

LAS DOS CATRINAS

A CONCERT OF MEXICAN ART SONG

NOV 3 | 7:30PM

WESTWORTH UNITED CHURCH
1750 GROSVENOR AVE

PAULINA GONZALEZ, SOPRANO

KAREN SANTOS, SOPRANO

MEGAN DUFRAT, PIANO

TRIO LOS LAURELES, GUITAR



ABOUT THE ARTISTS



KAREN SANTOS, SOPRANO

Karen Santos is a versatile soprano and visual artist known for combining both art forms in new and innovative ways. Born and raised in Mexico City, Karen has been living in Canada for several years, and is a recent immigrant to Manitoba, having moved here in 2018. In 2020, Karen completed her Master's of Music at the Desautels Faculty of Music at the University of Manitoba, studying under acclaimed soprano, Monica Huisman. Since moving to Manitoba, Karen has collaborated in many performances with local opera companies, including Manitoba Underground Opera, the Little Opera Company, and Flipside Opera. Karen was also the Director of Production for Manitoba Underground Opera, helping to bring new and interesting works to the community.

In addition, Karen has performed internationally. In 2017, she made her Carnegie Hall debut with the Manhattan Opera Studio. She also performed in the Festival de Ópera en Oaxaca in her native country, singing Micaëla in Bizet's *Carmen*. Karen's recent performances have included such leading roles as Rosina (*Marriage of Figaro*) with Manitoba Underground Opera, Rose (*At the Statue of Venus*), Isabelle/Madeline (*The Face on the Barroom Floor*) with the Little Opera Company, Belinda/Anna (*Dido & Aeneas*) with Manitoba Underground Opera, Rodrigo (Handel's *Rodrigo*) & Angela (*Angela and her Sisters*) with the University of Manitoba Opera Theatre, Papagena (*Die Zauberflöte*) and Lady Anna (*Patience*) with Opera NUOVA, Susanna (*Le Nozze di Figaro*) with the Manhattan Opera Studio, and Micaëla (*Carmen*) with Festival de Ópera en Oaxaca.

As mentioned, Karen is also an accomplished visual artist, having received a Fine Arts Degree from UBC in Visual Arts, and completed her Opera Performance degree at the Vancouver Academy of Music.

PAULINA GONZALEZ, SOPRANO



Paulina Gonzalez is a Mexican soprano born and raised in Hermosillo, Sonora, Mexico. Paulina completed her Bachelor's Degree in Vocal Performance at the University of Sonora in Mexico in 2015 and her Master's Degree in Vocal Performance under the tutelage of Tracy Dahl at the University of Manitoba in 2020. She has performed with opera companies in Manitoba such as Manitoba Underground Opera and Little Opera Company. Paulina's most recent performances include the roles of Papagena from the opera Magic Flute by Mozart with Little Opera Company in June 2023, and Pollux from the Opera Castor et Pollux by Rameau with Manitoba Underground Opera in August 2023. In 2022 she was part of the opera for children tour with Manitoba Underground Opera performing in over 20 shows throughout Manitoba. She was cast as La Paix in the Baroque opera Les Arts Florissants as part of the University of Manitoba Chamber Opera in November 2018, and as Esilena in Handel's opera Rodrigo in November 2019. In 2022 Paulina was the winner of the Herbert & Audrey Belyea Trophy of the Winnipeg Music Festival, the Holtby Scholarship of the Women's Music Club Scholarship Competition and the video production award from the Jacqueline Desmarais Foundation for Young Canadian Opera Singers. Paulina is happy to have become a permanent resident of Canada in 2022 and beyond excited to go back to Mexico to see her family after almost 5 years in December 2023.



TRIO LOS LAURELES

Trio Los Laureles performs original and classic Latin American trio music with virtuosic “requinto” passages and beautiful three-part harmonies. They specialize in intimate private events such as birthday parties, summer serenades, and corporate events.

