

# Sones de México Ensemble Chicago™

## Esta Tierra es Tuya

(THIS LAND IS YOUR LAND)

### PRODUCTION NOTES

by Juan Díes

Thank you for buying our CD! The material included here represents about three years of activity for the band. Sones de México Ensemble specializes in Mexican *son*, a centuries-old tradition of regional styles of folk music and dance, proudly rooted in their rich local culture and at the same time able to cross borders and unfold in a globalized world. Since our previous CD, we have had many unique and exciting musical experiences that have taken us in new and challenging directions. We are happy to be able to share them with you now.

We have also lived through an ongoing national debate over immigration in the United States that has affected many of our friends, family members and fans. This project is dedicated to them. We would like to thank all of the musical guests in this recording for their talent and support: to Ramón Sánchez in particular, from Mexico City, who directed the recording phase of this project and played woodwinds in three songs and also to Renato Cerón and Joel Martínez who, while they technically appear as guests, were members of the ensemble for most of the project.

There's twelve pieces in this CD played on over fifty all-acoustic instruments from Mexico. Now sit back, listen and enjoy!

¡Gracias por comprar nuestro disco! Esta grabación representa los últimos tres años de actividad para el grupo. Sones de México Ensemble se dedica al son mexicano, una tradición de siglos de música y danzas regionales que se arraigan con orgullo en sus ricas culturas locales pero que a la vez cruzan fronteras y se desenvuelven en un mundo globalizado. Desde la publicación de nuestro disco anterior hemos seguido avanzando con emoción y en el camino hemos encontrado nuevos retos musicales, mismos que ahora nos complacemos en compartir con ustedes.

Nos ha tocado vivir dentro del debate nacional sobre la inmigración en EEUU que ha afectado a muchos de nuestros amigos, familiares y seguidores. Este proyecto está dedicado a ellos. Queremos agradecer a todos los músicos invitados su participación en esta grabación a la que enriquecieron con su talento: en particular a Ramón Sánchez, de la Ciudad de México, que dirigió la fase de grabación de este proyecto y tocó saxofones y flautas en tres piezas. También a Renato Cerón y Joel Martínez que, aunque técnicamente aparecen como invitados, fueron integrantes del grupo durante la mayor parte del proyecto.

Hay 12 temas en este disco tocados en más de 50 instrumentos acústicos Mexicanos. Ahora siéntese cómodamente, escuche y disfrute.

# Sones de México Ensemble Chicago™

## Esta Tierra es Tuya

(THIS LAND IS YOUR LAND)

### LYRICS

#### [1] Yo Vendo Unos Ojos Negros (5:17)

(*son de tarima—traditional*)

**Víctor Pichardo**—guitar, vocals

**Juan Rivera**—vocals

**Lorena Iñiguez**—vihuela, tarima

**Juan Díes**—guitarrón, vocals

special guests:

**Renato Cerón**—harp, vocals

**Joel Martínez**—drum set, congas, *tamborita*,  
cowbell

**Laura Fuentes**—vocals

This is a Mexican version of the well-known 19th century Chilean *tonada*. The lyrics speak of unrequited love for a black woman: “A pair of dark eyes for sale! Who wants to buy them from me? I’m selling them because they are bewitching and thankless...” Sones de México plays it as a *son de tarima*, a rhythm that evolved in Mexico among people of African descent who migrated from Chile and Peru to the coasts of Guerrero in the 1850s. A special guest, Chilean singer-songwriter Laura Fuentes, sings the third verse.

*Ahora aquí estoy, valedores,  
no sé a dónde iré mañana.*

*Conmigo siempre, señores,  
llevo vihuela y jarana  
para alegrar corazones, ¡ay!*

1. Yo vendo unos ojos negros  
¿quién me los quiere comprar?  
Los vendo por hechiceros  
porque me han pagado mal.

Más te quisiera  
más te amo yo  
si todas las noches las paso  
suspirando por tu amor.

2. Ojos negros traicioneros  
¿por qué me miráis así?  
tan alegres para otros  
y tan tristes para mí.
3. Las flores de mi jardín  
con el sol se decoloran  
y los ojos de mi negro  
lloran por el bien que añoran.
4. Cada vez que tengo pena  
voy a la orilla del mar  
a preguntarle a las olas  
si han visto a mi amor pasar.

