

Celebración de las Culturas de Iberoamérica

Inti-Ilлимани

Tuesday, April 8, 2003, 8 pm
Zellerbach Hall

Jorge Coulon,
guitar, tiple, rondador, zampona, hammered dulcimer, harp, and vocals

Marcelo Coulon,
guitar, quena, piccolo, flute, and vocals

Horacio Duran,
charango, cuatro, percussion, and vocals

Efren Manuel Viera,
congas, bongo, timbales and other Latin percussion, clarinet, saxophone, and vocals

Daniel Cantillana,
violin, bass, zampona, and vocals

Manuel Meriño,
guitar, tiple, bass, and vocals

Christian González,
flutes, quena, siku, zampona, cajon, bass, and vocals

Juan Flores,
bass, cajon, cuatro, charango, quena, guitar, and vocals

Cal Performances' presentation of Inti-Ilлимани is sponsored by HEAR Music.

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For over three decades, the music of Inti-Ilлимани (Ayamara dialect: Inti = sun; Ilлимани = mountain near La Paz, Bolivia; pronounced Inte-E-gee-mane) has intoxicated audiences around the globe. With traditional Latin-American roots and performed on more than 30 wind, string, and percussion instruments, this music is a mellifluous synthesis of instrumentals and vocals, capturing sacred places, people's carnivals, daily lives, loves, and pains, weaving an extraordinary cultural mural. Known for their open-minded musical approach, the "Intis" had a much different mission in mind when they met in the 1960s at Santiago Technical University—to become engineers. Luckily for the world, their love of music encouraged their restless souls to explore the indigenous cultures of Chile, Peru, Bolivia, Ecuador, and Argentina. In some of the poorest, purest, and most ancient cultures, they discovered Andean music and, in a sense, their own roots. Inti-Ilлимани's music became Latin America's visceral link between pueblo and people.

In 1973, Chilean President Salvador Allende was deposed while Inti-Illimani was on tour in Europe. The young musicians found themselves without patria or passport, and Italy became their home for the next 14 years. In 1988, they were warmly welcomed back to Chile, moving home permanently in 1990. Inti-Illimani became, and remains, South America's ambassadors of human expression. Their unique sound—forged with passion and poetry—is a mantra for peace in the world and within ourselves.

The group has appeared on Amnesty International stages with Peter Gabriel, Bruce Springsteen, Mercedes Sosa, Sting, and Wynton Marsalis, and at benefit concerts for the Victor Jara Foundation (London, Dortmund, Glasgow) with Peter Gabriel, Paco Peña, John Williams, Emma Thompson, Karen Matheson, Maria Farantouri, Salsa Celtica, and the Rambert Dance Company.

Jorge Coulon, a founding member, says, "We have never been so political that it was propaganda. We are not a political group in that sense, but we have always been politically engaged. We have a concept of society and about the relationships between human beings, and we try to translate our ideas into our sound, not to be part of one political party or another, but in the sense of bringing about a better world."

Inti-Illimani's music, influenced by the group's numerous encounters with other cultures, has illustriously evolved with powerful poetry and provocative instrumental textures. In 2000, the group signed a worldwide license agreement with Warner Brothers Latin America. To date, Warner has released *The Best of Inti-Illimani: 1973-1987*, *Inti-Illimani Performs Victor Jara* (a selection of works by the late Chilean composer, singer, poet, actor, and close friend of the Intis), and *Inti-Illimani: Antologia en vivo* (live tracks spanning 33 years). Xenophile Records also released *The Best Of Inti-Illimani* with works from the four titles the group made with Xenophile during the 1990s. In November 2002, Inti-Illimani released the studio recording *lugares comunes* ("common places") worldwide (on Green Linnet/Xenophile in North America). Today, the group has tours scheduled through 2004 in South America, Italy, the United States, Canada, Australia, Germany, France, Sweden, and the UK. Inti-Illimani continues to be the most nominated group at the annual Entertainment Journalist Association Awards Ceremony in Santiago.

MUSICAL INSTRUMENTS

Inti-Illimani plays more than 30 wind, string, and percussion instruments. In general terms, these instruments belong to the European, American Indian, African, and Mestizo cultures, which intertwine to form the rich and voluminous musical heritage of the Latin American continent.

Furthermore, in the last few years, Inti-Illimani has carried out tours in the five continents, as well as residing in Italy for more than 14 years. On these tours, the group has come into contact with numerous cultures, often integrating their instruments to Inti-Illimani's music. This is the case, for instance, with the dulcimer, a string-percussion instrument from the Middle East, which the group adopted after visiting Turkey. A similar situation occurred with the Peruvian cajon, an instrument of the urban musical culture of Peru.

