The Revada Foundation of the Logan Family

D AYMÉ
AROCENA

Friday, October 15, 2021 ~ 8:00 pm
The Library of Congress
Virtual Event
Presented with the generous support of the Revada Foundation of the Logan Family. Founded in 2016, the Foundation sponsors the arts (theatre, film, opera, jazz, etc.) and social justice, primarily in the Washington, D.C. metropolitan area.

Concerts from the Library of Congress has joined forces with the Revada Foundation of the Logan Family to showcase some of the greatest figures and musicians in contemporary jazz. The 2021-22 fall season features performances by Daymé Arocena and Bria Skonberg.

**Conversation with Daymé Arocena + Educational Videos**
Join us online at https://loc.gov/concerts/dayme-arocena.html for a conversation with the artist and five educational videos, available starting at 10am on Friday, October 15, 2021.

**Facebook During-concert Chat**
Want more? Join other concert goers and Music Division curators during the concert for a chat that may include the artists, depending on availability. You can access this during the premiere and for a few minutes after by going to facebook.com/pg/libraryofcongressperformingarts/videos

**How to Watch Concerts from the Library of Congress Virtual Events**
1) See each individual event page at loc.gov/concerts
2) Watch on the Library's YouTube channel: youtube.com/loc
3) Watch the premiere of the concert on Facebook: facebook.com/libraryofcongressperformingarts/videos

Videos may not be available on all three platforms, and some videos will only be accessible for a limited period of time.
The Library of Congress
Virtual Event
Friday, October 15, 2021 — 8:00 pm

The Revada Foundation
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DAYMÉ
AROCENA

JORGE LUIS LAGARZA, KEYBOARDS & VOCODER
RAFAEL ALADAMA, BASS
MARCOS MORALES, DRUMS

*All songs produced by Daymé Arocena
& Jorge Luis Lagarza in collaboration with
Rafael Aldama & Marcos Morales
**ADDITIONAL CREDITS**

Original drawing by:
Pablo Dewin

Videography (Dayme’s Footage):
Pablo Dewin
*Filmed at ALAFIAfilms Studio

Second Camera *(Band’s Footage)*:
Madelene Álvarez

*Band Recorded and Filmed at PM Records*

Editing:
Pablo Dewin & Daymé Arocena

Sound Engineering:
Rolando (Bosito) García

Executive Producer:
Zayda Anasagasti

Produced and coordinated by:
ALAFIAfilms

**Special Thanks:**
International Music Network (IMN), especially Scott Southard and Liz Bench
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Dagoberto Arocena
PM Records, especially Lynn & Suylen Milanés
Gabriel Estrada
Yariel Pons
Ernesto Perez
PROGRAM

DAYMÉ AROCENA (b. 1992)

“Nangareo”

“Trilogía: Oya, Oshun & Yemaya”

“Not for Me”

“Para el Amor: Cantar!”

“Maybe Tomorrow”

“Menuet para un Corazón”

“El Ruso”

“Mambo Na’ Mà”

“La Rumba Me Llamo Yo”
About the Program

A note from Daymé Arocena:

In this time of global pandemic, we have seen truly inspiring virtual collaborations between artists from all corners of the globe. But what happens when a singer's longtime bandmates live on an island where the internet connection can't manage a livestream? This is the challenge that the Library of Congress presented to Daymé Arocena, and with hard work, a lot of care, and help from friends, the resulting concert is an extraordinary feat.

Daymé and her husband, Pablo Dewin, now live in Toronto. Meanwhile, the heartbeat of Daymé's music, her rhythm section, still lives in Havana. With Cuban internet service being what it is, and COVID-19 making travel impossible, there was no way they could all perform together. They had to be filmed separately.

First, Daymé listened to her own album over and over again. She then recorded vocal guidelines for pianist Jorge Luis Lagarza, bassist Rafael Aldama, and drummer Marcos Morales. She sent her notes via an audio file to her band in Havana, but filming was delayed by a positive COVID test. All of her bandmembers had to quarantine after a studio session because one had tested positive. Thankfully, they were all healthy and able to return to performing together. Jorge, Rafael, and Marcos were filmed with Daymé's voice guiding them through their headphones.

