

THE (INCOMPLETE)  
GUIDE TO THE  
PETRONIO  
ÁLVAREZ  
PACIFIC MUSIC FESTIVAL



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Manuel Sevilla  
Félix Domingo Cabezas Prado  
Paola Andrea Cano Molina  
Miguel Varona (Photography)  
Translated by Matthew Dwelley



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Cali (Colombia), 2024



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UNIVERSITY OF NEW ORLEANS PRESS



The (Incomplete) Guide to the Petronio Álvarez Pacific Music Festival, 1997-2021

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© Félix Domingo Cabezas Prado  
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# Presentation

Though miles apart, the cities of New Orleans and Cali, Colombia are undeniably connected through the universal language of music of two rich cultural heritages. The New Orleans Jazz & Heritage Festival celebrates the international and indigenous music and artistic traditions that have given Louisiana—and the world at large—so much joy. Likewise, Festival de Música del Pacífico Petronio Álvarez is a testament to the rich tapestry of Colombian music and folklore. The New Orleans Jazz & Heritage Foundation, the nonprofit organization that owns the New Orleans Jazz Fest, is delighted to explore our music and cultural connections through this 2024 exchange program.

As you explore the pages of this newly translated and updated edition of the history of the Petronio, you will be transported to the stages of Cali, feel the pulsating rhythms, and witness the vibrant expressions of the Afro-Colombian traditions through the festival. You will immediately understand why the New Orleans Jazz & Heritage Festival's Expedia Cultural Exchange Pavilion focuses exclusively on Colombia this year. There is no denying the incredible artistic contributions of this nation, whose diverse cultural expressions continue to captivate and inspire au-

diences around the world.

The artists and culture bearers from the Colombia Pacific Region in these pages are the strongest ambassadors imaginable. Their voices and deep musicality tell the story of their home, a beautiful country that carries some of the richest musical traditions in the world. We are all grateful their stories are documented here. That work, in part, came from the remarkable journey of a team led by Manuel Sevilla, professor at Pontificia Universidad Javeriana Cali. A contributor to this book, Dr. Sevilla was a Fellow at the Jazz & Heritage Foundation's Archive in 2015. His experience serves as a living example of the bridges built between our two festivals and we are grateful that he has carried New Orleans in his heart while achieving remarkable success back home.

May this book serve as inspiration to its reader as it tells of the power of cultural exchange, the beauty of diversity, and the enduring connections forged through the language of music.

Don Marshall  
Executive Director  
New Orleans Jazz & Heritage Foundation





# Prologue

## **The Heart of the Colombian Pacific: Petronio Álvarez Pacific Music Festival**

History can be conveyed through verses, rhythms, in the sounds of the marimba and the beating of the cununos, all capable of taking us to the deepest realms of the Colombian Pacific. This ensemble of territorial knowledge, the flavors of memory, and the ancestral legacy that makes this region unique are highlighted year after year at the Petronio Álvarez Pacific Music Festival, a sacred encounter with the cultural heritage that narrates the resistance and heritage of the communities of this region.

More than a simple festival, Petronio Álvarez serves as a platform for vindication, recognition, integration, and the expansion of the cultural richness of the territory. It is a journey through the cadence of its mighty rivers, its lush jungles, and the idiosyncrasy of its joyful and resilient people. It is a living homage to bambucos, currulaos, and abozaos, a longing to return to our great home where we embrace what we have been, are, and will be. It is where we sensitize the world to social realities and how life is transformed and dignified through its culture.

Through its culinary stages, lively beverages, its Pedagogical Quilombo, the aesthetics of the Pacific, and its grand central stage, this festival has, for 27 years, showcased the talent and ancestry of thousands of artists and tradition bearers, becoming the foremost showcase to the world.

This edition of the Guide is the product of meticulous and detailed investigative work that successfully compiles the essence of this cultural event into a single document. It is a valuable tool for comprehending the history, evolution, and impact of the festival, not only in Cali and the Colombian Pacific but also in the national and international cultural realm.

The future of the Petronio Álvarez festival lies in the conservation of cultural heritage and the empowerment of this gathering as a process for the development of the region, but also in the bridges that are woven to connect us with other Afro-diasporic festivals around the world. Therefore, this guide marks an important step in the right direction. It is an invitation to discover and celebrate the cultural identity of the Colombian Pacific. It is a call to action for all of us, from different roles and scenarios, to contribute to the sustainability and strengthening of the festival as Intangible Cultural Heritage of the nation.