Trio Los Laureles is made up by seasoned Winnipeg-based Latin musicians:

Emiliano Flores – Lead vocal & requinto

Jaime Chinchilla – vocal, guitar, & percussion

Victor Bustamante – vocal & guitar



MEGAN DUFRAAT, PIANO

Having recently completed her Master of Music in Collaborative Piano at the Desautels Faculty of Music with Dr. Laura Loewen and Dr. Judy Kehler-Siebert, Megan Dufrat is a freelance collaborative pianist and teacher based in Winnipeg. In addition to her work as choral, vocal and instrumental collaborator, Megan is a vocal coach and collaborative pianist at the Desautels Faculty of Music. A passionate music educator, Megan has studied Suzuki Piano Pedagogy and has presented her research on introducing young pianists to collaborative piano and the role of culture and community in arts education at numerous conferences throughout North America. Megan is currently pursuing a degree in Psychology and is active in her community as a volunteer with the United Way of Winnipeg.



PROGRAMME NOTES

LAS DOS CATRINAS

Have you ever experienced the vibrant culture of Mexico? Ever wondered what the rhythm of the Mexican heart sounds like? Picture a world where music is more than a melody, where every note tells a story, where every rhythm is a celebration of life. The heart of Mexico beats in every strum, every drum beat, every soaring vocal. Just like every Mexican grandmother's cooking, traditional Mexican music is rich, full of flavour and colourful. It is a journey, a story, a celebration of life's greatest joys and deepest sorrows.

Welcome to our Dia de los Muertos concert, a unique tradition that has been a cornerstone of Mexican culture for centuries. Dia de los Muertos, or Day of the Dead, is a beautiful blend of indigenous and Spanish cultures, a time when families gather to remember and honor those who have passed away. It's a celebration of life and death, a moment of reflection and joy, a time when the veil between the worlds is believed to be at its thinnest. And what better way to commemorate this special day than through music?

ABOUT OUR PROGRAMME

Our programme is chiefly divided in two sections, both depicting the many flavours of music that Mexico has to offer. Firstly, we visit the world of Mexican classical music. We typically think of the art song genre and classical music as a French, German, or Italian tradition. However, in the 20th century, after the Mexican Revolution (1910-1920), Mexico saw a spark of nationalism which inspired classical composers such as Manuel Ponce to create music that reflected our own identity as a nation, but was still influenced by western classical standards. In fact, it was Manuel Ponce who is considered to be the father of Mexican music nationalism.

After intermission we taste a different meal altogether. This music is not considered classical music, yet these folk songs showcase complex dance rhythms such as boleros and huapangos. These songs are arguably more well-known than their classical counterparts, and this is in part due to the fact that several composers of these songs wrote them for radio, TV and film during Mexico's golden age of cinema.



ABOUT DIA DE LOS MUERTOS

The Day of the Dead (el Día de los Muertos), is a Mexican holiday where families welcome back the souls of their deceased relatives for a brief reunion that includes food, drink, and celebration. A blend of Mesoamerican ritual, European religion and Spanish culture, the holiday is celebrated each year on November 1st and 2nd. On the Day of the Dead, it's believed that the border between the spirit world and the living world dissolves. During this brief period, the souls of the dead awaken and return to the living world to feast, drink, dance, and play music with their loved ones. In turn, the living family members treat the deceased as honored guests in their celebrations, and leave the deceased's favorite foods and other offerings at gravesites or on the ofrendas built in their homes. Ofrendas can be decorated with candles, bright marigolds called cempasuchil and red cock's combs alongside food like stacks of tortillas and fruit.

The most prominent symbols related to the Day of the Dead are calacas (skeletons) and calaveras (skulls). In the early 20th century, the printer and cartoonist José Guadalupe Posada incorporated skeletal figures in his art mocking politicians and commenting on revolutionary politics. His most well-known work, La Calavera Catrina, or Elegant Skull, features a female skeleton adorned with makeup and dressed in fancy clothes. The 1910 etching was intended as a statement about Mexicans adopting European fashions over their own heritage and traditions. La Calavera Catrina was then adopted as one of the most recognizable Day of the Dead icons.

During contemporary Day of the Dead festivities, people commonly wear skull masks and eat sugar candy molded into the shape of skulls. The pan de ánimas of All Souls Day rituals in Spain is reflected in pan de muerto, the traditional sweet baked good of Day of the Dead celebrations today. Other food and drink associated with the holiday, but consumed year-round as well, include spicy dark hot chocolate and the corn-based drink called atole. You can wish someone a happy Day of the Dead by saying, "Feliz día de los Muertos."