A high-definition video of an entire concert winds up being an extremely large video file. It requires a long time and a consistent internet connection to successfully transfer. It seemed nearly impossible to get the file out of Cuba, but Daymé had the help of a dear friend who works at the British Embassy in Havana. Even with access to the embassy's superior internet, it took three days for the file to get to Canada.

Daymé then set to work watching and rewatching the band's performance, making verbal guidelines for herself. Her husband and videographer, Pablo, filmed Daymé performing in the studio they've set up in their home. While she was singing, Daymé was listening to both the band's performance and her own voice giving her cues and reminders. The audio file was then sent to Havana for mixing, and in the meantime, Pablo and Daymé got started on the lengthy editing process.

Knowing that it would be impossible to perfectly match the backgrounds in Havana and Toronto, Daymé wanted to find a way to tie the footage together. She and Pablo came up with a visual concept that incorporated
Pablo's artwork from Daymé's album covers and inspired by Daymé's songs. Lyrics and titles of her music are scattered across the screen. Sunflowers grown in their garden appear as a symbol of the Cuban people. Each song has its own visual identity.

The end results made the impossible possible – Daymé is reunited with her band and they sound as one.

~ Daymé Arocena

Her name is Daymé, and it is a combination of both of her parents' names, Dagoberto and Mercedes "Da y Me," which in English means "Da and Me." Born and raised in the Havana, Cuba, young powerhouse Arocena has become one of the rising stars of contemporary Afro-Cuban jazz. Currently living in Canada, Arocena won the 2015 Juno Award for best jazz album as a member of the all-women band, Maqueque directed by Canadian saxophonist and bandleader Jane Bunnett. Her first album Nueva Era gave Arocena international recognition, opening doors in Europe, the United States, and Latin America. One of her first appearances in the U.S. was her 2016 NPR Tiny Desk Concert.

Along with her traditional white outfits and a warm and incredible smile, Arocena's powerful but silky voice fills the virtual stage. Vocalist and composer Daymé Arocena takes her audience on a unique musical journey through different jazz rhythms, Santería chants, textures, and emotions drawn from her native island of Cuba. In an interview, Arocena mentioned that to her, jazz is freedom, and she is free. She feels free to explore the uncertainty of jazz improvisation because it is as natural as the human experience. She claims that even though she and her band rehearse before live shows, she enjoys leaving certain aspects of the performance to the flow of the moment, the magic of improvisation. She suggests more women musicians should take the risk of improvisation and embrace the many possibilities of the unknown.

Arocena's virtual program presented at the Library of Congress combines her first three albums, all with music written by her. The program opens with "Nangareo" a poem set as a background, while visual artist Pablo Dewin paints a mural inspired by the program. The image and sound of water take the spectator to Arocena's world of Santería with Yemayá, saint of the sea, as a connecting element. Soon, the program arrives at "Trilogía: Oyá, Oshún and Yemayá," a piece that pays tribute to the three Santería saints: wind, river, and sea. As a Santería practitioner, Arocena is committed to incorporating her practice into her music to connect with the divine. As she says, Santería music is so vast that she needs more than one life to
learn it all, with the different chants and drumbeats for each saint; it is a never-ending learning journey.

One of my favorite songs in the program is "El Ruso." It was inspired by Arocena's Russian friend and DJ who used to send her text messages and emails in Russian even though she does not speak the language. The lyrics talk about a time in the 1970s when public education in Cuba included mandatory Russian language training as part of the school curriculum. This song is full of swing and Afro-Cuban musical flavor.

Arocena closes her virtual concert with the lively, urban rumba "La Rumba Me Llamo Yo." It is impossible not to move to the beat of this song. Here, Arocena shows virtuoso vocal improvisation in full tone, texture, and contrast. We hope you enjoy the performance.

Claudia Morales
Music Specialist
Library of Congress, Music Division

About the Artist

Daymé Arocena draws inspiration from the intertwining musical legacies of her native Cuba. A singer, composer, and choir director, she is a bright-shining performer carrying the flame for a new generation of Cuban musicians. Approaching jazz, soul, and classical influences with an innate sense of rhythm, she released her second album Cubafonía in early 2017. With her home country's rich musical traditions serving as the album's springboard, she uses its different musical styles as the basis for each of Cubafonía's tracks, finding outside influences from her tours of the world over the past two years to build on them.