The invitation is to move beyond the analysis of its virtues, to contemplate its magic, and to look towards the future with all the potential generated after each rendition of Petronio Álvarez, where we gather to celebrate what we are so that the rhythm of the Pacific continues to resonate in Cali, in Colombia, and throughout the world.

Leydi Yojanna Higidio Henao  
Secretary of Culture  
Santiago de Cali, Colombia



## Introduction

In 2010, a group of researchers and several musical groups from southwestern Colombia took the first steps of a joint initiative that sought to raise awareness of the region's traditional repertoire. The project used an "everybody contributes" logic: the groups provided the music and the time to prepare and perform their pieces, the university provided the human and technical equipment for field recording and post-production in the studio, and several local institutions provided resources in cash or in kind, to meet the logistical demands of the process (locations, transportation, refreshments, etc.). There are recordings from those years available today on compact discs and digital playlists, with music from towns like Villa Rica, Puerto Tejada, Santander de Quilichao, Buenos Aires, and the rural area of Buenaventura, on the border with Chocó.

While recording, several situations occurred that brought us face to face with the complexities of the circulation of traditional music, and specifically, with music from the Pacific region of Colombia. Here is a quick summary. The first was with a wind and percussion group from Santander de Quilichao, a municipality with a lot of commercial activity, where the musical traditions of Afro and Indigenous communities converge, and with a large market for music recordings from different genres. The group is quite popular in the region, thanks to its history as the accompaniment for the Adoration of Baby Jesus (festivities that include music, dance and poetry, celebrated between February and March in municipalities and villages of the area). When we extended the invitation to participate in the project, which had the financial and logistical support of the local mayor's office, the director of the group politely declined. After some back and forth on the phone and in fa-

ce-to-face conversations, the man gave us the main reason: "Professor, if we record today, tomorrow people will stop hiring us... people play the CD because it's cheaper, and that's as far as we will go as a group."

The second situation occurred in the course of recording traditional music in Villa Rica, an agriculturally minded municipality nestled in the midst of extensive sugar cane crops, which until the late 1990s was part of Santander de Quilichao and then split off. Villa Rica has a long tradition of vocal music with percussion accompaniment (drums made of leather and wood), and in the 1980s achieved some renown in the region following the release of a record entitled *Luchas Cantadas* (Sung Struggles), with socially critical lyrics composed by several locals and political activists from nearby cities like Cali and Popayán, and another that compiled religious songs in the voices of women singers from Mingo, one of the municipality's villages. Two decades later, our team was "revisiting" these recordings (something common in anthropology, which often revisits issues addressed in classic ethnographies), in the presence of some of the original protagonists. When they agreed on the repertoire to be recorded, an unusual proposal arose: one of the singers wanted the record to include a tango, in addition to traditional tunes. The woman, now in her seventies, stood up and argued her suggestion with a sample of the song a cappella. The production team was reluctant to the idea, not because of the quality of the singer's interpretation (masterful and moving), but for different reasons: there were doubts about the suitability of including popular music in a collection of traditional music and there was fear of possible claims of copyright infringement (it was the tango "No Me Escribas" by Argentinians Juan Andrés Caruso and Agustín Bardi). The discussion eventually

came to the conclusion that, even if it was not part of the traditional repertoire (as far as its association with ritual spaces within the community), the recording of this particular piece was important because it allowed for the identification of possible references for vocal interpretation that are common to a whole generation of singers who grew up listening to tangos and boleros on local radio. In the end, the tango was recorded, but it was not included in the CD to avoid legal problems (still, that recording is now available in Universidad Javeriana Cali for consultation by interested parties).

The third situation occurred in the recording of the last disc in the series, which is different from the rest because it focused on Indigenous music and moved the geographical focus from the south of the Cauca River valley to the banks of the San Juan River, in the department of Chocó. This particular project involved many logistical and financial difficulties, and was made possible thanks to the joining of several institutions such as the Jesuit Refugee Service at its Buenaventura headquarters (SJR), and the Wounaan Balsalito indigenous community, whose conviction about the urgency of documenting their traditional repertoire was the driving force behind the process. With the equipment installed on the rainy terrace of SJR and the group of performers ready, the group's director made a precise statement about the destiny of the resulting product. Twenty pieces were to be recorded, including accompaniments for dances, traditional songs of the older women and ritual prayers; however, only fifteen of these pieces could be broadcast on the CD. The remaining five pieces were secret songs, which could only be heard and performed by certain members of their community in certain contexts and at certain times of the year. With this in mind, and with the commitment of the sound engineer and producer to honor that instruction, the session and the release of the CD were carried out.

