

Winanda del Sur Patricio Wang

Suite para Violeta



SACR 75050

Santiago penando estas

Santiago is weeping

Violeta Parra did not merely observe but suffered for the indignities and inequalities of humanity she witnessed around her.

By juxtaposing complex images in 'Santiago is weeping' she contrasts the lives of those who abuse power with those of the ordinary people they once were, and finds no solution for her despair: "My heart is in struggle over the death of love, In the gardens flowers of treason are cultivated"

Arranca, Arranca

Pull, Pull

Violeta Parra had great affinity with the culture of the people of the islands of Chiloe, just off Puerto Montt, in the south of Chile. Here she uses a traditional verse form to compose a song which embodies the lives of the people there, sailing from place and place, almost living in their small boats, while also telling a story of the sufferings of love,

and alluding to her own fate, as a singer and guitarist of the soul.

Yo canto a la diferencia

I sing the difference

Perhaps of all Violeta's songs this captures her *raison d'être* and was to provide a model for the next generation of singers all over the Americas who during the 1970s, 80s and early 90s were known as part of the 'new song' movement, musicians like Victor Jara. The song is rooted in the independence celebrations enjoyed every year in September in Chile, and the national dance, the cueca. Violeta contrasts the pomp and hypocrisy of the

authorities who give hungry children flags to wave, with the poverty of young mother Luisa who has no home to offer her newly born baby. "I sing if I have something to say, I do not pick up the guitar just to win applause I sing the difference between what is true and what is false, otherwise I do not sing".

La lavandera

The Laundress Washer Woman

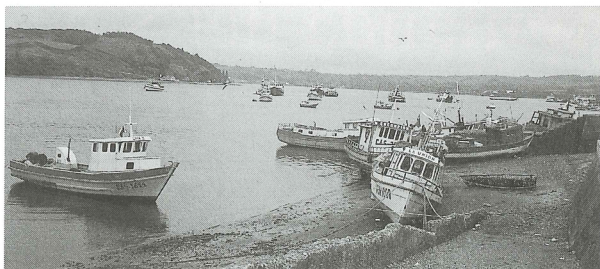
Taking the painterly image of a laundress on her way to wash a basket of clothes as a metaphor, Violeta Parra writes a song about the feelings of being left by a lover, a stain on the heart that no

amount of water or scrubbing and rubbing can remove. "Love itself is a stain that cannot be removed without pain." Written in traditional octosyllabic verse in the refrain she appeals to the moon for her light as sustenance: "Little moon, moon, don't stop shining on me"

Puerto Montt esta temblando

Puerto Montt is shaking

My memories have been rubbed out, My eyes are no longer my own, I can lose the sense of things, From one moment to the next, My confusion grows, I am a poor soul in pain, Not the hardest chain, Could have afflicted



so much suffering, Nor
the greatest of threats,
Congealed in the veins.

El gavilan

The sparrow-hawk

The experience of
passionate love betrayed
is compared to a sparrow
hawk who flies off with
the lovers heart, lying to
cover his tracks. A small
hope remains alive that
there is good reason for
his flight and that he will
return, but the singer
finally awakens to the fact
that although forewarned
of the dangerous
reputation of their lover,
they deluded themselves
into believing it is true
love. Lost and bewildered
they will die. Parra's
genius here is to imitate
the rhythms of the

sparrow hawks song in
the final refrain.

Run Run se fue p'al norte

*Run Run went to the
North*

Probably one of Violeta
Parra's most haunting
love songs 'Run-Run' is
popularly believed to refer
to Parra's companion and
lover the Swiss flautist
Gilbert Favre, with whom
she had shared many
creative times and who
went away, here back to
Bolivia. But the song is
much more than a simple
lament for a lost love, or
the end of a love affair,
rather its' underlying
message is one of the
richness experienced
through love and
intimacy, the traces they

leave behind when such
a friendship changes, and
the deep pain akin to
abandonment
experienced, likened here
to the piercing spines felt
by Christ on the cross.
As with many Parra
songs the journey
Run-Run takes, in this
song to the north,
encompasses fragments
of the lived history and
life of the Americas,
evoked by the naming of
places such as Vallenar
and Tamargal that he
passes through.
'Run-Run went to the
north, and I stay here in
the south, between us
there is an abyss/without
music or light, ay, ay, ay
de mi"

En una barca de amores

**(En los jardines
humanos)**

In a ship of lovers

In a ship of lovers rowed
by her soul, someone
voyages in search of a
love marked by the rose
of the heart, a mysterious
tree and passion fruit,
opening doors like a
white dove, seeking to

harvest the flower of
understanding, the herb
of hope, the leaf of
feelings.

