.*

*Quisiera ser como la golondrina  
que me vio nacer  
y volar hacia ti  
y estar allí para poderte ver  
y ofrecer ante  
la Inmaculada mi amor,  
este amor que por ti soñé.*

Your sky is purple  
reflected in the waters of the sea  
Your soil is the illusion  
that invites me to dream.

To my "Añoransa"  
a memory I want to offer you  
Torrevieja of the soul  
with this habanera  
I want to sing to you.

I wish I could be like the swallow  
that saw me when I was born  
and fly towards you  
and be there to be able to see  
and offer before  
the Immaculate my love,  
This love that I dreamed for you.

*Este Son Homenaje (This Son Homage)*

Juan Almeida Bosque  
(1927-2009)  
arr. Conrado Monier

Alec House-Baillargeon & Will Whisenhunt, solo

*Este son no se ha escrito  
para el baile  
es un póstumo homenaje  
al que tanto son cantó  
lleno de gracia sonera.  
Miguel Cuní se llamó.*

*Este son es sentimiento sonero  
que resulta una ocasión  
para recordar entero  
a áquel que siempre cantando  
a la vida dijo adiós.*

*A la vida dijo adiós  
con sentimiento sonero  
el que tanto son cantó,  
Miguel Cuní se llamó.*

*Cuba pierde a un trovador,  
el son pierde su sonero  
y yo pierdo al compañero  
que en la vida me enseñó.  
¡Miguelito!*

This son wasn't written  
for dancing.  
It is a posthumous homage  
to him who sang many son  
full of resounding beauty.  
Miguel Cuní was his name.

This son has a sonero feeling  
that results on occasion  
when remembering whole  
the one who was always singing  
and who to life has said goodbye.

To life he said goodbye  
with the feeling of a sonero  
he who sang so many son,  
Miguel Cuní was his name.

Cuba loses a troubadour,  
the son loses its sonero  
and I lose my partner  
who in life was my teacher.  
Miguelito!

*El Juramento (The Oath)*

Miguel Matamoros  
(1894–1971)  
arr. Electo Silva

Jaci González & Dominique Santiago, ukulele

*Si el amor hace sentir  
hondos dolores  
Y condena a vivir entre miserias  
Yo te diera, mi bien,  
por tus amores  
Hasta la sangre  
que hierva en mis arterias*

*Si es surtidor de  
místicos pesares  
Que hace al hombre arrastrar  
largas cadenas  
Yo te juro arrastrarlas  
por los mares  
Infinitos y negros  
de mis penas*

If love makes you feel  
deep sorrow  
condemning you to a life of misery,  
to you, I would give my all  
for your love,  
even to the blood  
that boils in my arteries.

If you are one who supplies  
mystical regrets  
that make men drag  
long chains, to you  
I swear, I will drag  
them through the oceans,  
infinite and black  
from my sorrows.

*El Guayaboso (The Liar)*

Guido López-Gavilán  
(b. 1944)

*Yo ví bailar un danzón  
En el filo de un cuchillo,  
Un mosquito en calzoncillos  
Y una mosca en camión.*

I saw dancing a danzón,  
on the edge of a knife,  
a mosquito in underpants  
and a fly in her nightgown.

*Yo ví un cangrejo arando  
Un cochino tocando un pito  
Y una vieja regañando  
Sentada en una butaca.*

I saw a crab plowing,  
a pig playing a whistle  
and an old woman scolding,  
seated in an armchair.

*A una ternerita flaca  
Que de risa estaba muerta,  
Al ver una chiva tuerta  
Remendar una alpargata.*

And a skinny heifer  
that died from laughing,  
from seeing a one-eyed goat  
mending a sandal.

## LATIN ENSEMBLE

*Rhumba Para Todo el Mundo*

arr. José Madera

## LATIN ENSEMBLE & CONCERT CHOIR

*Pa' Gozar*

Oscar Hernandez  
(b. 1954)

*Guantanamera*

Joseíto Fernández  
(1908–1979)  
arr. Sky Hamilton-Carranza

*Ran Kan Kan*

Traditional

## PROGRAM NOTES

The *Diccionario enciclopédico de la música en Cuba* calls *El Manisero*, together with *Guantanamera*, the “most famous piece of music created by a Cuban musician.” Its success was far-reaching, leading to a “rumba craze” in the U.S. and throughout Europe. It is a *son-pregón*. A *son* is a genre of Cuban music (Havana, 1930s) that blends Spanish *canción* with African rhythms; *pregón* means “street-seller’s proclamation.” Thus, *El Manisero* is a Cuban song about a peanut vendor who travels through the streets shouting: “Peanuts! Peanuts! Come, buy a little bag of peanuts!” Cuban-American composer Tania León is well-known throughout New York for her accomplishments as a composer, educator, and advisor to arts organizations.