Born and raised in Havana, Arocena's conservatory training was combined with an upbringing grounded in Cuba's musical foundations. Accepted at the age of nine into one of the country's prestigious music schools, she took a choir directing course rooted in the Western classical tradition. Meanwhile, she grew up with the day-to-day schooling in folkloric music that's common to most Cuban households. At regular, intimate get-togethers celebrating the island's Santería religion, dancing and singing are the gatherings' mainstays – a combination that's meant she sees its
deep-rooted traditions in a broader musical context.

Through winning the prestigious Martí y el Arte award in 2007, her talent was spotted at a young age. After becoming principal singer with the big band Los Primos at age 14, nods of approval followed from Wynton Marsalis and much-lauded saxophonist Jane Bunnett.

Not long after, François Renié, Communications Director at Havana Club, was struck by seeing one of her performances. Helming the Havana Cultura initiative — a platform for contemporary Cuban creativity driven by Havana Club rum, which has co-produced an album series with Brownswood Recordings — Renié took an immediate shine to Arocena. While making the first of those albums, during Brownswood label boss Gilles Peterson's first visit to Cuba, Daymé improvised a head-turning rumba show with Edrey, from the GRAMMY-nominated group Ogguere.

Two years later, the Havana Cultura Mix: The Soundclash! album saw the beginning of her work with Gilles and the Havana Cultura platform. The former’s expansive vision as a DJ, broadcaster and promoter has gone hand-in-hand with the support from Havana Club.

An introduction to working with electronic producers for the first time was followed by her debut LP Nueva Era in 2015. She also accompanied Gilles in his journey through rumba culture for the expansive Havana Club Rumba Sessions project, which produced a feature-length documentary along with an album – using her distinctive vocals – of rumba re-imaginings and a sample pack. An EP of cover versions, titled One Takes, was also released in early 2016.

The reception of her music has spurred a whirlwind of opportunities: she shared an off-the-cuff live moment with Roy Ayers and Brazilian superstar Ed Motta to leave Worldwide Festival in tears of joy, jumped on stage with Miguel Atwood-Ferguson at his triumphant Suite for Ma Dukes show at the Barbican, and rang the opening bell of the New York Stock Exchange with a delegation from Women of the World. She has played shows from LA to Tokyo, charming audiences with her mesmerizing vocal range and earthy sense of humor.

Despite all that, Arocena has not been distracted from a deep sense of seriousness about her art form; born of a unique musical culture, she strives to forge a cohesive musical language from Cuba's distinct musical dialects. Arocena grew up in a two-bedroom house with 21 other people, and every available surface was scuffed from the rumba rhythms which were played on them. It is a childhood typical of a country where children are readily exposed to the island's numerous, particular rhythms.
Cubafonía, then, could be considered her first "proper" album. Given free rein to work with her choice of Cuba's best musicians, she makes her first big statement as an artist. It is witness to her interconnected vision of Cuban music: drawing inspiration from the Caribbean island's different rhythms and styles – from Guantanamo's fast-paced changüí, to the ever-present guaguancó and '70s-style ballada – it pays tribute to shifting tastes and styles.

Arocena's influences reflect that environment. For example, discussing Pérez Prado, she recalls how the Cuban mambo sound he created was evolved and adopted in Mexico, where he moved and made his home. She idolizes La Lupe, too, for the '50s rumba sound she made iconic in '60s-era New York. Outside of Cuba, she admires the flamenco-indebted vocal style of Spain's Concha Buika and how UK artists see different sounds combined through big ideas. "British music is more organized and conceptual," she explains.

In Cuba, however, cultures have collided from the very beginning. Two of its central, interrelated practices – Santería and rumba – are perfect examples of contrasting European and Yoruban influences; the former is a religion combining Yoruban mythology and Catholic saints, while the latter – the bedrock of Afro-Cuban music – is built on a clave rhythm with connections to Sub-Saharan traditions. What is more, it borrows its name from the Spanish instrument, "la clave," which leads it.

Emerging from a culture where hybrids and amalgamations are the norms, Daymé embraces that reality. At a time when Cuba's borders look set to become more open, she is an outward-looking artist finding new musical connections. More importantly, she is doing it with an understanding of where she comes from. "We do not have this native culture," Daymé explains. "We don't have indigenous people, like Maya or Quechua. They made a country with people from everywhere – that is what makes Cuban culture so different."