Source: History.com



FUN FACTS AND TRANSLATIONS

La Llorona- Anonymous

Paulina Gonzalez, Karen Santos, and Trio los Laureles

We begin our concert with a quintessential anthem to *Día de los Muertos*, La Llorona. La Llorona (The Weeping Woman) is a Mexican folk song of an anonymous origin, thought to have come from the indigenous people of Oaxaca. The story is derived from the legend of La Llorona which is often conflated with La Malinche, the Nahuatl Princess and consort of Hernán Cortés, the conquistador of the Aztec Empire in Mexico. The weeping woman of the song drowned her children in a river in a rage at her unfaithful husband and as a spirit, she was condemned to wander the shores of the river forever searching for her dead children. They say that if you listen closely, you can hear her weeping “Oh my children!” in the dead of the night.

No sé qué tienen las flores, Llorona
Las flores de un camposanto
Que, cuando las mueve el viento, Llorona
Parece que están llorando

I don't know what's in the flowers, Llorona,
The flowers from the cemetery,
When they are moved by the wind, Llorona,
they seem to be crying

Ay, de mí
Llorona, Llorona, Llorona
De un campo lirio

Alas!
Llorona, Llorona,
Llorona of a lily field,

Dicen que no tengo duelo, Llorona
Porqué no me ven llorar
Hay muertos que no hacen ruido, Llorona
Y es más grande su penar

They say that I don't mourn, Llorona
Because they don't see me cry.
There are dead that do not make noise, Llorona,
And their pain is much greater!

Ay, de mí
Llorona, Llorona, Llorona
De azul celeste

Alas!
Llorona, Llorona,
Llorona of sky-blue

Y aunque la vida me cueste, Llorona
No dejaré de quererte

Although it costs me my life, Llorona
I will not stop loving you



Granada- Agustín Lara (1897- 1970)

Karen Santos and Megan Dufrat

Agustín Lara's song, Granada, was composed in 1932, which has now become one of his most well-known songs. The song is an ode to the Spanish city of Granada, a city that Lara did not visit until 1954, 22 years after his famous composition. By the beginning of the 1940s, Lara was well known in Spain. In 1965, the Spanish dictator Francisco Franco gave him a house in Granada to show his appreciation of Lara's songs with Spanish themes, such as Toledo, Cuerdas de mi Guitarra, Granada, Seville and Madrid. In 1997, the City Hall of Granada unanimously voted to make this song its official anthem.

Granada tierra soñada por mí,
mi cantar se vuelve gitano
cuando es para ti.

*Granada, land of dreams for me
My song becomes bohemian
When it is for you.*

Mi cantar, hecho de fantasía,
mi cantar, flor de melancolía,
que yo te vengo a dar.

*My song made of fantasy
My song a melancholy flower
That I come to give to you.*

Granada, tierra ensangrentada
en tardes de toros,
mujer que conserva el embrujo
de los ojos moros.

*Granada, blood-stained soil
In bull fight afternoons
a woman who preserves the
enchantment of Moorish eyes.*

De sueño rebelde y gitano,
cubierta de flores
y beso tu boca de grana,
jugosa manzana
que me habla de amores.

*A bohemian and rebellious dream
Covered with flowers
And I kiss your scarlet mouth
A juicy apple
That speaks to me of love affairs*

Granada, manola cantada
en coplas preciosas,
no tengo otra cosa que darte
que un ramo de rosas.

Granada, manola, sung
In precious verses
I have nothing else to give you
Than a bouquet of roses*



De rosas, de suave fragancia
que le dieran marco a la virgen morena.

Of roses of sweet fragrance
That framed the dark virgin.

Granada, tu tierra está llena
de lindas mujeres,
de sangre y de sol.

Granada your land is full
Of lovely women
Of blood and sun.

*The term "manola" were women from the lower classes of Spanish society, especially in Madrid, who distinguished themselves by their elaborate outfits and sense of style in dress and manners, as well as by their cheeky behavior.