*Ave Maris stella* represents Cuban music as it would have been performed at the cathedral in Santiago de Cuba during the 18<sup>th</sup> century. Intercontinental communication was slow, and it was not uncommon for early Cuban composers to write music that was behind its time. For this reason, early American music reflecting European traditions is often referred to as “music of the colonial era” rather than Renaissance or Baroque. For this evening’s performance, we have added additional instruments that would have been accessible to early Cuban composers.

In an article published by the American Choral Directors Association, Dr. Jose Rivera wrote: “The rich music of Cuba is a result of a merger of two distinct and influential cultures from the Old World on an island in the New World. African rhythms and Spanish melodies merged to create an extraordinary musical tapestry immersed in the island's history and folklore.” From the early 16<sup>th</sup> century until 1886, more than a million African slaves were brought to Cuba, bringing with them new languages, music, and traditions. *Lacrimosa* juxtaposes Cuba’s two predominant cultures and religions: Yoruba and Latin. (Today, the Yoruba people of Nigeria and Benin number more than 40 million, and Yoruba is recognized as an official language of Nigeria.)

The soprano soloist delivers a heartfelt Yoruba prayer, contrasted by a restrained, chant-like mantra sung in Latin by the lower voices. This dichotomy illustrates a striking picture of an oppressed voice representing the enslaved Africans, unrecognized by the mass of European slave-owners.

During the 19th century, Afro-Cubans were permitted to celebrate many cultural traditions only within the boundaries of what were called mutual aid societies, or *cabildos*. Many choral groups called *coros de clave* emerged from these societies, especially beginning in 1886 with the emancipation of African slaves. *Sin Palabras* (meaning “without words”) is reminiscent of music as it might have been sung by a *coro de clave*. It highlights the complexity of African rhythms, making this one of the most difficult pieces on this evening’s program.

Similar to *El Manisero*, *Chan Chan* and *Este Son Homenaje* are also examples of the *son cubano*. *Chan Chan* quickly became popular after its debut in 1985. It was written by Compay Segundo, who wrote: “I didn’t compose Chan Chan, I dreamt it.” Although the melody came to him in a dream, the lyrics are an adaptation of a children’s tale from his youth. *Chan Chan* appears on an album entitled Buena Vista Social Club, which was one of the first albums to bring significant international attention to Cuban music.

*Este Son Homenaje* is a tribute to Miguel Cuní, a famous *sonero* from Havana and a founding member of Chappottin y sus Estrella in 1965. Cuní also sang with Arsenio Rodriguez before Rodriguez left for New York City, where he helped develop salsa music.

Besides the son, other popular Cuban dance styles include the trova, canción, bolero, chachachá, conga, guaracha, bilonga, guajira, and habanera. *A mi Añoransa* is a habanera, the Spanish-American version of a contradanse. The habanera is a progenitor of the danzón, mambo, and chachachá. The lyrics describe love felt for a distant companion, drawing comparisons to Torre Vieja, a seaside community on the Mediterranean coast of Spain. The habanera is said to have originated from both Torre Vieja and Cuba.



*Juramento* derives its rhythm from the Cuban bolero, performed "in duple meter in a moderately slow tempo." This style originated in Cuba in the last quarter of the 19th century and has spread throughout the rest of Latin America to become one of the most popular styles in the region.

*El Guayaboso* is a guaguanco, which typically uses the rumba clave as opposed to the son clave. When dancing the guaguanco, one partner attempts to show off or "catch" the other partner. This genre seems appropriate for a song about a *guayaboso* (or liar) who dances back and forth, weaving a great tale of deception. One can imagine how a dancer might respond to the many complex rhythms found within!

We close the evening with collaborative works from our recent New York City tour with Latin Ensemble. The Crane Latin Ensemble is dedicated to promoting Latin American dance music, specializing in Afro-Cuban and Puerto Rican traditional musical styles, including the son, mambo, chachachá, guaguanco, cumbia, and even a bit of reggaetón. We hope that our audience recognizes (through the repertoire we have programmed) how syncretism on an island the size of New York State has contributed to such profound evolution within Cuban vocal and instrumental music over the past three centuries. We invite you to stand and dance with us for the final three numbers on the program!