Several copies of the completed master were taken by the group's leader back to his community.

Without a doubt, managers of musical projects of all kinds in the Pacific will have experienced situations like these three and will agree that the circulation of music in the region has particular features that are evident here. First, recordings are not a prior and necessary step for live performances, but a parallel process that has multiple edges and logics of its own. Second, the boundaries between traditional music (those associated with ritual spaces) and popular music (those disseminated by mass media) are porous and it makes little sense to insist on sharp discriminations between one and the other. Third, musical practices (and, in a broader sense, musicality) are present in many areas of life and are associated with complex social dynamics that transcend the immediate listening experience.

We bring this up because, since its inaugural version up to today, the Petronio Álvarez Pacific Music Festival is recognized as a social, cultural, economic, and political space where these dynamics have found a place to flourish, consolidate and transform. The Petronio Álvarez Pacific Music Festival is a public event held in Cali (Colombia's third largest city), whose main foci are the traditional music of the Colombian Pacific, popular music derived from that tradition, and other social aspects that support the music, such as culinary cultures, traditional beverages, Afro fashion, and handicrafts. It began in 1997 and has been held uninterrupted every year since then, consolidating itself as a privileged space for visibility and projection of the region's culture. There are groups that had their first opportunity to record their music professionally and others that arrived on stage with a long trajectory in studios and stages around the world. There are participating musicians who, back in their municipalities, accompany a religious

ceremony in the morning with established repertoires and at night "liven up a dance" with their own versions of commercial hits. There is a coincidence of knowledge about music, cuisine, beverages, crafts and traditional medicine, which is not picked up by the cameras and spotlights, but which is fully experienced in the meetings friends and neighbors from the region under the shade of the awnings and trees that make Cali's afternoons in August, the month of the festival, more pleasant.

## Why is this an "incomplete" guide?

The original idea for writing a book along this lines was largely influenced by my visit to New Orleans in 2015. At the time, I received a research grant by The New Orleans Jazz & Heritage Foundation Archive and had the wonderful opportunity to witness both sides of the city's world famous Jazz & Heritage Festival: what happens on stage in the course of two exhilarating weekends and what is recorded and meticulously organized in the Archive, open for anyone interested to consult it at a much quiet pace. In one of the shelves I found Kevin McCaffrey's "The Incomplete, Year-by-Year Selectively Quirky, Prime Facts Edition of the History of The New Orleans Jazz & Heritage Festival" and was immediately grabbed by the concept of a text where relevant data could be found, together with a perfectly curated set of pictures that included musicians, festival goers and other aspects of the event.

Two years later, on the twentieth anniversary of the Petronio Álvarez, the first edition of this book was published in Spanish, under the same idea of "guía incompleta" (a second edition came out in 2022 and a

third one is in planned for 2026). While it retained part of the title due to its appeal (it keeps coming up in interviews and reviews), there are other reasons that justify it. First, published within the framework of the festival, the guide does not include information from the current version and therefore is (and hopefully will remain) incomplete and will always be in default. Second, while it gathers a series of interesting data on winners, awards, and contexts in each version, it does not include the stories of the participants, the behind-the-scenes of the production and the experiences of those who live it from multiple perspectives. Finally, the Petronio can only be understood and appreciated in its full dimension through physical presence in its spaces, through listening and dancing, sharing a drink or a snack, sitting and watching the afternoon fall while the music of remote rivers and the sea sounds in the middle of Cali. All of this can never be captured in a book, no matter how "complete" it pretends to be. In other words, the title is an invitation for the people who read the book to be encouraged to add their own experiences to it.

## The sources of the guide and its contents

The information presented here is derived from two research processes, developed in parallel around the festival, which have been active for several years. One is led by me, Manuel Sevilla, and my colleague Paola Cano (Pontificia Universidad Javeriana Cali), through projects such as the Digital Archive of the Festival de Música del Pacífico "Petronio Álvarez" (2015, with the support of then Secretary of Culture and Tourism of Cali), the aforementioned grant by the Jazz & Heritage Archive (2015), "The New Sounds of Marimba" (2016, with a grant from the Latin Grammy Cultural Foundation), and "Identification of Gaps

and Opportunities for the Circulation of the Music of the Colombian Pacific" (2020 - 2021, supported by the Ministry of Culture).

The other process is being carried out independently by Maestro Félix Domingo Cabezas Prado, a writer from Barbacoas (Nariño), with a profuse production on the cultural manifestations of the Colombian Pacific and dedicated notary of the dynamics of the festival.

