



NATS 57TH NATIONAL CONFERENCE PRESENTS

Songwriting Goddesses of Mexico & Latin America

Lecture/Concert Presentation

Sunday, July 3, 2022 5pm

Manificent Mile Marriott, Chicago, Illinois



DR. JUANITA ULLOA
OPERACHI INTERNATIONAL
RECORDING ARTIST
WWW.JUANITAMUSIC.COM



KATYA ROEMER
SPINTO SOPRANO



LIDIA CHAVEZ,
44TH ARMY BAND, ARMY'S FIRST
MARIACHI: MARIACHI ADELANTE

RECORRIDO: SONG GODDESS FOLK ROOTS OF LATIN AMERICA

Concert/Lecture Presentation by Dr. Juanita Ulloa (juanitavoicetrainer@gmail.com)

With additional guest singers Katya Roemer and Lidia Chávez

Sunday, July 3, 2022 NATS-National Convention Chicago, Illinois*

- ▶ **Argentina** - "*Mujeres Argentinas*" - 9 Song set about notable Argentine Women by Ariel Ramirez/Feliz Luna. Forgot to credit-Poet- Alfonsina Storni in song "*Alfonsina y el mar*".
- ▶ **Peru** - Chabuca Granda- Many songs in Peruvian "Vals" Criollo (Creole) Style. Also consider Alicia Maguiña in similar Vals style "Indio", and Clotilde Arias for "Huiracocha" in Andean Classical style.
- ▶ **Mexico** - María Grever, Consuelo Velásquez, Emma Elena Valdelamar- A full century of romantic Bolero songwriters, two classically trained and Emma Elena's songs became bigger than her career through the court of public opinion.

For Mexican Classical, also consider: *5 song set by women poets "El Sentimiento de la mujer Mexicana"* (A. Gomezanda-Classicalvocalrep.com) & many contemporary songs and operas that define Mexico by Gabriela Ortíz.

- ▶ **Cuba** - María Teresa Lara, leader of la nueva trova cubana ca. 1900-1920, Margarita Lecuona (1910-1981) wrote "Babalu" (Cousin of Ernesto Lecuona), and Isolina Carrillo's "Dos gardenias". These two, along with María Grever in Mexico are perhaps Latin America's earliest known 20th c. female songwriters.
- ▶ **Chile** - Violeta Parra (1917-1967), songwriter, folklorist, visual artist, who redefined Chilean folk music. Gabriela Mistral-Poet. Neruda's teacher, a huge advocate for women and children.
- ***Partial List:** There are many additional female artists both in Contemporary music as well as strictly defined classical art song. The songs presented today feature the prodigiously wide array of songs that can be interpreted in both classical and CM styles.

Classical only- Cuba -Gisela Hernández (1912-1971);

Peru- Rosa Mercedes Ayarza de Morales (1881-1969)

Mexico-María Teresa Prieto (Spanish/Mexican, Angela Peralta, Rosa Guraieb, Marcela Rodríguez (**composer**), Alicia Urreta, Sofía Cancino de Cuevas, Graciela Agudela, and currently Gabriela Ortiz (among many others!).

Argentina-Alicia Terzian (1934-), Irma Urteaga (1929-2022)

Chile- María Luisa Sepúlveda, Leni Alexander, Carmela Mackena

References/Databases: www.kapralova.org. Chile: www.musicalics.org. Singers:

<https://remezcla.com/lists/music/eight-women-latin-american-music-history-forgets/>

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Patrice Munsel
Nestor Chayres
Jean Dickenson



Hit Parade



Bing Crosby
Frank Sinatra
Andy Russell
Tony Martin
Joan Edwards
Kenny Baker
Andrews Sisters
Horace Heidt
Carlos Ramirez