On September 6, 2019, Arocena released Sonocardiogram on Brownswood Recordings to resounding critical applause. Celebrating the rich elements of Afro-Cuban culture and Santería, Sonocardiogram also tells the story of Daymé as a creative spirit. The album is a finely crafted arc exploring her sources of Santería, dedication to the legacy of Afro-Cuban musicians, an homage to family, and of course, always inspired, sincere, and hopeful.

•
Upcoming Events
Visit loc.gov/concerts for more information

Thursday, October 21, 2021 at 8:00 pm [Virtual Concert]
Augustin Hadelich, violin & Orion Weiss, piano
Music by Debussy, Tárrega, Albéniz, Sarasate, Beethoven & Paganini
Virtual Event (https://loc.gov/concerts/augustin-hadelich-orion-weiss.html)
Additional content available starting at 10am on 10/21/21

Friday, October 29, 2021 at 8:00 pm [Virtual Concert]
Leif Ove Andsnes, piano
Music by Beethoven, Grieg & Dvořák
Virtual Event (https://loc.gov/concerts/leif-ove-andsnes.html)
Additional video content available starting at 10am on 10/29/21

Saturday, October 30, 2021 at 8:00 pm [Virtual Concert]
FOUNDER'S DAY
Third Coast Percussion with Ron Myles & Quentin Robinson, dancers
Music by Glass, Jlin, Tyondai Braxton & Gemma Peacocke
Virtual Event (https://loc.gov/concerts/third-coast-percussion.html)
Additional video content available starting at 10am on 10/29/21

Friday, November 5, 2021 at 8:00 pm [Virtual Concert]
Hub New Music with Marco Pavé, spoken word, Jared Bailey, trumpet, and Carlos Simon & Ruoting Li, piano
Music by Steven Mackey, Takuma Itoh & Carlos Simon
Virtual Event (https://loc.gov/concerts/hub-new-music.html)
Additional video content available starting at 10am on 11/5/21

Wednesday, November 17, 2021 at 10 am [Virtual Lecture]
American Musicological Society Lecture
“Radio Enchains Music:’ The 1940 ASCAP Radio War and Music Festivals”
Elisse La Barre, PhD
Virtual Event (https://loc.gov/concerts/lecture-elisse-la-barre.html)
Friday, November 19, 2021 at 8:00 pm [Virtual Concert]
Zuill Bailey, cello & Bryan Wallick, piano
Music by Mendelssohn, Debussy, Lukas Foss and Rachmaninoff
Virtual Event (https://loc.gov/concerts/zuill-bailey-bryan-wallick.html)
Additional video content available starting at 10am on 11/19/21

Thursday, December 2, 2021 at 10 am [Virtual Lecture]
“Martha Graham’s Cold War: The Dance of American Diplomacy”
Victoria Phillips, PhD
Virtual Event (https://loc.gov/concerts/lecture-victoria-phillips.html)

Friday, December 3, 2021 at 8:00 pm [Virtual Concert]
Netherlands Chamber Choir & Concerto Köln
J.S. Bach's Christmas Oratorio
Additional video content available starting at 10am on 12/3/21

Thursday, December 9, 2021 at 8:00 pm [Virtual Concert]
Jess Gillam, saxophone
Music by Poulenc, Meredith Monk, Luke Howard, Marcello, Fitkin, Dowland, Weill & John Harle
Virtual Event (https://loc.gov/concerts/jess-gillam.html)
Additional video content available starting at 10am on 12/9/21

Friday, December 10, 2021 at 8:00 pm [Virtual Concert]
Imani Winds with the Catalyst Quartet
Music by Santamaria, Moran and Sierra
Virtual Event (https://loc.gov/concerts/imani-winds-december10.html)
Additional video content available starting at 10am on 12/10/21

Saturday, December 11, 2021 at 8:00 pm [Virtual Concert]
Bria Skonberg, trumpet and voice
Virtual Event (https://loc.gov/concerts/bria-skonberg.html)
Additional video content available starting at 10am on 12/10/21

Saturday, December 18, 2021 at 8:00 pm [Virtual Concert]
STRADIVARI ANNIVERSARY
Calidore String Quartet
Music by Haydn, Mendelssohn & Brahms
Virtual Event (https://loc.gov/concerts/calidore-string-quartet.html)
Additional video content available starting at 10am on 12/17/21
Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

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