#### [2] Interlude #1 (0:20)

This collage of sound clips in English and Spanish was put together from a series of conversations we recorded with people in Chicago about the immigrant experience. These sound clips are a recurring theme throughout this recording. We call them “interludes.” The final one is a bit longer, and we named it “epilogue.”

**[3] Esta Tierra Es Tuya  
(This Land Is Your Land) (3:27)**

*(Woody Guthrie) (norteño arr. by Juan Días)*  
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**Juan Días**—string bass, *bajo sexto*, vibraslap,  
vocals

**Juan Rivera**—vocals

special guests:

**Renato Cerón**—accordion

**Joel Martínez**—drum set, woodblock

This classic American folk song was written in 1940 by Woody Guthrie. Originally, its message of inclusiveness was inspired by the plight of “Okies,” displaced Great Plains farmers who were unwelcome in California when they sought work there during the 1930s Dust Bowl Depression Era. The song has become an anthem of the American spirit, sung by children in schools across the nation. This norteño version remains relevant seven decades later. The lyrics, adapted to Spanish, are very close to the original and speak to America’s national debate over immigration.

1. Esta tierra es tuya  
esta tierra es mía  
desde el horizonte  
hasta la otra orilla  
Desde las montañas,  
costas, ríos y valles  
La tierra es para ti y para mí.

En el mundo vive  
una gente pobre  
y en el mundo vive  
otra gente rica,  
y luego tenemos  
a muchos viajeros  
en busca de una oportunidad.

2. Cuando caminaba  
llegué a una frontera  
donde había un letrero  
pa’ que no pasara.

Y del otro lado  
no decía nada.  
La tierra es para ti y para mí.

Y en la carretera  
en la que voy viajando  
se abre mi destino  
como una alborada  
Así debe ser,  
“...de quien la trabaja.”  
La tierra es para ti y para mí.

3. Esta tierra es tuya  
esta tierra es mía  
desde el horizonte  
hasta la otra orilla  
Desde las montañas,  
costas, ríos y valles  
La tierra es para ti y para mí.

This land is your land  
This land is my land  
From California  
To the New York island  
From the redwood forest  
To the gulf stream waters  
This land was made  
For you and me.

**[4] La Presumida (5:00)**

*(son huasteco—traditional)*  
*(original lyrics by Renato Cerón #1&3  
& Juan Días #2)*

**Juan Rivera**—violin, vocals

**Lorena Iñiguez**—*tarima*

**Víctor Pichardo**—*huapanguera*, vocal

**Juan Días**—*guitarrón*, vocals

special guests:

**Renato Cerón**—*jarana huasteca*, vocals

**Joel Martínez**—drum set

This is an original arrangement of a traditional *son huasteco* that features a “duel” between the fiddler and the foot-tapping dancer. “La Presumida” means a presumptuous or

conceited woman. The singer spites her for not returning his love. Traditionally, *son huasteco* lyrics may be improvised. One of our verses says “...my persistence and my adulation were in vain, and while time may heal everything, she was my perdition.”

1. Presumida tú te subes  
más alto que los cipreses.  
Crees tener muchas virtudes  
y que nadie te merece  
dime de lo que presumes  
y te diré de qué padeces.
2. Por la huasteca poblana,  
ay, vive una presumida.  
Mi persistencia fue vana  
y toda mi adulación  
y aunque el tiempo todo sana  
ella fue mi perdicción.
3. Las mujeres presumidas  
a nadie dicen que sí.  
Con arrogancia de diva  
te paseaste por aquí  
pero te fuiste enseguida  
y gracias a Dios le di.

**[5] Tabasco Suite: Chiapanequita,  
Flor de Maíz, El Tigre (4:11)**  
(*sones de marimba—traditional*)

**Zacbé Pichardo**—marimbas, *güiro*, bongos

**Víctor Pichardo**—guitar, tortoise shells,  
*huéhuatl*

**Lorena Iñiguez**—*tarima*

**Juan Díes**—string bass

special guests:

**Ramón Sánchez**—piccolo, saxophones

**Joel Martínez**—drum set, cowbell

**Fernando Rabiela**—*tarima*

This instrumental suite has one of the most “organic” sounds on this album, and by this we mean that the instruments on which it is played are very close to the natural form in which they

grew from the earth. The main instrument is the marimba, a wooden xylophone with deep roots in Mayan culture. The keys are made of *granadillo*, one of the hardest woods known to the forests of Tabasco and Chiapas. Tortoise shells, deer antlers and a reed flute are featured midway through the song. The piece ends with a foot-tapping solo by four dancers.