Celebrated Concert Numbers

Our Love (Por Que)
From Where? (¿De Donde?)
Your Dream Hears Me Calling
(No espero nada de ti)
Farewell (Despedida)
Twilight in Spain (Atadecer en Espana)
Que Bonita
Alma Mia
A Solas
Juramé (Promise Love)
Lamento Gitano (Gypsy Lament)
No me lo digas (Bolero)
Vida Mia



Hit Parade Numbers

Ti-Pi-Tin
What A Difference A Day Made
Magic Is The Moonlight
My Margarita
Así
Tuli-Tulip-Time
Make Love With A Guitar
You're All That Matters To Me
Lero Lero from Brazil
My Guadalupe
My Love For You (Mi Amor Por Ti)
Where Is The Thrill? (Mucho Más)

ACCLAIM FROM STARS IN TWO FIELDS OF SONG:

"I love your songs Maria, and I shall sing them again and again."
Gladys Swarthout (Signed)

"I sing your songs because of their exquisite melodies and rare rhythmical charm. Your song 'Así' is one of my favorites."
Thomas L. Thomas (Signed)

"Just to let you know how I enjoyed singing 'What A Difference A Day Made,' the loveliest of all your lovely songs. With all good wishes."
Bing Crosby (Signed)

"I will always sing your music, Maria, because your melodies are beautiful and reach the heart of the people."
Andy Russell (Signed)

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Gabriela Mistral

1889-1957

By Kerri Lee Alexander, NWHM Fellow | 2018-2020



As a Chilean author and educator, Gabriela Mistral became the first Latin American author to receive the Nobel Prize in literature. She boldly advocated for the rights of women, children, the poor, and many other disadvantaged groups in her community.

Gabriela Mistral was born on April 7, 1889. At birth, she was named Lucila Godoy Alcayaga, but later took on the penname Gabriela Mistral. Born in a small town named Vicuña in the Chilean Andes Mountains, her birthplace was four hundred miles away from the capital of Chile. She grew up in the nearby village of Monte Grande with her mother and her sister who was fifteen years older than her. Mistral's father was a schoolteacher that would write poems and sing to her with his guitar. Unfortunately, he left the family when Mistral was three years old and only came back on rare occasions. Even though she did not see him often, his creativity influenced Mistral's

love for poetry. Her grandmother also inspired her love for literature and poetry by encouraging her to memorize Bible verses. Mistral's grandmother was very religious and loved to teach her the Psalms of David that were biblical poems.

When Mistral was eleven years old, she had to leave her happy family in Monte Grande to go to school in Vicuña. She remembered, "I was happy until I left Monte Grande, and then I was never happy again."^[1] Mistral faced many obstacles while in Vicuña, including being accused of stealing school supplies, being denied admission to the Normal School in La Serena because the teachers thought she wrote like a "troublemaker" that was not a Christian, and later the death of her first love by suicide. These experiences taught Mistral about life, justice, and fairness, so she began to write about her experiences. She got a job as a teacher's aide to earn money to support her mother, while submitting her writings to newspapers. In 1906, she published an article called "La instrucción de la mujer" (The education of women) that spoke about the limits placed on women's education. Finally in 1910, Mistral was able to earn her teaching certificate by studying on her own to pass the teachers exam. She immediately began teaching in many different regions across Chile.

A few years after earning her certification, Mistral earned her first publication outside of Chile. She sent a short story and some poems to a literary magazine in Paris called *Elegancias* and they were published in 1913. This attracted the attention of the future president of Chile, who appointed her as the principal of the Liceo de Niñas (High School for Girls) in Punta Arenas. As the principal, she had many responsibilities, but was located in a section of Chile that was extremely far away from the rest of the country. During this time, she wrote three poems called "Paisajes de la Patagonia" (Patagonian Landscapes) that were inspired by her experiences being separated from her family and the rest of the world. However, Mistral also organized many important initiatives during that time including evening classes for workers who could not attend school and classes for the poor. After two years, Mistral was sent to be the principal in the Chilean Indian territory of Liceo de Niñas in Temuco. While there, she witnessed the mistreatment of the Native Indian population and was inspired to write about it in "Poemas de la madre más triste" (Poems of the Saddest Mother).