Te quiero dijiste- María Grever (1885-1951)

Paulina Gonzalez and Megan Dufrat

María Grever was the first female Mexican composer to achieve international acclaim. She is best known for the song "What A Difference A Day Makes" (originally "Cuando vuelva a tu lado"), which was popularized by Dinah Washington and has been covered by numerous artists. As a young musician, she moved to France and studied music under Claude Debussy and Frank Lenhard. She later married an American oil company executive and moved to New York, where she worked for Paramount Pictures and 20th Century Fox as a composer. She composed over 1,000 songs, most of them boleros, gaining popularity in Latin America, Europe, and the United States.

Te quiero, dijiste
tomando mis manos
Entre tus manitas de blanco marfil
Y sentí en mi pecho un fuerte latido
después un suspiro
Y luego el chasquido de un beso febril

I love you, you said,
taking my hands
into your little white ivory hands;
and I felt in my heart, a very strong beat
afterwards a sigh,
and then the snap of a feverish kiss.

Muñequita linda de cabellos de oro
De dientes de perla, labios de rubí.
Dime si me quieres cómo yo te quiero,
Si de mí te acuerdas como yo de ti.

Beautiful little doll with golden hair
pearly teeth and ruby lips,
tell me if you love me, the way I adore you,
if you remember me, as I remember you.

Y a veces escucho un eco divino
Que envuelto en la brisa parece decir:

And at times I hear a divine echo
that wrapped up in a breeze feels as if it said:

Sí te quiero mucho, mucho, mucho, mucho
Tanto como entonces siempre hasta morir.

"Yes, I love you so, so much so much so much,
as much as in those days, forever until death."



Estrellita - Manuel Ponce (1882-1948)

Karen Santos and Megan Dufrat

In 1912 Manuel Ponce performed a concert with works that contained characteristics that were considered for the first time to be genuinely Mexicanist. This move to nationalism includes one of his most famous songs, Estrellita, also composed in 1912. In this way, 1912 is considered the beginning of the nationalist movement in Mexican music as he proclaimed that composers should be inspired by the music and popular songs of their country, embellishing the songs and giving them artistic height, avoiding the “vulgar, the ugly, the mean and the despicable.” By refining the harmonizations of the popular songs, Ponce intended to rescue and ennoble national music; qualities that the next generation of nationalists would strongly oppose.

Estrellita del lejano cielo	Little star, of the distant sky,
Que miras mi dolor	You see my pain,
Que sabes mi sufrir	You know my suffering.
Baja, y dime si me quiere un poco	Come down and tell me if he loves me still
Porque yo no puedo sin su amor vivir	Because I cannot live without his love.
Tú eres estrella, mi faro de amor	You are my star, a beacon of love.
Tú sabes, que pronto he de morir	You know that soon I shall die.
Baja, y dime si me quiere un poco	Come down and tell me if he loves me still
Porque yo no puedo sin su amor vivir	Because I cannot live without his love.

Besos robados - Jorge del Moral (1900-1941)

Paulina Gonzalez and Megan Dufrat

Jorge del Moral was an excellent concert pianist as well as a prolific composer given his short life. He came from a privileged family and was therefore able to do his studies in New York and Berlin. When he returned to Mexico, he worked as a collaborative pianist on the radio, and as a répétiteur for opera and zarzuela. Perhaps due to his short life, his compositions don't have as much scholarly attention as other composers featured in this concert. They are nonetheless just as impressive and powerful.

Un suspiro
una mirada
dos manos que enlazadas están
Una pregunta enamorada
los labios solamente amor dirán

A sigh
A glance
Two hands intertwined
A question in love
The lips will only say love

Y en una fiebre de loca pasión
un beso ardiente mi boca sintió
Beso robado
Beso de amor

And in the fever of intense passion
A burning kiss my lips felt
Stolen kiss
Love's kiss

Bésame con un beso robado
porque son los que saben mejor
Bésame que al besarme has dejado
un perfume de nardos
y un romance de amor

Kiss me with a stolen kiss
Because those are the ones that taste best
Kiss me, that when you kissed me you left
A perfume of flowers
And a love romance

Bésame cuando muera la tarde
Bésame si me juras amor
Bésame, que tus besos me han hecho
que se agite en mi pecho
con locura el amor

Kiss me at dusk
Kiss me if you promise me your love
Kiss me, because your kisses have agitated
love in my chest with madness


Dime que si - Alfonso Esparza Oteo (1894-1950)

Karen Santos and Megan Dufrat

Alfonso Esparza Oteo, in 1945, founded the first musician society in Mexico, which is a direct antecedent to today's Society of Authors and Composers in Mexico (Sociedad de Autores y Compositores de Mexico). In his youth, he studied with many famous composers including Manuel Ponce, and in 1914, he also enlisted in the army of general Francisco (Pancho) Villa during the Mexican Revolution, which he finished in the rank of Major.

