

Thursday, March 20, 2008, 8pm
Zellerbach Hall

Perú Negro



PROGRAM

Danza Africa	ritual dance
Taita Guaranguito	song (<i>landó</i>)
Ollita	dance (<i>festejo</i>)
Golpe e' Tierra	song (<i>tondero</i>)
Baile de Mulatas†	dance
El Que no Tiene de Inga tiene de Mandinga	song (<i>festejo</i>)
Festejo Ritmo	ritual dance

INTERMISSION

Cajones	
Zapateo	Peruvian tap dance
Pancha Remolino	song (<i>festejo</i>)
Zamba Malat6	dance (<i>land6</i>)
Una Negra y un Negro	song (<i>festejo</i>)
Toro Mata	dance (<i>land6</i>)
Que Tiene Miguel	song (<i>zamacueca</i>)
Estuve Covando	dance (<i>festejo</i>)

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

† At times replaced with "Son de los Diablos," a carnival dance of religious origin.

Peru Negro

Female Dancers

Fiorella Ayala
 Graciela Bramón
 Milagro Elguera
 Vanesa Rivadeneyra
 Milagros Valdivia

Vocalists

Mónica Dueñas, *lead*
 Sandra Minaya

Costumes

Mercedes Campos
 Soledad Ysusqui

Male Dancers

Eder Campos
 José Durand
 José Saldamando
 Luis Urquiaga
 Renato Valdivia

Rhythm Section

Edu Campos	<i>percussion</i>
Marco Campos	<i>percussion, lead vocals</i>
Mariano Liy	<i>bass</i>
Williams Nicasio	<i>percussion</i>
Frank Perez	<i>guitar</i>
Edy Sanchez	<i>second guitar</i>
Edson Saravia	<i>percussion</i>
Lucho Solar	<i>percussion</i>

Lead Percussionist & Artistic Director

Jaime Ronaldo Campos Ponce

Technical Staff

Gino Gamboa
 Manuel Hernandez
 Adrian Reyes
 Gerrman Villacorta

Producers

Juan Morillo & Michael Corbett

www.perunegro.org

Afro-Peruvian Music and Dance

Until the 1950s, most African-descended musical traditions in Peru had faded from national collective memory, practiced by only a few older blacks in private gatherings. The rhythms of Black Peru were recreated by community-based artists and scholars in an Afro-Peruvian revival during the 1950s–1970s. Musical genres associated with black Peruvians now provide a rare commemoration of the black Peruvian struggle for racial equality. The *festejo* is one of the most frequently performed Afro-Peruvian song and dance genres. The word *festejo* is derived from *festejar* (to celebrate or have a good time), and *festejo* songs and their accompanying choreography express exuberant happiness. The *festejo*—like most other Afro-Peruvian genres—is normally sung and danced to the accompaniment of guitar, *cajón* (box drum), and other Latin percussion. The *alcatraz* is an Afro-Peruvian folkloric dance and game, said to date from times of slavery, in which male-female couples try to light a small paper “tail” affixed to each other’s rear end on fire. The musical accompaniment of the *alcatraz* is very similar to that of the *festejo*, with sung lyrics describing the game. The *landó* is an Afro-Peruvian song and dance genre that was recreated by Nicomedes and Victoria Santa Cruz in the 1960s. Musically, the *landó* is slower and more sensual than the exuberant *festejo*. The *zamacueca*—a couples dance performed with handkerchiefs—is considered to be an offspring of the *landó*. This dance was renamed the *marinera* after the War of the Pacific with Chile, and it is related to other courtship dances performed throughout South America. In the northern coastal areas of Peru, another handkerchief dance, the *tondero*, is performed. The *panalivio* was originally a song

of lament and protest sung by enslaved Africans as they worked in the fields. It was banned by the Catholic Church in the 18th century and recreated in the Afro-Peruvian revival. The *son de los diablos* originated in the Corpus Christi Festivals and was later secularized in Peruvian Carnival, when Afro-Peruvian dancers portrayed “devils” and paraded through the streets. Although the *son de los diablos* ceased to be performed in Carnival sometime in the mid-20th century, it was revived for the concert stage in the 1950s. Staged performances of the *son de los diablos* typically feature “devils” wearing elaborate costumes and masks, playing *quijadas* (jawbones) and *cajitas* (small box drums worn around the neck), and challenging each other to *zapateo* duels. The *zapateo* is a Peruvian style of virtuosic tap-dancing, often performed as a type of contest to the accompaniment of either guitar (in Lima) or violin (in Chincha). Since the Afro-Peruvian revival in the 1950s, various dances that pay tribute to the African heritage have borne the name *afro*. These dances tend to make use of borrowed instruments and/or themes from West African or African diasporic music and culture. *Villancicos* are Christmas songs sung in front of altars in private homes in Spain. This custom is maintained by the *hatajos de negritos* (boys’ dance groups) in the Christmas festival of Chincha and other neighboring areas of Peru. The *habanera* is a familiar Cuban rhythm found in music traditions around the world, including the *tango* of Argentina and many beloved Afro-Peruvian songs.

—Heidi Feldman, Ph.D.

Adapted and excerpted from Heidi Feldman’s *Black Rhythms of Peru: Staging Cultural Memory Through Music and Dance* (Wesleyan U.P., 2005)

About the Artists

Perú Negro

Perú Negro was formed more than 30 years ago to preserve Peru's African heritage, and it has set a national standard emulated by other bands. Perú Negro's 22 singers, dancers and musicians perform all over the world and have 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 diaspora innovations as the presence of an African *djembe*, now becoming integral to Black Peruvian music, and Cuban drums, such as the wooden *batajón*, which is a cross between a *batá* (double-headed Afro-Cuban drum) and a *cajón* (box drum). While the group continues to reinterpret many traditional songs, it also composes new pieces. The diverse elements in Perú Negro's repertoire reflect a complex history of Blacks in Peru. For example, the guitar chords reflect a *lamento Andino* (Andean lament), a melancholic tuning combined with dynamic percussion. Also, 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 first internationally available recording, *Sangre de un Don* (Heritage of a Gentleman), dedicated to founder Ronaldo Campos de Molina, was released (by Times Square Records) in the United States in 2001. Founder Ronaldo Campos de La Colina directed the group until his death in 2001. His son Rony then took the director's chair, 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 made up of 12 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 US album, *Jolgorio*. The first nomination came through the Latin Grammys' traditional music category and the second was in the Grammy's World Music category.