By 1921, Mistral was the principal of a new and prestigious school in the capital of Chile. While there, she wrote and published poems, articles, and many other educational materials. She also became interested in religious and spiritual writings through the Chilean Theosophical Association. A year later, Mistral published her first book called *Desolación*. She began traveling and lecturing outside of Chile following her publication. She also moved to Mexico shortly and helped to rebuild the education system after the Mexican Revolution. After leaving Mexico, she published her second book of poems and continued to travel around the world sharing her work. In 1925, Mistral became the secretary of the Latin American section in the League of Nations in Paris. To earn a stable income, she continued to travel and taught classes at various colleges including Columbia University, Barnard College, and Middlebury College. By 1945, Mistral was a household name. On November 15, 1945, she became the first Latin American to receive the Nobel Prize in Literature. A few years later, she was awarded the National Literature Prize in Chile.

In the last years of her life, Mistral lived in New York and battled pancreatic cancer. Gabriela Mistral died on January 10, 1957 at age 67.

MEXICO LOSES ITS LEADING LADY OF COMPOSITION:

EMA ELENA VALDELAMAR

OBITUARY

(Published in *Austin American Statesman*: January, 2012)

By Juanita Martin Newland Ulloa

There are three pioneer Mexican female composers that stand out with unparalleled brilliance within a much larger group of almost exclusively male Mexican songwriters. In chronological order, they are María Grever (1894-1951), Consuelo Velásquez (1916/1924-2005), and the third is Ema Elena Valdelamar (1925-2012), who died only last week on December 23, 2012, of natural causes. She was 87 years old. Ms. Valdelamar's last public performance took place in early October, only two months prior to her passing at Mexico City's *Fonoteca*, where she sang her originals accompanied by orchestra.

Ema Elena Valdelamar's name may not be universally known as a household term and the last name "Valdelamar" does not roll easily on the tongue for foreigners (she would not have minded you calling her Ema Elena), yet her songs are familiar to the masses in a very big way. One can listen to her songs in any jukebox or organ grinders on the streets of Mexico and Latin America's cities and towns. Anyone around the world following romantic music in Spanish will know her songs, for example, "Mucho Corazón" (A Lot of Heart), and even Mexico's taxi drivers hum all her tunes whether the radio is on or not.

Her top song seller until "Mucho Corazón" took over twenty years ago, was "Mil besos" (One Thousand Kisses), called "Mile Baci" in Italy, "Enchantment" in France, and so on throughout the world.

Ema Elena's passing is significant in that it enables the music world to see the emergence of a century long, clear tradition of female composers in a musical culture still defined by men. With her passing during Christmas week her name and life were also honored by Mexico's Congress, or, "El Congreso de la unión."

Her Songs and Style

Ema Elena's most famous songs are intimate yet transparent messages about the meaning of unconditional love. Several exist in more than 800 to 900 versions, plus in most languages and a multitude of genres, from orchestras and soloists to trios and mariachi

ensembles. Her top romantic hits include “Mil besos” (A Thousand Kisses), “Mucho Corazón” (A Lot of Heart), “Devuélveme el Corazón (Give me back my Heart), “Cheque en blanco,” (Blank Check), “Por qué no fuiste tu?” (Why Couldn’t it have Been You?) , “Sin mañana ni ayer” (Without the Past or the Future), “Vivir sin ti” (To Live without You), to name a few. She wrote using bolero, waltz, Argentine tango, ballad and Mexican *huapango* rhythmic genres. Since the late 1940’s, her songs have surged and resurged so many times and in so many places, that a multitude of generations know the songs, turning them into timeless classics.

