

CAL PERFORMANCES PRESENTS

Friday, February 17, 2006, 8 pm
Zellerbach Hall

Perú Negro



This performance is made possible, in part, by the generous support of the members of the Cal Performances Producers Circle and Friends of Cal Performances.

Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.



PROGRAM

Entrance	parade/ <i>comparsa</i>
Festejo Ritmo	dance/ <i>festejo</i>
De Africa	song/ <i>zamacueca</i>
Ollita	dance/ <i>festejo</i>
De España	song/ <i>tondero</i>
Son de los Diablos	carnival dance of religious origin
Ingá	song/ <i>festejo</i>
Zamacueca	courtship dance/ <i>zamacueca</i>

INTERMISSION

Cajones II	
Zapateo II	Peruvian tap dance
Samba Malató	dance
Jolgorio	song/ <i>festejo</i>
Toro Mata	dance/ <i>toro mata</i>
Ronaldo	song/ <i>zamacueca</i>
Estuve Covando	dance/ <i>festejo</i>



Female Dancers

Emma Milagros Valdivia Campos
 Fiorella Inés Ayala Cotito
 Vanesa Rivadeneyra Lara
 Graciela Karelyz Bramón Penalillo
 Milagro Araceli Elguera Illescas

Vocalists

Mónica Dueñas Avalos, *lead*
 Yolanda Olivia Tello Ortega

Costumes

Bertha Esther Ponce Reyes
 Mercedes Rody Campos Ponce
 Digna Soledad Ysusqui Cavaza

Male Dancers

Eder Ronaldo Campos Dueñas
 José Luis Durand Torres
 José Rivelinho Martínez Arica
 Percy Alberto Martín Chinchilla Villanueva
 José Luis Saldamando Salas

Rhythm Section

Oscar José Brunce Solano, *vocals*
 Williams Roberto Nicasio Gonzáles
 Carlos Alberto Lozada Valdez
 Marco Antonio Campos Olivares, *lead vocals*
 Eddy Frank Perez Mantilla, *guitar*
 Juan Jesús Castro Ormeño, *bass*

Lead Percussionist and Artistic Director
 Jaime Ronaldo Campos Ponce

ABOUT THE ARTISTS



Perú Negro was formed more than 30 years ago to preserve Peru's African heritage. This group of 22 singers, dancers and musicians performs all over the world and has been appointed as "Cultural Ambassadors of Black Peru" by the Peruvian government. Through their work, the members of this Afro-Peruvian music and dance company recreate the folkloric history of their ancestors, the people stolen from Africa and forced into slavery in the 1500s by the Spanish colonizers of Peru.

It is important to consider the international context in which Perú Negro emerged. The civil rights movement and accompanying Black Power struggle in the United States affected oppressed peoples throughout the world and particularly in Latin America, a region with such a close and often conflicted relationship with the United States. Issues of identity, as well as the fundamental task of both rescuing and reshaping history, were at the core of the civil rights movement, and these same themes were, and remain, at the heart of cultural initiatives like Perú Negro.

The group's repertoire features such innovations as the introduction of the flute, now becoming integral to Black Peruvian music, and Cuban drums, such as the wooden *batajón*, a cross between a *batá* (double-headed Afro-Cuban drum) and a *cajón* (crate drum). While the group continues to reinterpret many traditional songs, it also composes new songs. The diverse elements in Perú Negro's repertoire reflect a complex

history of Blacks in Peru. Their violin chords reflect a *lamento Andino* (Andean lament), a melancholic tuning that may sound "wrong" to those unfamiliar with the tradition. The dance *Toro Mata* mocks the minuets and waltzes that slaves observed while serving the parties of slave masters who danced pompously dressed in colonial ruffles.

Perú Negro's preservation of Peru's African heritage has set a national standard that other bands seek to emulate. The group's first internationally available recording, *Sangre de un Don* (Heritage of a Gentleman), dedicated to Perú Negro founder Ronaldo Campos de la Colina, was released in the United States in 2001. Ronaldo Campos de la Colina directed the group until his death in 2001. His son Rony has held the director's chair ever since, and under his direction the group is experiencing a revival and deepening its musical explorations. Many members of the Campos family perform with Perú Negro, making it very much a family-based tradition, as well as one with broader cultural roots. Although Perú Negro was originally comprised of 12 Campos family members, today more than 30 people are involved, and the Lima-based music and dance ensemble runs its own school and junior troupe, Perú Negrito. In 2005, the group was honored with two Grammy Award nominations for their second U.S. album, *Jolgorio*, one in the Latin Grammys' traditional music category and the other in the world music category.