Según el favor del viento

According to the wind

With a spirited melody
married to the rhythms of
the folklore of the island
of Chiloé, in this song
Violeta Parra evokes the
daily life of the mid 1950s
of the people of the
southern archipelago of
Chile, painting a picture
of tough life of the south,
the south of the Americas
where the soul of the
continent is to be found.
The song works like a
memory flashback,
creating a small film, full
of fine rain, the rays of
the sun burning down
despite the wind from the
north. People earn their
living, often actually living
for days in their small
sailing boats, with a fire in
the bottom of the boat to
keep them warm, to roast
potatoes on, boil the
kettle, cook food, as they
sail from place to place
bartering and selling
goods, following the wind.



While questioning the harshness of life and the people are forced to live without help from anyone, sustained by their own hopes and efforts alone, Parra values the way of life above all, her desire to die in a boat carrying wood singing the truth of life to be found there.

Qué dirá el Santo Padre?

What says the Sainted Pope?

A perennial theme of Violeta Parra's was the way in which authorities, be they governmental or religious, speak of freedom only with the language of rhetoric, doing little, indeed nothing, to help the poorest of people. And how any form of just protest is met with violence. In a song imbued with an irony that borders on bitterness, its edge of sarcasm underscored by its lively rhythm and spirited tune, Parra paints a stark picture: "See how they speak to us of Paradise, while they offer bullets as grain... What says the



sainted Pope, who lives in Rome, while they are shooting lead at his doves?... The more injustice there is... the more strength it gives the soul to sing."

Gracias a la vida

Thanks to life

Corazón maldito

Wayward heart

One of Violeta Parra's most well-known songs is the gently powerful *Gracias a la vida* (Thanks to Life, composed in 1965, two years before her death, recorded during 1966 on her eleventh L.P called 'Las ultimas composiciones de Violeta Parra' (The Final, Last Compositions of Violeta Parra). It is a song

which has been covered by many international singers, including her daughter Isabel Parra, Mercedes Sosa and Joan Baez. A heartfelt tribute to life itself Violeta's own sung version is inward-looking and reflective, at times wistful, almost haunting when one remembers it was composed by someone who ultimately decided to let go of her own life.

Each verse gives thanks to the seven gifts of life: sight and hearing; language; movement; the heart, which allows one to see what the eye cannot; laughter and tears. Creating beautiful images through the play

of these gifts the song travels allegorically through Violeta's own life: "Thanks to life, which has given me so much, it has given me laughter, it has given me tears, that's how I distinguish good fortune from heartbreak, the two themes which have given shape to my songs, and your song which is the same song, and the song of all people, which is my very own song."

In *Corazon maldito*, Parra converses with the heart that imprisons her: "Heart, answer me, why do you beat like a bell ringing?... What have I done to be mistreated so?... wayward heart... blind, deaf and mute since birth, you torment me." The almost self-mocking message focuses on about the unsolvable questions concerning the behaviour of the heart.

The juxtaposition of these two songs, brings together the two sides of the coin of Violeta

Parra's life, so richly lived and testified to, yet experienced so intensely as to be almost unbearable.

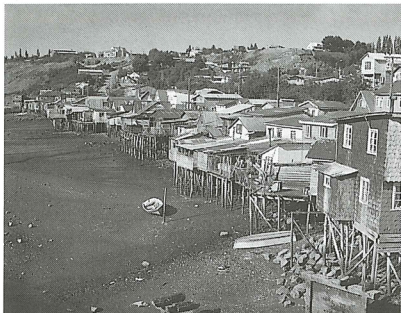
Thanks be to Violeta Parra who has given us so much.

De cuerpo entero

Of The Whole Body
The cueca, Chile's national dance and verse form, appears deceptively simple, while actually working in incredibly complex ways. 'De cuerpo entero' explores the notion of what makes a human being, using meanings coming directly from the 'canto a lo

divino' (Songs of the Divine) of Chile's popular poets. The cueca form, which plays continually with the repetition and turning around of words, parts of words, musical phrases and parts of musical phrases, is used to explore the play in the relationships between body and spirit, heart and emotions which make up a human being, and to mock the lack of wisdom displayed despite experience when it comes to love: "Understand that I love you, ay ay ay with my whole self."