Ema Elena’s gems have been recorded by the best orchestras and are played regularly in romantic trios and mariachi ensemble repertoire. They have also been recorded by numerous bolero, popular and *ranchera* singers (Music originally from Mexican ranches, sometimes called *mariachi* songs) around the world, including Pedro Vargas, Los Panchos, Javier Solis, Luis Miguel, Paquita la del Barrio, Chelo Silva, Lucha Villa, La Tariácuri, Vicente Fernandez, Juan Gabriel, Marco Antonio Muñoz, Julio Jaramillo, Daniela Romo, Tania Libertad; in Spain, Lola Flores, Maciel Martino, and Sarita Montiel, in Italy, Nila Pizzi, in the United States, Juanita Ulloa, Santi, Patty Griffin, Little Joe, Paloma of the Hood, and more.

The following films have also featured her songs: *Mambo Kings (Los reyes del mambo)*, *Kid Tabaco*, *Santitos*, *Sexo, Pudor y Lágrimas*, *Tívoli*, *La Señorita*, *¿Cómo ves?*, *El rostro de la muerte*, *De color Moreno*, *Cuelo de valientes*, *El seductor*, *Miel para Oshún*, *Noches de carnaval*, *Guitarras lloran guitarras*, y *Movida Chueca*.

Apart from, but related to her composition, Ema Elena served as a leader on the Board of Directors for the Society of Authors and Composers in Mexico (SACM) from 1995 until her passing. She was the sole woman on the Board. Her seat will be hard to fill. The Society honored her in 2008 with the most distinguished composer award, unveiling a sculpture of her along Mexico City’s “Paseo de los compositores” or, “Avenue of the Composers,” along with Jose Alfredo Jiménez, Consuelo Velásquez, Gonzalo Curiel, Ricardo López Méndez, Gabriel Ruiz and other leading Mexican composers with worldwide hits.

She did receive limited recognition in her last years, including the following:

1993 BMI Medal of Recognition

2007 Mexico’s “Salón de la fama,” or, Hall of Fame

(with Agustín Lara and Consuelo Velásquez) and

“Plaza de las Estrellas” award In Mexico City

2009 Agustín Lara Award in Los Angeles

2011 Cuatlique Award, Bellas Artes, Mexico City

Ema Elena was a quiet leader who never defined herself as feminist, nor wished to be considered as such, but her songs presented a natural feminine perspective and often satirical on love. Her song “Cheque en blanco,” or “Blank check for whomever,” show us lyrics that do not mince words over a relationship she had with a disparaging and lowdown, out of line boyfriend, a song that resonates with women and has become a female anthem. Famed singer, Chelo Silva first recorded it around 1968, Lucha Villa made it popular in the ranchera world (mariachi), and Paquita la del Barrio re-popularized the song commercially circa 1978.

Her feminine perspective was always handled with her natural grace and authenticity. In her newer, more rhythmic “Huapango enamorado” (Huapango for Lovers) released in 2002 for US *Operachi* singer, Juanita Ulloa, her lyrics end with the following subtle twist:

Spanish: “Para aquel que no le guste ver triunfar una mujer, que se acuerde dónde estaba poquito antes de nacer.”

English: *(He who doesn't like to see women succeed should remember where he was just prior to being born).*

Biography

Ema Elena Valdelamar Casarín was born on May 27, 1925 in Mexico City, and at an early age lived in various Mexican states following her father's job as an auditor and accountant for Mexico's railroad. The family settled back in Mexico City during her adolescence.

She was not from a family of abundant means to receive musical trained abroad with Debussy as in the case of María Grever, nor did she receive enough piano training to become a Classical virtuoso, as in the case of Consuelo Velásquez. Ema Elena did receive piano and guitar lessons, with one year of voice lessons with the famed Maestro Pierson (he trained Pedro Vargas, Jorge Negrete and other professionals), until her father died and she was forced to drop out. He often had to work as a cashier and accountant to make ends meet but never stopped composing.