The primary sources for the book were the official documentary records of the festival in different offices of the Secretariat of Culture of Cali, projects, minutes of committee meetings, jury minutes and final reports of the event. For the contextual elements we relied on ethnographic interviews made ad hoc by Manuel Sevilla and Paola Cano for the publication, on others interviews available in various archives of the Secretariat and on press releases and opinion columns that were compiled by previous initiatives within the institution. The budget data were taken from reports of the Secretariat of Culture, provided at the explicit request of Maestro Cabezas Prado. The archival tracing process was carried out by librarian and archivist María Claudia Astaiza Aragón, and the revision and adjustment of the different versions of the manuscript was assisted by Edgar Fabián Bolaños Izquierdo, Kamila Rios Giraldo, and Gabriela Rodríguez Valencia.

Regarding the photographic selection, it is worth a brief conceptual mention. As we said at the beginning of these pages, musical work is a reality present in all parts of the Colombian Pacific, and it is combined with many other aspects of life. Music is made and listened to for parties and rituals (often festive); instruments are made with materials from the earth and the jungle, and this is done with knowledge that goes hand in hand with the environment (even

where crops and medicinal herbs are grown); songs are recorded on cell phones and in home studios, and everything circulates on USB flash drives that go from hand to hand until they reach the street corners overlooking the river; there are women and men at the head of these processes, who are at the same time school teachers, project managers, community leaders and composers of currulaos. The musical Pacific is vast and diverse, and it comes together in Cali every August, during the days of the festival. We wanted this edition of the guide to have a similar logic to the images: a sort of window for readers to approach the faces, the hands, the docks, the food, the instruments... An invitation to undertake, by sight, a journey like the one we undertake year after year by listening, dancing, and tasting that makes the Petronio Álvarez possible. We do this through the work of Colombian photographer Carlos Miguel Varona, an artist who for two decades has covered multiple cultural processes of southwestern Colombia with his lens.

Finally, two comments on writing style and exchange rate for the prizes. Regarding the name of the festival, readers will note that throughout the text we use alternatively the expressions "the Petronio" or "the festival". This is our attempt to return to the affectionate terms with which locals and visitors refer to the event. Nevertheless, in all cases we recognize and keep in mind the broad concept that is represented in its full name: The Petronio Álvarez Pacific Music Festival. As for the money, the Petronio is, among many things, a music competition, and we decided to include the amount of prizes given to winners, as it may be relevant for research purposes. Amounts are given in Colombian pesos and readers should keep in mind that the exchange rate to US Dollars has changed over time. Suffice it to say that in 1997 (the first edition of the festival), one million pesos equated to USD 894.00, while in 2021 (the latest edition included in this book),

it equated to USD 234.00.

Authors would like to thank several institutions and individuals that made this editorial project possible. The Secretariat of Culture of Cali and the Pontificia Universidad Javeriana Cali supported the Spanish edition of this book (2022) as well as its current version in English, all of which reflect the mission of these institutions to contribute to the memory and safeguarding of the cultural heritage of the city, the region, and the country. We thank all the people in the Petronio who contributed with their memories, suggestions, and enthusiasm to bring the original project to fruition, and especially Yamileth Cortés Arboleda, Teodomira Luna Obregón, Ana del Pilar Copete and Leydi Yohanna Higidio.

The English version of the book was conceived in 2023 and was only possible due to the total commitment and generous support from Rachel E. Lyons and Jonathan Solari at The New Orleans Jazz & Heritage Foundation, and Abram Himmelstein at the University of New Orleans Press. A former director of Petronio himself, Luis Alberto Sevillano Boya dug into the archives of the festival back in 2014 and gathered valuable information that helped set the foundations for the first edition of this guide. Ever since and up to this English edition, he has been a driving force behind this collective editorial project.

Manuel Sevilla  
Professor  
Pontificia Universidad Javeriana Cali (Colombia)