Dicen que tú no me quieres
quiero saberlo de tí
si tienes otros quereres
quiero escucharlo de ti.

They say that you do not love me
I want know it from you,
If you have other lovers
I want to hear it from you.



Dicen, que en tu cara morena
tiemblan otros besos de amor
nada me importa en la vida
sabiéndote ajena
dime que mienten
que nunca tendrás otro amor.

They say that in your tan face
Another's kisses tremble with love
Nothing else matters in my life
knowing you are far from me
Tell me they lie,
That you will never love someone else.

Deja que mis labios te nombren
quedo como se nombra a Dios
¡ Dime que sí !
y un pedazo de cielo tendré
y si tu me lo pides
mi cielo y mi vida
también te daré.

Let my lips name you
Just like uttering God's name
Say yes to me!
And I will have a piece of heaven
And if you ask it of me
My heaven, my love,
I will share it with you.

Júrame - María Grever (1885-1951)

Paulina Gonzalez and Megan Dufrat

Todos dicen que es mentira que te quiero
porque nunca me habían visto enamorada.
Yo te juro que yo misma no comprendo
el porqué tu mirar me ha fascinado

They all say it's a lie that I love you
'cause they've never seen me so in love
I swear to you that I don't know why
the look in your eyes has kept me captive.

Cuando estoy cerca de ti y estas contento
No quisiera que de nadie te acordaras
Tengo celos hasta del pensamiento
que pueda recordarte
a otra persona amada

When you are near me and you are happy
I wish that you'd remember no one else
I am jealous even of my thoughts
that may remind you
of another person you once loved.

Júrame
que aunque pase mucho tiempo
no olvidarás el momento
en que yo te conocí

Promise me
that although much time may pass
you will not forget the moment
when I first met you.

Mírame,
pues no hay nada más profundo
ni más grande en este mundo
que el cariño que te di.

Look at me,
'cause there's nothing more profound
nor bigger in this world
than the love I gave to you.



Bésame
con un beso enamorado,
como nadie me ha besado
desde el día en que nací.

Quiéreme,
quíeme hasta la locura
así sabrás la amargura
que estoy sufriendo por ti.

Kiss me,
with a kiss so full of love
like no one has ever kissed me
since the day that I was born.

Love me,
love me until you feel the madness
and understand the bitter pain
that I am suffering for you...

Despedida - María Grever (1885-1951)

Karen Santos and Megan Dufrat

Una triste sonrisa
Tu labio dibujó
Una indiscreta lágrima
De mis ojos cayó
Tu mano entre la mía
Enlazadas las dos
Detener pretendía
Nuestra separación
Y sin decirnos nada
Nos dijimos adiós!

Hoy en mi cruel soledad fatal
Viene tu imagen a mí sensual
Tengo delirio por verte
Siento temor de perderte

Ven otra vez a mi lado
No te alejes de mí
Di que no has olvidado
El amor que te di.

A sad smile
Your lip drew,
An indiscreet tear
Fell from my eyes;
Your hand in mine,
The two of them interlaced,
They hoped to stop
Our separation,
And without saying anything to each other,
We said goodbye!

Today in my loneliness, cruel and fatal,
Your image comes to me, sensual;
I am delirious to see you,
I am afraid to lose you;

Come once again to my side,
Do not go away from me,
Say that you have not forgotten
The love that I gave you.