From an early age she wrote and collected lyrics (she hid them under her bed) and had a unique way of using words to describe emotionally packed relationships. In “Mucho Corazón,” (A lot of Heart) for example, she commented on finding out in a relationship in her teens, that her boyfriend had investigated her and her family, instead of measuring their relationship on love. In her own words:

Spanish: "Di si encontraste en mi pasado una razón

Para olvidarme o para quererme

Yo para querer no necesito una razón,

Me sobra mucho, pero mucho corazón."

English: *(Tell me if you found out anything to justify*

loving me or leaving me ... I don't need a reason

to love, I have more than enough, yes,

more than enough in my heart).

Her songs gained their universal success through public recognition and support. When asked, she would say that the music and lyrics came to her simultaneously and that her inspiration came directly from God.

Around 1945-1946 and against the wishes of her mother, Ema Elena followed her own path of light into the professional music world by entering two song competitions sponsored by XEW, then a powerhouse Mexican radio station. She won through public vote with two songs "Devuélveme el corazón" and "Mil besos." This led to her first publishing contracts, and singer, María Victoria as well as the Mexican duo, Los Bribones recorded the two song winners, which led to four gold discs and immediate fame.

During the 1950's her song "Mucho Corazón" also hit worldwide success after being recorded and released by Benny Moré. Her mother may not have not supported her music, but the public already adored her and would continue to sustain her well- deserved fame. In 1991, Mexican singer Luis Miguel repopularized "Mucho Corazón" again with his Grammy winning collection of boleros, "Romance 1." This is an example of the many CDs that have been recorded time and time again throughout the century.

Ema Elena Valdelamar wrote about 300 songs. Together with Consuelo Velásquez and María Grever: these three women collectively represent more than one thousand romantic hits in Spanish that have permeated beyond Latin American on a global level. They have created a singularly feminine flavor and strength within Mexican song, defining unconditional love with great intimacy as its core.

All three women are pioneers and had “Mucho Corazón,” or, “a lot of heart,” but it was the third one in the chronological line, Ema Elena, who really defined the essence of what “A lot of Heart” really means in its unconditional sense. Her music professed it but she also chose to live it and it served her well in facing adversity.

On a personal note, the author of this article remarks:

“It was an honor to know her and to give her voice lessons while learning so much about her life, her suggestions for my career and her history.”

Ema Elena was a very special leading lady whose light was always spiritually aware, authentic, and compassionate. Her fantastic wit using words and telling stories made everyone smile and laugh, no matter how difficult the circumstance. In addition, she was a walking encyclopedia of wonderful music stories, for example, regarding her close friendship with *ranchera* composer, José Alfredo Jiménez.

She is survived by her devoted son and heir, Dario, also a composer and active with the Society of Authors & Composers in Mexico (SACM), plus daughter, Adriana; and two grandsons, Alexis and Brandon Valdelamar.

She will be sorely missed but eternally celebrated-

“Que descanse en paz” (May she rest in peace).

Updated Dedication (2022):

*This obituary is dedicated in loving memory to Ema Elena Valdelamar and the Valdelamar family from singer, Juanita Ulloa, close friend of the family who was mentored by her during a twelve-year musical friendship. Juanita Ulloa’s recordings of “Mil besos” and Ema Elena’s only huapango “Huapango enamorado” are available on her Mujeres & Mariachi CD (www.juanitamusic.com or iTunes store). Ms Ulloa holds music degrees from Yale University and UC Berkeley, and a doctorate in opera/vocal performance at the University of Northern Colorado. She has published classical Mexican Songs in sheet music format (Classical Vocal Repertoire) and her upcoming book **The Mariachi Voice** will be released by Oxford University Press in 2023.*

Alfonsina y el mar (Argentina)

By Ariel Ramirez/Felix Luna "Mujeres Argentinas"

Taken from poetess Alfonsina Storni's poem "Voy a dormir"

English Translation by Dr. Juanita Ulloa

By the soft sand that licks the sea her small print can no longer be seen.

