

B E N N I N G T O N C O L L E G E

presents

A SENIOR CONCERT OF AFRO-CUBAN MUSIC

by

CRISTINA GUIU, composer, pianist

Sunday, June 14, 1970

8:30 P.M.

Carriage Barn

Let us hear, oh conical racial drum, your
great African rhythm, your nocturnal voice and
let me embrace to my soul that savage song which
you dedicate to the murdered land....

-Maurice Casseus, 1939

I. Tres Contrapuntas

Guiu

Moderato

Slow

Lively

Deborah Morse, flute
Gail Swinnerton, clarinet
Sarah Tenney, marimba
Jill Gotlib, harmonium
Sue Charow, piano

Vivian Fine, conductor

II. Cantos Negros

Guiu

1. El Son (The Sound)

Deborah Morse, flute
Sarah Tenney, tuned tom-toms
Amy Snyder, temple blocks
Phyllis Pearson, conga drum

Vivian Fine, conductor

2. El Canto Negro (Black Song)

Frank Baker, tenor
Phyllis Pearson, conga drum
Sarah Tenney, bongos

3. Canción de Cuna (Lullaby)

Frank Baker, tenor
Charlene Tuch, conga drum
Cristina Guiu, piano

4. Sensemaya (Snake Incantation)

Frank Baker, tenor
Deborah Morse, flute
Phyllis Pearson, conga drum
Sarah Tenney, tamboura
Amy Snyder, claves
Michael Finckel, cowbell, maracas

I N T E R M I S S I O N

III. Ritmica #1

Amadeo Roldán (1936)

Deborah Morse, flute
Gunnar Schonbeck, oboe
Gail Swinnerton, clarinet
Beth Horton, bassoon
Bruce Meachem, horn
Cristina Guíu, piano

Michael Finckel, conductor

IV. Canción Cubana

Guíu

Christine Graham, piccolo
Deborah Morse, flute
Gail Swinnerton, clarinet
Gunnar Schonbeck, alto sax
Sarah Tenney, soprano steel drum
Cristina Guíu, bass steel drums
Eileen Carrier, viola
Deborah Borda, viola
Joan Zucker, cello
Martha Siegel, cello
Marianne Finckel, bass

Vivian Fine, conductor

Canto Negro
poema por Nicolás Guillén

Yambambá, Yambambé!
Repica el congo solongo,
repica el negro bien negro;
congo solongo del Songo,
baila yambó sobre un pie.

Mamatomba,
serembe cuseremba!

El negro canta y se ajuma,
El negro se ajuma y canta,
el negro canta y se va.

Acuememe serembo
 aé
 yambó,
 aé.

Tamba, tamba, tamba, tamba,
tamba del negro que tumba;
tumba del negro, caramba,
caramba, que el negro tumba:
yamba, yambo, yambambe!

Cancion de Cuna

Ogguere, Ogguere, Ogguere...
La campana la siete resona batey
Yo lo negro dotacion varesa la oracion.

Ogguere, Ogguere, Ogguere...
Ogguere drumerí que yo tien que susi
Ydipue jase eco pa compra barracon.

Ogguere, Ogguere, Ogguere...

Black Song
poem by Nicolás Guillén

Yambambo, yambamé
The black man from the Congo
boasts with his beat.
The blackest of blacks from songo
boasts with his beat
and dances the yambó on one foot.

Mamatomba,
serembe cuseremba!

The black man sings and gets drunk,
The black man gets drunk and sings,
the black sings and takes off.

Acuememe serembo
 aé
 yambo
 aé.

Boom, boom, boom, boom
beat of the black man tumbling
beat of the rolling black man caramba,
Caramba, how the black man tumbles.
Yamba, yambo, yambambe

Lullaby

This poem is in a dialect and
it is about the evening bell tolling
on the sugar plantation signaling
the end of work.