~ INTERMISSION ~



¿Quién será? - Luis Demetrio (1931-2007) and Pablo Beltrán Ruiz (1915-2008)

Trio los Laureles

¿Quién será? is a bolero-mambo song written by Mexican composers Luis Demetrio and Pablo Beltrán Ruiz. Beltrán recorded the song for the first time with his orchestra in 1953. Pedro Infante, for whom the song was written, recorded it in 1954. Norman Gimbel took the song, removed the somewhat melancholy Spanish lyrics about a man wondering if he shall ever love again, and wrote brand-new English lyrics about a man praising his dancing partner's ability to affect his heart with how she "sways" when they dance. This new song, titled "Sway", has become a standard in the pop repertoire. The first version to achieve considerable success in the United States was recorded by singer Dean Martin with the Dick Stabile orchestra in 1954.

Quién será la que me quiera a mí
Quién será, quién será
Quién será la que me dé su amor
Quién será, quién será

Who will be the one who loves me?
Who will it be, who will it be?
Who will be the one who gives me their love?
Who will it be, who will it be?

Yo no sé si la podré olvidar
Yo no sé, yo no sé
Yo no sé si volveré a querer
Yo no sé, yo no sé

I don't know if I will be able to find her
I don't know, I don't know
I don't know if I will love again
I don't know, I don't know

He querido volver a vivir
La pasión y el calor de otro amor
De otro amor que me hiciera sentir
Que me hiciera feliz, como ayer lo fuí

I have wanted to live again
The passion and warmth of another love
Of another love that would make me feel
That would make me happy like I was yesterday

Quién será la que me quiera a mí...

Oh, who will be the one who loves me?...

Bésame mucho - Consuelo Velázquez (1916-2005)

Paulina Gonzalez, Karen Santos, and Trio los Laureles

Consuelo Velázquez was a Mexican concert pianist and composer. Her best-known piece is the iconic song "Bésame Mucho" ("Kiss Me a Lot"), written in 1941 when she was about 15 years old at the time, in bolero style. Inspired by the Nightingale Aria from the opera "Goyescas" by Enrique



Granados, she said that she had never been kissed when she wrote the song. After its recording by the Spanish-Mexican baritone Emilio Tuero, the famous American pianist and singer Nat "King" Cole made the first adaptation of the song in English in 1944.

Bésame, bésame mucho
Como si fuera esta noche la última vez
Bésame, bésame mucho
Que tengo miedo a perderte
Perderte después

Kiss me, kiss me a lot
As if tonight were the last time
Kiss me, kiss me a lot
Because I am scared to lose you and lose
you again

Quiero tenerte muy cerca
Mirarme en tus ojos,
verte junto a mí
Piensa que, tal vez, mañana
Yo ya estaré lejos
Muy lejos de aquí.

I want to have you real close
See myself in your eyes,
See you beside me
Think that perhaps tomorrow
I will already be far
Very far from here.

Sabor a mi - Álvaro Carrillo (1921-1969)

Paulina Gonzalez and Trio los Laureles

Álvaro Carrillo came from a very humble family as they lived in extreme poverty in Cacahuatpec, Oaxaca. His father owned three cows which he believed made him a "rich" man and at that time it did, just to get an idea of the picture. His father, who was a country man who came from a long line of farmers, was eagerly set on keeping all his sons stuck to his family's business on the field. Begrudgingly, Carrillo ended up pursuing a career as an Agricultural Engineer but ended up leaving his profession to become a composer. He wrote more than 300 songs and his songs have been interpreted by some of Mexico's most famous artists.

Tanto tiempo disfrutamos de este amor
Nuestras almas se acercaron, tanto así
Que yo guardo tu sabor
Pero tú llevas también
Sabor a mí

For so long we have enjoyed this love
Our souls have gotten close enough
That I now keep your taste, but you also
keep
The taste of me

Si negaras mi presencia en tu vivir
Bastaría con abrazarte y conversar
Tanta vida yo te di
Que por fuerza tienes ya
Sabor a mí

If you were to deny my presence in your life
A hug and a conversation would be enough
I gave you so much life, that by force you
now have
The taste of me

No pretendo ser tu dueño
No soy nada, yo no tengo vanidad
De mi vida doy lo bueno
Soy tan pobre, ¿qué otra cosa puedo dar?

It is not my intention to be your owner
I am nothing, I have no vanity
Of my life, I only give you the good
I am so poor, what else could I offer to you?