**[6] Interlude #2 (0:17)**

**[7] Brandenburg Concerto No. 3  
in G major—Second Movement  
(5:07)**

(*J.S. Bach—BWV 1048*)

(*arr. for brass and jarocho  
strings/percussion*)

**Víctor Pichardo**—*jarana 1a, jarana 3a,*  
donkeyjaw, *pandero*

**Lorena Iñiguez**—*tarima*

**Juan Díes**—*guitarrón, maracas*

**Zacbé Pichardo**—*cajón*

special guests:

**John R. Hagstrom**—trumpet 1

**Matt Lee**—trumpet 2

**Oto Carrillo**—French horn

**Charles G. Vernon**—trombone

**Rex Martin**—tuba

**Renato Cerón**—*jaracho* harp

**Joel Martínez**—drums, woodblock, congas

Mexican son and baroque music are no strange bedfellows. The church-sanctioned music that was taught in colonial Mexico was the music of the Baroque. It is easy to see the connection to Mexican folk music today, not only in instruments such as harps, *vihuelas* and violins, but also in musical features, such as the prevalence of 6/8 meters, hemiolas, etc. This adaptation of one of J.S. Bach’s Brandenburg Concertos (1721) to son jarocho instrumentation from Veracruz was a natural fit. Sones de México is accompanied here by a brass quintet led by John Hagstrom (trumpet) and other musicians from the Chicago Symphony Orchestra with whom the ensemble has collaborated in the past.

## [8] La Rabia (4:31)

(*son calentano—traditional*)

**Juan Rivera**—violin

**Zacbé Pichardo**—*cajón*

**Víctor Pichardo**—guitar

**Lorena Iñiguez**—*vihuela*

**Juan Díes**—*guitarrón*

special guests:

**María McCullough**—viola

**Renato Cerón**—planeco harp

The origins of mariachi music are uncertain, but many agree about its connections to the *conjuntos de arpa grande* (large harp ensembles) in Michoacan, Nayarit and Jalisco. Traditionally, the harp plays the bass lines, a *vihuela* guitar strums rhythm and one or two fiddles carry the melody. A percussionist may also use the acoustic chamber of the harp as a drum in a technique called *cachetear* (slap). This original arrangement features all these traditional instruments, with the addition of a viola played by María McCullough, a long-time collaborator and friend of the band, and a *cajón* (wooden box drum) providing an example of the *cachetear* technique. “La Rabia” translates as “rage,” as in “passionate outburst.”

## [9] Interlude #3 (0:30)

## [10] Inchápiquia (Danza de las Mariposas)

(*soncito purhépecha—trad*) (4:30)

**Víctor Pichardo**—guitar, clarinet

**Juan Rivera**—violin

**Lorena Iñiguez**—*vihuela*

**Juan Díes**—*guitarrón*

special guests:

**Renato Cerón**—violin

**María McCullough**—viola

**Ramón Sánchez**—flute

The title of this song means “dance of the butterflies.” This traditional tune hails from the Purhépecha people of Pátzcuaro, Michoacán. The

reference is not to the insect, though migrating Monarch butterflies spend their winters not too far from there. “Butterflies” are fishing boats on Lake Pátzcuaro, long canoes with wing-like nets in wooden frames on either side.

## [11] Eres Bella Flor (2:54)

(*Víctor Pichardo*) (*chilena*)

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**Víctor Pichardo**—guitar, vocal

**Juan Díes**—*guitarrón*

special guests:

**Ramón Sánchez**—tenor, alto and soprano saxes

**Víctor García**—trumpet

**Joel Martínez**—drum set

This original composition by Sones de México’s music director Víctor Pichardo is a love song that says “You are a beautiful flower, my first love. You are like a poppy from the coasts of Guerrero.” Sitting in are Víctor García (trumpets) and producer Ramón Sánchez (woodwinds).

1. Eres bella flor  
que yo conocí primero;  
pareces amapolita  
de las costas de Guerrero.
2. Ay yo quisiera,  
yo quisiera, y más quisiera  
que la mujer que yo quiero  
quiera Dios que a mí me quiera.

Sira nay na-na, sira nay na-na,  
sira nay na-na, sira nay na-na.