## See you at the Petronio!



# Abbreviations

## Festival sites

**CCDC:** Cali Cultural Center (Centro Cultural de Cali)

**EPG:** Pascual Guerrero Stadium (Estadio Pascual Guerrero)

**FPA:** Petronio Álvarez Pacific Music Festival (Festival de Música del Pacífico Petronio Álvarez)

**PTC:** Cañaveralejo Bull Ring (Plaza de Toros de Cañaveralejo)

**TAALC:** Los Cristales Municipal Open-air Theatre (Teatro municipal al aire libre Los Cristales)

**UDAG:** Alberto Galindo Sports Complex (Unidad Deportiva Alberto Galindo)

**UDP:** Pan-American Sports Complex (Unidad Deportiva Panamericana)

## Academic Event Sites

**AJC:** Institución Universitaria Antonio José Camacho

**ICESI:** Universidad ICESI

**IDBA:** Instituto Departamental de Bellas Artes

**IPC:** Instituto Popular de Cultura de Cali

**PUJ:** Pontificia Universidad Javeriana Cali

**UAO:** Universidad Autónoma de Occidente

**UC:** Fundación Universitaria Católica Lumen Gentium

**UL:** Universidad Libre sede Cali

**UP:** Universidad del Pacífico

**USB:** Universidad de San Buenaventura

**USC:** Universidad Santiago de Cali

**UV:** Universidad del Valle sede Meléndez



PETRONIO ÁLVAREZ // 25 AÑOS

# 1997

Version 1



## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: March 3 – May 30

Music show and contest: August 6 – 9

"Dear Friend,

Colcultura, the Governor's Office of Valle del Cauca and the Mayor's Office of Cali, have agreed to hold an annual festival of music from the Colombian Pacific called "Petronio Álvarez", in homage to the great composer from our coast. Its objective is to stimulate the creation, interpretation, diffusion, and projection of the music of the Pacific at national and international level. Its first version will take place in the city of Cali on August 7, 8 and 9, 1997..." 2

Thus opens the letter in which Germán Villegas Villegas (Governor of Valle del Cauca) and Mauricio Guzmán Cuevas (Mayor of Cali) inform Carlos Esteban Mejía (Director of Culture of Cali) that there is a green light to hold the festival. The letter, on government letterhead, speaks of the projected audience, the potential tourism opportunities, and the reaffirmation of a cultural identity that they hope will come hand in hand with the music. It is dated March 19, five months before the start of the first Petronio Álvarez.

Although it only bears the signatures of the two presidents, in the end the letter crystallizes the dream of the festival's main promoter: Germán Patiño Ossa. Years later, in a 2005 interview, Patiño highlighted the three fundamental features that he had proposed for the Petronio. First, that it should not revolve around a single instrument or musical genre (he did not want a festival of marimbas or chirimias only), but that it should exalt the universe of the music of the Colombian Pacific in all its extension and diversity. Second, that the event would be held in Cali, as a strategy to



bring the country and the world closer to the music and culture that suffered from the isolation of a capricious geography and an absence of roads. And thirdly, that it be a festival of high quality that would unite the city, the department, and the nation, perhaps as a premonition that the music of the Pacific would come to play a fundamental role in the cultural map of Colombia.

The first version of the Petronio was held as a contest of orchestras and ensembles that played "music of the Pacific" (without the modalities and classifications used today), and where traditional groups such as Son de Pambil from Tumaco and the orchestra of salsa singer Richie Valdés faced each other on stage without much distinction. Between them came La Contundencia, La Chirimía del Río Napi, Grupo Bahía and La Charanguita, names that over the years have become protagonists and obligatory references of the festival.

The organizers expected about twenty groups and more than forty registered. The public enthusiastically received the initiative and kept the appointment at the Paseo Bolívar, the Parque Panamericano, the Autopista Simón Bolívar near Calipso, Los Cristales Theatre... On Wednesday, August 6, 1997, at six o'clock in the afternoon, the first festival began. Like the train whose engineer was from Buenaventura, and in whose honor the event was named, the Petronio Álvarez began to run.

## The Music...

### Competing Groups

Total: 36

### Participating Groups

Bahía de la Cruz (Buenaventura), Herencia Africana (Cali), Los Caracoles Cantores del Litoral Pacífico (Buenaventura), Son de Pambil (Tumaco), Talentos Artísticos Red de Solidaridad (Quibdó), Grupo Folclórico Teófilo Roberto Potes (Buenaventura), Los Negritos del Pacífico (Buenaventura), Son de Costa (Popayán), Resistencia Térmica (Cali), Grupo Cali Primavera (Cali), Grupo Bandola (Sevilla), Grupo Cuco Son (Cali), Tacumbalé (Bogotá), Grupo Bahía (Cali), Grupo Musical Folclórico Jolgorio (Palмира), El Golpe de Amporá (Quibdó), Papayera del Oro del Chocó (Cali), Grupo Musical Los Chiguateros (Esmeraldas, Ecuador), Agrupación Vientos del Sur (Palмира), Doble Vía (Cali), Manglares (Cali), Orquesta Pacific's Sons (Buenaventura), Grupo Bemtú (Cali), La Charanguita (Cali), Orquesta La Solución de Cali (Cali), Grupo Folclórico de Guapi (Guapi) Grupo Color (Cali), Marabá Orquesta (Cali), Raíces Negras (Cali), Orquesta Fantasía Caleña (Cali), Rumbabanda (Cali), Orquesta Fórmula Ocho (Cali), Richie Valdés Orquesta Concepto R (Cali), La Contundencia (Quibdó), Chirimía del Río Napi (Guapi), Raíces del Pacífico (Cali).