Program notes written by Allison Cranmer,  
Chris Sarkis and Mayr Sawyer

## PERSONNEL

Concert Choir

Latin Ensemble

Jeffrey Francom, conductor

## **Soprano**

Elizabeth Boss-Rich, Lake Orion, MI  
Kimberly Casey, Whitehall, PA  
Grace Craig, Syracuse, NY  
Samantha Day, Jericho, VT  
Lindsay Heck, E. Greenbush, NY  
Morganne McClement, Albany, NY  
Emily Milne, Northfield, VT  
Mikaela Salem, Willsboro, NY  
Mayr Sawyer, Glens Falls, NY  
Tessa Spencer, Rochester, NY

## **Alto**

Allie Brault, Nesconset, NY  
Jackie Conlon, Ronkonkoma, NY  
Allison Cranmer, Fairport, NY  
Brooke D'Aprile, Honeoye Falls, NY  
Jaci González, Bronx, NY  
Kristen Grajek, Buffalo, NY  
Kayleigh Junz, Nesconset, NY  
Chelsea Perticone, Bohemia, NY  
Dominique Santiago, Saranac Lake, NY  
Lindsay Wright, Cortland, NY

## **Tenor**

Jake Barrett, Kinderhook, NY  
Christian Castro, Brooklyn, NY  
Joseph Janover, Islip Terrace, NY  
Ethan Lenhart, Williamstown, NY  
Ben Lewandowski, Pittsford, NY  
John Lynch, Latham, NY  
Sam Perkins, Plattsburgh, NY  
Tristan Spearing, Manlius, NY  
Will Whisenhunt, Niskayuna, NY  
Mike Woods, Colonie, NY

## **Bass**

Francisco Avila, Freeport, NY  
Joe Benedict, Skaneateles, NY  
Tony DeLousia, Binghamton, NY  
Joe DeMato-Garcia, Smithtown, NY  
Alec House-Baillargeon, Gouverneur, NY  
Adam Jones, E. Syracuse, NY  
Thomas Loomis, Rocky Point, NY  
Brendan O'Toole, Baldwinsville, NY  
Chris Sarkis, Haverhill, NH  
Jared White, Rochester, NY

Peter McCoy, conductor

## **Vocals**

Christian Castro, Brooklyn, NY  
Nathalie Mejia, Oyster Bay, NY  
Chris Nadramia, Cortland Manor, NY  
Dominique Santiago, Saranac Lake, NY

## **Saxophone**

Will Allen, Smithtown, NY  
Thomas Avella, Stony Brook, NY  
Skye Hamilton-Carranza, Freeport, NY  
Stephen Mirandi, Miller Place, NY  
William Morocho, Brooklyn, NY

## **Trumpet**

Brian Brancato, Fairport, NY  
Tristan Hayes, Pleasant Valley, NY  
Chris Keach, Bayshore, NY  
Richie Zec, West Islip, NY

## **Trombone**

Samuel Brown, Port Chester, NY  
Haley Emhof, Rochester, NY  
Jared Gonzalez, Fishkill, NY  
Ed Matin, West Islip, NY

## **Rhythm Section**

David Baker, Plainview, NY  
Julian Eichholz, Merrick, NY  
Brendan Leigh, Port Jefferson, NY  
Joey Small, Webster, NY  
Philip Vona, Corning, NY

## **Special thanks to...**

- NYC Tour Director: Morganne McClement
- NYC Assistant Tour Director: Elizabeth Boss-Rich
- Concert Choir percussion: Kimberly Casey, Joe Janover, Joey Small, Tristan Spearing, Jared White
- Publicity: Allie Brault & Sean Diediker
- Concert Program: Chelsea Perticone & Brendan O'Toole
- Program Notes: Allison Cranmer, Chris Sarkis & Mayr Sawyer
- Movement Specialists: Jaci Gonzalez & Kayleigh Junz
- Dance Instruction: Dr. Andrea Maas
- Practice Tracks: Brooke D'Aprile
- Section Leaders: Brooke D'Aprile, Ben Lewandowski, Brendan O'Toole & Mayr Sawyer
- Dr. Peter McCoy & Latin Ensemble
- Douglas McKinney & Robert Zolner
- Lorelei Murdie & stage crew