## [12] Jarabe Planeco (4:07)

(*jarabe planeco—traditional*)  
(*original lyrics by Juan Días 1 & 2*)

**Juan Rivera**—vocal

**Zacbé Pichardo**—*planeco* harp

**Lorena Iñiguez**—*vihuela, tarima*

**Víctor Pichardo**—*guitarra de golpe*

**Juan Días**—*guitarrón, vocal*

special guests:

**María McCullough**—violin 1

**Renato Cerón**—violin 2

**Joel Martínez**—*cajón*

This is a dance number from an early mariachi repertoire, featuring the arpa grande (large harp). It has been recorded under the title of “Jarabe Michoacano.” While modern mariachi bands have evolved into concert ensembles and backup for singers, mariachis in the 19th and early 20th centuries, were mostly rural dance bands. They did not use brass instruments; they were mostly string bands. This arrangement follows the traditional model and includes a foot-tapping solo.

1. Los que quieren no les dan  
y a los que les dan no quieren;  
yo te quiero con afán  
y tus desprecios me hieren.
2. Yo le canto a Apatzingán  
con un arpa bien templada  
y el que sepa cachetear  
que me siga la tonada.
3. Ya me voy, mi cielo.  
¡Qué! ¿no te despidas?  
Ahí regreso luego,  
de mí no te olvides, sí.

## [13] La Llorona (4:42)

(*son istmeño—traditional*)  
(*brass arr. by Ricardo Lorenz*)

**Juan Días**—*guitarrón, vocal*

**Juan Rivera**—vocal

**Zacbé Pichardo**—marimba

**Víctor Pichardo**—guitar, clarinet

special guests:

**John R. Hagstrom**—trumpet 1

**Matt Lee**—trumpet 2

**Oto Carrillo**—French horn

**Charles G. Vernon**—trombone

**Rex Martin**—tuba

**Renato Cerón**—tenor sax

**Joel Martínez**—drum set

“La Llorona” (The Weeping Woman) is a legend in Mexican folklore about the ghost of a woman who weeps for her dead children. This song, however, does not narrate the story. The lyrics may change from one rendition to another. Here, they are a lament: “People say I have no sorrow because they don’t see me weep. Those who are dead make no sound, and yet their sorrow is deeper than mine.” This version features a marimba and a guest brass quintet, both traditional instruments in the music of Oaxaca.

1. No sé qué tienen las flores, Llorona,  
las flores del camposanto  
que cuando las mueve el viento, Llorona,  
parece que están llorando.

Ay de mí, Llorona, Llorona,  
Llorona de ayer y hoy.  
Ayer maravilla fui, Llorona  
y ahora ni sombra soy.

2. Dicen que no tengo duelo, Llorona,  
porque no me ven llorar.  
Hay muertos que no hacen ruido, Llorona,  
y es más grande su penar.

Ay de mi, Llorona, Llorona,  
Llorona llévame al río.  
Tápame con tu rebozo, Llorona,  
porque me muero de frío.

## [14] Interlude #4 (0:32)

### [15] Four Sticks (4:32)

(J. Page-R. Plant) (Aztec arr. by Juan Díes)  
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**Juan Díes**—leona, requinto, jarana 1a, jarana 3a,  
mandolin, tricordio, ocarina, conch shell, teponaztli,  
Tarahumara shakers, maracas, vibra slap, vocal

**Lorena Iñiguez**—ayoyotes

**Zacbé Pichardo**—huéhuatl

**Víctor Pichardo**—vocals

**Juan Rivera**—vocals

special guests:

**Renato Cerón**—vocals

**Joel Martínez**—drum set

There's a story behind this unlikely cover of a British hard-rock song by a folk group like Sones de México. A couple of years ago, the ensemble was invited to participate in an eclectic tribute to Led Zeppelin at the Old Town School of Folk Music in Chicago, just for fun. There were jug bands, Russian singers, blues players, etc. all doing Led Zeppelin covers. Sones de México participated with an arrangement of Four Sticks, which features an odd (and exciting) 5/4 meter. The band and the audience had such a good time with it that we decided to include it here to show, perhaps, what could happen to a Mexican folk band after thirteen years in the U.S.