Pasarán más de mil años, muchos más
Yo no sé si tenga amor la eternidad
Pero allá, tal como aquí
En la boca llevarás
Sabor a mí

A thousand years will go by, many more
I don't know if eternity carries any love
But over there, just like here
In your mouth you will keep
The taste of me

Si nos dejan - José Alfredo Jiménez (1926-1973)

Trio los Laureles

José Alfredo Jiménez was a Mexican singer and songwriter, whose songs are considered the basis of modern regional Mexican music and rancheras. According to Miguel Aceves Mejia, the singer who discovered him and gave him the start of his career, Jiménez did not play an instrument, nor did he know what keys his songs were in. Nevertheless, during his lifetime, he wrote over a thousand songs, which have been covered by various artists.

Si nos dejan
Nos vamos a querer toda la vida
Si nos dejan
Nos vamos a vivir a un mundo nuevo


If they let us
We'll love each other our entire lives
If they let us
We'll go live in a brand new world

Yo creo podemos ver el nuevo amanecer
De un nuevo día
Yo pienso que tú y yo
Podemos ser felices, todavía

I believe that we can see the new dawn
Of a new day
I think that you and I
Can still be happy

Si nos dejan
Buscamos un rincón cerca del cielo
Si nos dejan
Haremos con las nubes terciopelo

I think if they let us
We'll find a corner close to heaven
If they let us
We'll make from the clouds velvet



Y, ahí, juntitos los dos, cerquita de Dios
Será lo que soñamos
Si nos dejan, te llevo de la mano, corazón
Y ahí nos vamos

And there, together us two, very close to God
It'll be what we dreamt of
If they let us, I'll take you by hand, love
And off we go

La Malagueña - Pedro Galindo (1906-1989) and Elipidio Ramirez (1882-1960)

Karen Santos and Trio los Laureles

Malagueña Salerosa, also known as La Malagueña, is a well-known Son Huasteco or Huapango song from Mexico, which is attributed to Elipidio Ramírez and Pedro Galindo Galarza. Ramírez participated in the Mexican Revolution and attained the rank of First Captain of the the Cavalry, dedicating his life to music after the revolution. Galindo Galarza was a film producer during Mexico's Golden Age of cinema and therefore was very connected in the world of entertainment.

Que bonitos ojos tienes
Debajo de esas dos cejas
Debajo de esas dos cejas
Que bonitos ojos tienes

What pretty eyes you have
Underneath those two eyebrows
Underneath those two eyebrows
What pretty eyes you have

Ellos me quieren mirar
Pero si tu no los dejas
Pero si tu no los dejas
Ni siquiera parpadear

They want to look at me
But you don't allow them
But you don't allow them
To even blink

Malagueña Salerosa
Besar tus labios quisiera
Besar tus labios quisiera
Malagueña salerosa
Y decirte niña hermosa

Malagueña Salerosa
I wish I could kiss your lips
I wish I could kiss your lips
Malagueña Salerosa
and tell you, beautiful girl

Que eres linda y hechicera
Que eres linda y hechicera
Como el candor de una rosa

That you are lovely, an enchantress.
How lovely, an enchantress,
like the uniqueness of a rose

Si por pobre me desprecias
Yo te concedo razón
Yo te concedo razón
Si por pobre me desprecias

If you reject me because I am poor
I concede
I concede
If you reject me because I am poor

Yo no te ofrezco riquezas
Te ofrezco mi corazón
Te ofrezco mi corazón
A cambio de mis pobrezaas

I do not offer wealth,
I offer you my heart.
I offer you my heart
in exchange of any wealth.

Malagueña salerosa...

Malagueña Salerosa...

Cucurrucucú Paloma - Tomás Méndez (1927-1995)

Paulina Gonzalez and Trio los Laureles

Cucurrucucú paloma (Spanish for Coo-coo dove) is a Mexican huapango-style song written by Tomás Méndez in 1954. While still a young man, Méndez worked in many different jobs, including as a street sales person and a nanny. As his interest in music grew, he began taking solfège classes with a friend of his, but ultimately decided to stop his lessons because he preferred to compose by ear. He eventually got a job working at a radio station where he met various producers and forged a friendship with the famous singer Lola Beltrán, who interpreted most of his songs.