There's only a lonely path of sorrow and silence leading to the deep sea.

Only God knows what anguish you took with you.

What old wounds shut down your voice.

To lay you down, lulled by the chants of conches.

The song that is singing from the dark bottom of the sea. The conch.

You're leaving Alfonsina, with your loneliness.

What new poems did you go to seek?

An old voice of wind and salt shatters your soul

And is taking you and you're going there, like in a dream

Alfonsina, asleep, dressed by the sea.

Five mermaids will walk you through paths of seaweed and coral, and
phosphorescent seahorses will circle all around you, and all those who live in the sea will soon
be playing by your side.

Dim the lamp a little more. Nurse, let me sleep in peace, and
if he calls never tell him I'm here, tell him I've gone away.

You're leaving Alfonsina, with your loneliness...

Alfonsina y el mar

G minor

A Juanita Rebel (Holanda)

Ariel Ramirez (1921 - 2010)

Tempo di zamba

Gm D7 Eb7 D7 Gm

Piano

Gm D7 Eb7 D7

Pno

Gm D dim7 G7 Cm7

Pno

8

Por la blan-da_a re - na que la - me_el mar su pe - que - ña

gus - tia te a - com - pa - ño que do - lo - res

poco meno

11

D7 Gm Cm7 F7

hue - lla no vuel - ve más y un - sen - de - ro so - lo de pe - na y si -
vie - jos ca - lló tu voz pa - ra re - cos - tar te arru - lla da en el

Pno

a tempo

14

Bbmaj7 Ebmaj7 A7 D7 Gm

lenc - cio lle - gó has - ta el a - gua pro - fun - da y un sen - de - ro
can - to de las ca - ra - co - las ma - ri - nas La can - ción que

Pno

f

17

F7 Bbmaj7 Cm C#dim D7 Gm

so - lo de pe - nas mu - das lle - gó has - ta la es pu - ma. Sa - be Dios que an
can - ta en el fon - do os - cu - ro del mar, la ca - ra - co -

Pno

poco meno

21 *Gm*

21 *la.* *f*

Pno

25 *Gm* *Cm7* *F7* *Bbmaj7*

Te vas Al-fon - si - na con tu so - le - dad _____ Qué po - e - mas

25 *p*

Pno

28 *Ddim7* *G7* *Cm7* *Cm7*

nue - vos fuis - tes_a-bus - car? _____ U - na voz an - ti - gua de vien - to_y de

28 *mf*

Pno

31 Gm7 D7 A^b G7

sal te re - uie-bra_el al - ma y te va lle - van - do y te

Pno *rallen.*

34 Cm7 Cm6 B^bmaj7 E^b

vas ha - cia_a - llá co - mo_en sue - ños dor - mi - da Al - fon -

Pno *rallen.*

36 A7 D7 To Coda Gm

si - na ves - ti - da de mar.

Pno *p*

38

Pno *f*

Piano score for Pno (Piano).

Measures 40-43: Pno. Treble and Bass staves. Treble staff has triplets and a *f* dynamic. Bass staff has triplets and a *f* dynamic.

Measures 42-45: Pno. Treble staff has a rapid sixteenth-note passage. Bass staff has a *ff* dynamic and a long note.

Measures 44-47: Pno. Treble staff has a rapid sixteenth-note passage. Bass staff has a *rallen.* marking and a long note.

Measures 46-49: Pno. Treble staff has a *molto rallen.* marking and a long note. Bass staff has a *mf* dynamic and a long note.

Measures 48-51: Pno. Treble staff has a *D.S. al Coda* marking and a long note. Bass staff has a *p* dynamic and a long note.

Measures 50-51: Pno. Treble staff has a *mar.* marking and a long note. Bass staff has a *p* dynamic and a long note.

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