### [16] Los Panaderos (El Huateque, El Colás, ¡Qué Bonita Bandera!) (6:29)

(sones jarocho/Puerto Rican plena-traditional)  
(lyrics in "El Colás" by J. Rivera and R. Cerón)

**Víctor Pichardo**—jarana 3a, pandero, vocals

**Lorena Iñiguez**—jarana 2a, tarima, vocals

**Zacbé Pichardo**—marimbol

**Juan Rivera**—vocals

**Juan Díes**—vocals

special guests:

**Tito Rodríguez**—plena drums, vocals

**José Natal**—plena drums, vocals

**Renato Cerón**—jarocho harp, tres, vocals

**Joel Martínez**—drum set

This festive medley builds up to an explosive finale with three sones jarocho from Veracruz leading to a tribute to a Caribbean brother, Puerto Rico. Special guests Tito Rodríguez and José Natal of the group AfriCaribe join in by singing and playing plena drums in the end. The recurring "Los Panaderos" (The Bakers) is an invitation to dance: "Get up bakers, it's time to work...Look for a partner; I want to see you dance...."

#### Los Panaderos

Arriba, arriba los panaderos  
arriba, arriba y a trabajar.

Que muy buenos brazos tiene  
qué buen pan ha de amasar.

Que busque su compañera  
que la tiene que encontrar.

Que parece una gardenia  
acabada de cortar.

Que la busque, que la busque  
que la tiene que encontrar.

Y si no quiere salir  
que le chiflarán, que le chiflarán.

Bonita compañerita  
se ha venido uste' a encontrar.

Que parece una amapola acabada de cortar.

Y ahora déjenmela solita  
que ahora me la va a pagar.

Que le toquen "El Huateque"  
que la quiero ver bailar.

#### El Huateque

Váyanse parando todos a bailar  
este nuevo ritmo que les va a gustar.  
Vean qué bonito, qué bonito son,  
se baila de punta, de punta y talón.

Ay, qué re-bonito es el sonsonete  
de este bailecito del son de El Huateque  
un paso adelante y otro para atrás  
mientras más lo bailen más les gustará.

### **Los Panaderos (reprise)**

Arriba, arriba los panaderos  
arriba, arriba y a trabajar.

Que muy buenos brazos tiene  
qué buen pan ha de amasar.

Que busque su compañera  
que la tiene que encontrar.

Que la busque, que la busque  
que la tiene que encontrar.

Y si no quiere salir  
que le gritarán, que le gritarán.

Bonita compañerita  
se ha venido uste' a encontrar.

Que parece una rosita  
acabada de cortar.

Y ahora déjenmela solita  
que la voy a castigar.

Que le toquen "El Colás"  
que la quiero var bailar.

### **El Colás**

Amada Margarita  
mujer de Federico  
que quiere que le toquen  
pa' que baile un poquito.

Amada Margarita  
vamos a Puerto Rico  
para bailar la plena  
con nuestro amigo Tito.

Colás, colás, colás y Nicolás  
lo mucho que te quiero  
y el mal pago que me das.  
Si quieres, si puedes, si no, ya lo verás  
cariño como el mío  
jamás lo encontrarás.

¡Qué Bonita Bandera!  
¡Qué bonita bandera!  
¡Qué bonita bandera!  
¡Qué bonita bandera  
es la bandera puertorriqueña!

Azul, blanca y colorada  
y en el centro tiene una estrella  
¡Qué bonita bandera  
es la bandera puertorriqueña!

### **El Colás (reprise)**

Con ésta me despido  
porque ya no puedo más  
aquí acabo cantando  
los versos de "El Colás."

Con ésta me despido  
remando por el lago,  
mandándole un saludo a San Juan  
desde Chicago.

Colás, colás, colás y Nicolás  
lo mucho que te quiero  
y el mal pago que me das.  
Si quieres, si puedes, si no, ya lo verás  
cariño como el mío jamás lo encontrarás.

### **[17] Epilogue (1:38)**

# Sones de México Ensemble Chicago™

**Esta Tierra es Tuya**

(THIS LAND IS YOUR LAND)

## PRODUCTION CREDITS

Sones de México Ensemble is:

Víctor Pichardo, Juan Díes, Lorena Iñiguez,  
Juan Rivera, Zacbé Pichardo, Javier Saume.

All songs arranged by Víctor Pichardo unless otherwise noted.

Produced by Juan Díes and Sones de México Ensemble.

Music Director: Víctor Pichardo

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Recording producer: Ramón Sánchez

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