### Winners

#### Best Marimba Performer

Hugo Candelario González Sevillano, Grupo Bahía (Cali, Valle del Cauca). \$3,000,000 (COP)

#### Best Clarinet Performer

Paul Danilo Gordillo, Grupo Bemtú (Cali, Valle del Cauca). \$3,000,000 (COP)

**Best Vocal Performance**

Francisco Ordóñez, Grupo Folclórico Teófilo Roberto Potes (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

**Best Unpublished Song**

"Con el corazón" Hugo Candelario González Sevillaño, Grupo Bahía (Calí, Valle del Cauca). \$3,000,000 (COP)

**Best Musical Arrangement**

La Charanguita, (Calí, Valle del Cauca). \$3,000,000 (COP)

**Best Ensemble**

Grupo Bahía (director Hugo Candelario González Sevillaño) (Calí, Valle del Cauca). \$15,000,000 (COP)

**Best Orchestra**

Grupo Bemtú (Calí, Valle del Cauca) y La Contundencia (Quibdó, Chocó), shared prize. \$15,000,000 (COP)

**Judges**

Ángela María Castillo, Antonio José Casas, Francisco Zumaqué, Mario Gómez-Vignes and Umberto Valverde.

Los Caracoles Cantores, Son de Pambil, Talentos Artísticos Red de Solidaridad, Grupo Teófilo Roberto Potes, Los Negritos del Pacífico, Son de Costa, Resistencia Térmica, Grupo Calí Primavera, Grupo Bandola, Grupo Cuco Son, Tacumbalé, Grupo Bahía, Grupo Musical Folclórico Jolgorio de Palmira, El Golpe de Amporá, Papayera del Oro del Chocó.

11:00 a.m. - 4:00 p.m. (Paseo Bolívar): Music on stage with Raíces Negras, Doble Vía, Vientos del Sur, Orquesta La Solución de Cali, La Charanguita, Orquesta Fórmula Ocho, Grupo Bemtú

4:00 p.m. - 8:00 p.m. (Parque Panamericano): Music on Stage with Rumbabanda, Chirimía del Río Napi, Orquesta La Fantasia Caleña, Grupo Color, Grupo Folclórico de Guapi, Orquesta Dimensión XXI.

6:00 p.m. - 10:00 p.m. (Troncal de Aguablanca - Comfandi - Calipso): Music on stage with Raíces del Pacífico, Marabá Orquesta, Los Chigualeros, Orquesta Pacific's Sons, Richie Valdés Orquesta Concepto R, Manglares, La Contundencia.

## Schedule

**Wednesday, August 6**

Reception and accommodation of participants.

6:00 p.m. (Paseo Bolívar): Ceremonial acts, presentation of awards to Veneranda Arboleda de Álvarez and Juana Francisca Álvarez Arboleda, musical performances (La Charanguita, Grupo Folklorico de Guapi, Son de Pambil, La Contundencia, Los Chigualeros).

8:00 p.m.: Meeting of the judges

**Thursday, August 7**

8:00 a.m. (Salón de Gobernadores): Meeting with contestants.

10:00 a.m. (Paseo Bolívar): Pacific Gastronomic Festival

10:00 a.m. - 4:00 p.m. (TAALC): Beginning of elimination rounds with Bahía de la Cruz, Herencia Africana,

**Friday, August 8**

10:00 a.m. - 4:00 p.m. (TAALC): Continuation of the elimination rounds with Los Chigualeros, Vientos del Sur, Doble Vía, Manglares, Orquesta Pacific's Sons, Grupo Bemtú, La Charanguita, Orquesta La Solución de Cali, Grupo Folclórico de Guapi, Grupo Color, Marabá Orquesta, Raíces Negras, Orquesta Fantasia Caleña, Rumbabanda, Orquesta Dimensión XXI, Chirimía del Río Napi, Orquesta Fórmula Ocho, Richie Valdés Orquesta Concepto R, La Contundencia, Raíces del Pacífico.