Dicen que por las noches
Nomás se le iba en puro llorar
Dicen que no dormía
Nomás se le iba en puro tomar

They say that at nights
He simply got by just by crying
They say that he wasn't sleeping
It simply didn't suit him just drinking

Juran que el mismo cielo
Se estremecía al oír su llanto
Como sufrio por ella
Que hasta en su muerte
la fue llamando

They swear that the sky itself
Was vibrating by listening to his weeping
How he was suffering for her,
And even when he was dying
he was calling at her:

Cucurrucucu Cantaba
Ja Ja Ja Ja Ja Reia
Ayayayay Lloraba
De pasión mortal moría

Cucurrucucu he was singing
Ha Ha Ha Ha Ha he was laughing
Ay, ay, ay, ay, ay he was wailing
He was dying from mortal passion.

Que una paloma triste
Muy de mañana le va a cantar
A la casita sola
Con sus puertitas de par en par

That a sad dove
Very early in the morning will sing
At the lonely house
Whose small doors are widely open

Juran que esa paloma
No es otra cosa más que su alma
Que todavía la espera
A que regrese la desdichada

They swear that this dove
Is not more than his soul,
That is still waiting
For the unhappy woman to return.

Cu cu ru cu cú paloma
Cu cu ru cu cú no llores
Las piedras jamás paloma
¿qué van a saber de amores?

Cucurrucucú dove,
cucurrucucú don't cry.
The stones never cry, dove,
What will they know about love?

Cu cu ru cu cú
Cu cu ru cu cú
Cu cu ru cu cú
Paloma, ya no le llores

Cucurrucucú,
Cucurrucucú,
Cucurrucucú,
Dove, don't cry anymore

Amor eterno - Juan Gabriel (1950-2016)

Paulina Gonzalez, Karen Santos, and Trio los Laureles

Juan Gabriel was a Mexican singer, songwriter, and actor. Colloquially nicknamed Juanga, he is best known for his flamboyant style, which broke barriers in the Latin music industry. He sold an estimated 40 million records worldwide and is among Latin America's best selling music artists. The song, Amor Eterno, was composed for his mother who passed away while he was on tour in Acapulco, a reference which is made in the lyrics of the song. This song is now frequently sung at funerals and during Dia de los Muertos.

Tú eres la tristeza, ay, de mis ojos
Que lloran en silencio por tu amor
Me miro en el espejo y veo en mi rostro
El tiempo que he sufrido por tu adiós

You are the sadness in my eyes
That weep in silence for your love
I look in the mirror and see in my face
The time I've suffered with your goodbye

Obligo a que te olvide el pensamiento
Pues siempre estoy pensando en el ayer
Prefiero estar dormida que despierta
De tanto que me duele que no estés

I force my thoughts to forget you
Because I'm always thinking of yesterday
I'd rather be sleeping than awake
That's how much it hurts that you're not here

Cómo quisiera,
Que tú vivieras
Que tus ojitos jamás se hubieran
Cerrado nunca y estar mirándolos

How I wish,
That you lived
That your little eyes never had closed
And to be looking at them



Amor eterno
E inolvidable
Tarde o temprano estaré contigo
Para seguir amándonos

Yo he sufrido tanto por tu ausencia
Desde ese día hasta hoy no soy feliz
Y aunque tengo tranquila mi conciencia
Sé que pude haber yo hecho más por ti

Oscura soledad estoy viviendo
La misma soledad de tu sepulcro
Tú eres el amor del cual yo tengo
El más triste recuerdo de Acapulco

Cómo quisiera...

Love eternal
and unforgettable
Sooner or later I will be with you
To continue loving each other

I've suffered so much due to your absence
Since that day up to today, I'm not happy
And although my conscience is at peace
I know that I could have done more for you

Dark solitude I am living,
The same solitude of your grave
You are the love which gave me
The saddest memory of Acapulco

How I wish...

THANK YOU

Trio los Laureles and Megan Dufrat

Westworth United Church

Mex y Can Association of Manitoba



Los Comales Morales



Our volunteers: Becky Torres, Frida Hernandez, Adriana Zagrodnik, Alexandra Coronel Mengelle, with special thanks to Victor Ramirez and Ingo Lamerz for designing the altar.



And our families: Bery Filsaime, Mackenzie Jackson and Nico Jackson-Santos