Sensemaya (Canto para matar una culebra)
poema por Nicolás Guillén

Mayombe-bombe-mayombé!
mayombe-bombe-mayombé!
mayombe-bombe-mayombé!

La culebra tiene los ojos de vidrio;
la culebra viene y se enrede en un palo;
con los ojos de vidrio, en un palo,
con los ojos de vidrio.
La culebra camina sin patas;
la culebra se esconde en la yerba;
caminando se esconde en la yerba,
caminando sin patas.

Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!

Tú le das con la hacha, y se muere:
¡Dale ya!
No le des con el pie, que te muerde,
no le des con el pie, que se ra!

Sensemaya, la culebra,
Sensemaya.
Sensemaya, con sus ojos,
Sensemaya.
Sensemaya con su lengua,
Sensemaya.
Sensemaya con su boca,
Sensemaya.....

La culebra muerte no puede comer;
la culebra muerte no puede silbar;
no puede cominar
no puede correr.

La culebra muerta no puede mirar;
la culebra muerte no puede beber;
no puede respirar
no puede morder!

Mayombe-bombe-mayombé!
SENSEMAYA, LA CULEBRA....
Mayombe-bombe-mayombé!
SENSEMAYA, NO SE MUEVE...
Mayombe-bombe-mayombé!
SENSEMAYA LA CULEBRA...
Mayombe-bombe-mayombé!
SENSEMAYA, SE MURIÓ!

Sensemaya (Incantation for killing
a snake)

Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!

The snake's got eyes of glass;
The snake he comes and coils around
a stick;
with his eyes of glass, he coils
around a stick,
with his eyes made of glass
The snake he travels without feet;
the snake he hide in the grass,
He travels and hides in the grass,
walking without feet.
Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!
Mayombe-bombe-mayombé!
Let him have it with the hatchet
and he's dead: Let him have it!
Don't do it with your foot or he'll bite
Don't do it with your or he'll get
cleane away!

Sensemaya, see the snake now,
Sensemaya.
Sensemaya, with those eyes of his,
Sensemaya.
Sensemaya, with that tongue of his,
Sensemaya.
Sensemaya, with that mouth of his,
Sensemaya.....

That snake when he's dead can't eat
no more
That snake when he's dead can't hiss
no more;
Can't travel no more; Can't run no more!
That snake when he's dead can't look
no more;
That snake when he's dead can't drink
no more,
Can't breathe no more;
Can't bite no more!
Mayombe-bombe-mayombé!
SENSEMAYA, SEE THAT SNAKE NOW
Mayombe-bombe-mayombé!
SENSEMAYA, HE LIES QUIET
Mayombe-bombe-mayombé!
SENSEMAYA, SEE THAT SNAKE NOW
Mayombe-bombe-mayombé!
SENSEMAYA, HE'S DEAD!

NICOLÁS GUILLÉN B. 1904, Camagüey, Cuba

Guillén is a Cuban of African and Spanish background and the most important poet and leader of the Afro-Cuban school. Through all his work runs a bitter strain of social protest and social satire. At the same time, he gives a vivid interpretation of the life of the people. He has steeped himself in Negro folklore and in the rhythms of Cuba, shaping these dance rhythms into poetry at once simple and serious. Guillen's work has great significance in giving artistic form to the contributions of Negroes and mulattoes to the culture of Latin America.

The "Canto Negro" vividly tells of the plight of the Negro and is an example of the "son"- a dance rhythm. "Sensemaya" is an adaptation of a traditional magical incantation to protect a man killing a snake. "Canción de Cuna" is a lullaby completely in an Afro-Cuban dialect. The African refrain words are used for their sound value, a typical Afro-Cuban device.

AMADEO ROLDÁN B. 1900, Cuba d. 1938

Roldán was one of Cuba's foremost composers and he was the first to use the native folk themes and Afro-Cuban rhythms in his compositions. Rítmicas #1 is the first of a group of four rítmicas for wind quintet and piano. In these Rítmicas he powerfully captures the spirit of Negro ritual music.