8:00 p.m. - 11:00 p.m. (Parque Panamericano): Music on Stage with Grupo Musical Folclórico Jolgorio, Los Negritos del Pacífico, Los Alegres del Pacífico, Son del Pambil, Grupo Bahía.

8:00 p.m. - 11:00 p.m. (Troncal de Aguablanca - Comfandi - Calipso): Music on Stage with Son de Costa, Talento Artístico Red De Solidaridad, Herencia Africana, El Golpe de Amporá, Resistencia Térmica, Bahía de la Cruz, Tacumbalé.



8:00 p.m. - 11:00 p.m. (Paseo Bolívar): Music on stage with Grupo Musical Folclórico Jolgorio, Los Negritos del Pacífico, Son del Pambil, Grupo Bahía.

### **Saturday, August 9**

10:00 a.m. (Salón de Gobernadores): Meeting with finalists

4:00 p.m. - 6:00 p.m. (TAALC): TV broadcast dress rehearsal (Telepacífico)

8:30 p.m. - 10:30 p.m. (TAALC): Final and Awards Ceremony

### **Cultural authorities**

Germán Villegas Villegas (Governor of Valle del Cauca), Germán Patiño (Manager of Culture of Valle del Cauca), Mauricio Guzmán Cuevas (Mayor of Cali), Carlos Esteban Mejía (Manager of Culture of Cali), Ramiro Osorio (Minister of Culture)

### **Registration fee for the music contest**

\$10,000 (COP)

Free entry

### **A cultural milestone...**

1997 was a decisive year for cultural policy at the national level. After heated debates on the appropriateness of the measure, Colcultura closed its doors (literally) and gave way to the Ministry of Culture. The entity joined the festival from its beginning.



PETRONIO ÁLVAREZ // 25 AÑOS

# 1998

Version 2





**Stage**

Los Cristales Open-air Municipal Theatre

**Dates**

Registration: May 24 – August 10

Musical competition, concerts, and other activities:  
August 26-29

The first festival exceeded expectations in terms of its reception, but at the same time confronted the organizers with an undeniable fact: the enormous difference in the groups competing. "The ensemble and orchestra categories did not work, and we realized this during the festival itself, because it put traditional groups in competition on unequal terms with modern electro-acoustic music groups, full of technical requirements and with a different sonority," recalled Germán Patiño some time later. 3

This led to what was the most important change in the second version: the establishment of separate categories for more traditional music such as the marimba ensemble (representative of the southern Pacific region as far as Ecuador), the chirimía ensemble (common in a large area of Chocó and in centers of Chocóan migration such as Medellín), and one for popular music, which was called "free version" (*versión libre*) (open to any instrumental and vocal proposal).

The expectation of achieving a balance between the frenzy of the musical competition and the reflection on the music and culture of the Pacific within the framework of "academic" spaces was present from the beginning. Proof of this is the presence of academic musicians who participated as jurors in the initial versions, including Francisco Zumaqué (1997), Antonio Arnedo and Françoise Dolmetsch (1998), and Guillermo Abadía Morales and Paul Dury (1999). Many of them contributed to the reconfiguration of

the modalities and participated in workshops and discussion sessions in decentralized spaces of the festival. Over the years, these voices of the musical academy would be accompanied by the experience and mastery of the traditional connoisseurs in the different genres.

With the help of the Golpe de Amporá group, the second version of the Petronio also allowed three instruments that are not very common in the region to be seen in Cali: the totuclave (made from a gourd), the marimbula (a box hollowed out with metal sheets) and the carángano (made from a piece of large bamboo). Interest in and appreciation of traditional instruments (such as the traditionally tuned chonta marimba and the bamboo violin) grew over the years.

## The Music...

Competing Groups

Total Registered: 52

Total Participating Groups: 47

### Invited Artists

Grupo Bahía (Cali, Valle del Cauca), La Contundencia (Quibdó, Chocó), Los Chigualeros (Esmeraldas, Ecuador)

### Participants and Winners

Marimba category (13 groups)

First place: Golpe de Amporá (Quibdó, Chocó).  
\$10,000,000 (COP)

Chirimía category (8 groups)

First place: Sabrosura del Litoral (Tadó, Chocó).  
\$10,000,000 (COP)

Free version category (25 groups)

First place: Grupo Bahía (Cali, Valle del Cauca) and Saboreo (Quibdó, Chocó) (shared prize).

\$10,000,000 (COP)

### Best Marimba Performer

Baudilio Cuama Rentería, Grupo Folclórico Teófi- lo Roberto Potes (Buenaventura, Valle del Cauca).