STRING INSTRUMENTS

GUITAR: A European instrument adopted by the Latin American population. It is the basic instrument of Chilean folk music.

GUITARRON MEXICANO: A mixture of a traditional jazz bass and a guitar, having the structure of a guitar of large dimensions, but with only four strings.

CUATRO: An instrument of Venezuelan and Colombian origin, with four strings and the resonance case smaller than the guitar. It produces a dry sound.

TIPLE: A small guitar with a very full sound produced by 12 strings (four groups of three). Played mostly in Colombia.

CHARANGO: The most indigenous of all the guitar-like instruments. It is believed the instrument is a descendant of the guitar, lute, or mandolin, and that the Incas of the region known today as Ecuador, Bolivia, Peru, part of Argentina, and northern Chile originally made it from a string instrument introduced by the Spanish. It is an instrument with five paired strings mounted over a resonance case made of the carapace of a small armadillo, or of a special wood. The sound is very high-pitched and penetrating, adding a special character to the traditional music of northern Chile, Bolivia, and Argentina.

HAMMERED DULCIMER: An instrument from the Middle East often used in the music of Turkey, Romania, and Greece. It has a horizontal box with three rows of strings, which sound when hammered with two small drumsticks.

VIOLIN: A traditional violin, with popular use in Latin America as well as Celtic music. Due to a special tuning, it often produces a high-pitched and sometimes penetrating sound.

WIND INSTRUMENTS

QUENA: A bamboo flute without a mouthpiece, which produces a sweet and melancholic sound. It is a very representative folk instrument from Andean regions.

ZAMPONA: This flute is also of indigenous origin and very similar to East European panpipes. As the zampona does not have all the notes, it is performed by pairs of musicians playing alternate notes. Found mostly in the High Plateaus region.

RONDADOR: A wind instrument of Ecuador, made up of varying lengths of thin bamboo pipes, similar to a panpipe. It is essentially a soloist's instrument.

PERCUSSION INSTRUMENTS

PANDERETA: Similar to a tambourine, with metallic disks in the slits of a wooden ring, which holds the drum. Skin on one side only.

GUIRO: A bottle gourd instrument of African origin made with a long, hollow gourd. On its surface, it has indentations that are stroked with a flexible wooden stick. This instrument is played in the tropical regions of Central and South America.

BOMBO: A bass drum from Argentina. It is made with tree bark and covered with goatskin. The two drumsticks are sometimes covered with skin or fabric at the end.

MARACAS: An instrument of Central America, but also found in similar forms in other regions of the world. It is made of two small gourds, within which are grains that produce sound when agitated. Played mostly in the tropical regions of Central and South America.

PERUVIAN CAJON: The origins of this instrument are not clear; however, it most likely came to South America via Africa. Essentially it is a wooden percussion box.

COCOS: A percussion instrument somewhat similar to the xylophone, but without a base. It is made up of a collection of wooden pieces that are stroked with two drumsticks. As it does not have a base, the whole instrument vibrates, resulting in a hollow sound. It is played throughout Central America.

CLAVES: Two pieces of dried wood that are stroked against each other to produce a dry, high-pitched sound. Played in the tropical regions of Central and South America.

SCACCIAPENSIERI ("Reliever of Sorrows"): A small metal instrument from the south of Italy, which is placed in the mouth, held with the tongue, and pulsated with the fingers. Its peculiar sound is obtained by using the mouth cavity as a resonance box.

CASCABEL: Small instrument with a metallic sound. It is made of a small ring and handle, with two jingle bells attached. There are different types, depending on the region.

CAJA: Similar to a military drum. Played in the north and south of Chile.

PALO DE AGUA: Made of a dried cactus trunk, which has been hollowed out and with thorns inserted into the trunk. The trunk is closed off at both ends, with seeds and small rocks placed inside. It is played by turning it up and down at specific angles. As the seeds and rocks hit against the thorns while descending, they produce the sound of water going down a stream, hence the name "water stick."

OTHER PERCUSSION INSTRUMENTS

Additional instruments are made of animal claws, small ceramic or glass beads, dried legumes, and small stones joined together in bunches or specific arrangements, all producing different sounds. Other instruments include standard flutes, piccolo, soprano saxophone, congas, bongos, timbales, sikus, and harp.

Inti-Illimani uses D'Addario Strings.
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and Green Linnet Records.

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