Dr. Jan Fairley



Querida Winanda
a 33 años de la muerte
de Violeta, tú en el
otro extremo del mundo
nos devuelves sus can-
ciones, llenas de vida
con la transparencia
de tu voz

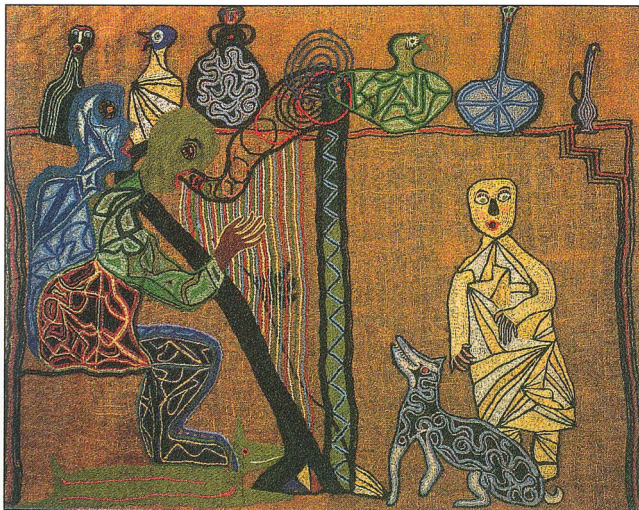
un beso
Angel Parra

Formentera - 10-8-2000

Dear Winanda

33 years after the death of Violeta, you at the
other side of the world gives us back her songs
full of life with the transparency of your voice.

With love
Angel Parra



'La cantante calva',
embroidery (arpillera)
by Violeta Parra

Violeta Parra was undoubtedly one of the 20th century's seminal folklorists, a figure of enormous importance in the whole world. Born in 1917 in the small village of San Carlos in Chile, her work as a popular singer, collecting traditional music from musicians who lived in the countryside was to form the basis not only for her own compositions but to be a model for the next generation of musicians who formed the movement of 'nueva canción' in Chile, with counterparts all over the Americas, Europe and beyond.

Violeta Parra's songs addressed two major themes, the painful experience of the vicissitudes of love, and the inequalities of daily life that surrounded her. Both themes were deeply embedded in the vivid context of her own personal history and that of her country Chile with whom she identified completely.



This project ' Suite para Violeta ' of Chilean composer Patricio Wang (resident in Holland for many years) and the Dutch singer Winanda van Vliet, is a modern interpretation of the work of seminal Chilean folk artist, Violeta Parra, a woman who has become an icon of Latin American culture. The aim of the ensemble Winanda del Sur is to perform music in which Latin American and European elements are brought together creatively. Characteristic Latin American and European instruments are used.

Violeta Parra's body of work is vast. To me it represents her permanent essence as a creative person. In its entirety it allows one to follow step by step all the transformations and ups and downs of her rich and dramatic life. My curiosity as a composer inspired the whole idea of a Suite based on her songs as a way of immersing myself completely in her musical work and allowing me to comment upon it from the inside.

Patricio Wang

Winanda van Vliet

vocals

Jasper le Clercq

violin, vocals

Alvaro Pinto

guitar, charango, tiple,
zampoña, quena, oboe, vocals

Raúl Quezada

guitar, bass guitar, tiple,
percussion, zampoña,
saxophone, vocals

Paul van Utrecht

guitar, mandolin, zampoña,
vocals

Copyright songs Violeta Parra:
Fundación Violeta Parra.

Recorded and mixed
by Mikel Le Roy at studio
Le Roy

Mastered by Chris Weeda at
studio Le Roy

Produced and mixed by
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van Vliet

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Winanda van Vliet

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1. ARPILLERA I 2:00
2. SANTIAGO PENANDO ESTAS 4:10
3. ARRANCA, ARRANCA 1:47
4. YO CANTO A LA DIFERENCIA 2:15
5. INTERLUDIO I 1:12
6. LA LAVANDERA 3:59
7. INTERLUDIO II (PUERTO MONTT ESTA TEMBLANDO) 1:46
8. EL GAVILAN 5:40
9. RUN-RUN SE FUE P'AL NORTE 2:05
10. ARPILLERA II 0:59
11. INTERLUDIO III 0:47
12. EN LOS JARDINES HUMANOS 4:04
13. ARPILLERA III 1:31
14. SEGUN EL FAVOR DEL VIENTO 2:46
15. ARPILLERA IV 1:16
16. QUE DIRA EL SANTO PADRE 2:20
17. GRACIAS A LA VIDA / CORAZON MALDITO 5:07
18. DE CUERPO ENTERO I 2:03
19. DE CUERPO ENTERO II 1:43
20. POSTDATA DEL GAVILAN 1:23

Lyrics and Music: Violeta Parra, except:

1-5-11-13-15 Music: Patricio Wang

10 Lyrics: Violeta Parra; Music: Patricio Wang

All arrangements: Patricio Wang