\$3,000,000 (COP)

### Best Clarinet Performer

Jacob Antonio Torres, Sabrosura del Litoral (Tadó, Chocó). \$3,000,000 (COP)

### Best Vocal Performance

Clarisol Martínez Palacios, Golpe de Amporá (Quib- Clarisol Martínez Palacios, Golpe de Amporá (Quib-  
dó, Chocó) y Marco Antonio Micolta Sabrosura del  
Litoral, (Buenaventura, Valle del Cauca). shared prize.  
\$3,000,000 (COP)

### Best Unpublished Song

"Pescador en seco", Golpe de Amporá (Quibdó, Cho-  
có). \$3,000,000 (COP)

### Best Musical Arrangement

"Cantaré", Grupo Bahía (Cali, Valle del Cauca) y "Al-  
bo-roto", Sotavento (Cali, Valle del Cauca) shared pri-  
ze. \$3,000,000 (COP)

### Special mentions from the judges

Marimba: Los Curruleros de Guapi, Embajadores del  
Pacífico and Ríos de Timbiquí

Chirimía: Bambazú, Chirimía de Oro del Chocó, Red  
de Solidaridad

Free version: La Contundencia, Mandinga, Fantasía  
Caleña, and La Charanguita de Luis Carlos Ochoa

### Judges

Antonio Arnedo, Françoise Dolmetsh, Armando  
Humberto Olave Cárdenas, Madolia de Diego Parra  
and Humberto Valverde.

## Schedule

### Wednesday, August 26

8:00 a.m. - 12:00 p.m. (Airport-Hotel Los Reyes): Reception of musical ensembles.

2:00 p.m. (CCC): Ensemble directors meeting

6:30 p.m. (Plazoleta CCC): Inauguration of the festival, ceremonial acts, Leonor González Mina award, musical presentation of guest groups.

### Thursday, August 27

4:00 p.m. -10:00 p.m. (TAALC): Beginning of eliminatory rounds with marimba ensembles

### Friday, August 28

4:00 p.m. -10:00 p.m. (TAALC): Beginning of elimination rounds

### Saturday, August 29

12:00 p.m.: Announcement of finalists

3:00 p.m - 4:00 p.m.: Teleconference "Women, Music, and Sexuality in the Pacific" (Telepacífico) 8:30 p.m. (TAALC): Final ceremonies of the festival, honoring Enrique Urbano Tenorio "Peregoyo" and final marimba, chirimía and free version categories.

### Cultural authorities

Ricardo Hernando Cobo Lloreda (Mayor of Cali), Germán Patiño Ossa (Director of Culture of Cali), Ramiro Osorio - Alberto Casas Santamaria (Ministers of Culture)

### Official budget allocated

\$40,000,000 (COP) (\$30,000,000 (COP) co-financing from the Ministry of Culture)

Registration fee for music contest

\$10,000 (COP)

Free entry

### A tribute at the festival...

In the second version, Enrique Urbano Tenorio, a musician born in Buenaventura in 1917, was honored. Known as "Peregoyo", he stands out in the history of popular music in the country for his interpretation of "Mi Buenaventura", recorded in 1967 accompanied by his orchestra "El combo Vacaná" (Valle-Cauca-Nariño).



PETRONIO ÁLVAREZ // 25 AÑOS

# 1999



Version 3

## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: May 24 – June 16

Musical competition, concerts, and other activities:

August 12 – 16

Two aspects stand out in the third version of the Petronio Álvarez. On the one hand, the organizers continued making adjustments that, over time, would end up defining several of the festival's characteristics. On the administrative and financial side, the growing budgetary demands of the event made it necessary to explore new co-financing alternatives to complement the contributions of the municipality and the Ministry, and steps were taken with the Departmental Government, private enterprise and other entities (in 1998 Patiño had left his position as cultural manager of Valle del Cauca). It was also decided that the organization would only assume the costs of awards, food and lodging for the participating groups, a measure that has been maintained to this day. Conceptually, the need to define the instrumental requirements expected in each category (organology) began to be discussed, something that was motivated, among other reasons, by the formal complaint of the folklorist Carpio Carabalí García, from Timbiquí, due to the lack of clarity. That same year the awards were extended to the third place in each modality, which paradoxically went against the policy of regulating the costs of the event. This would not be the last time that artists from their places of origin would speak out, nor would it be the last time that the budget limits would be stretched to favor the musical process.

On the other hand, the 1999 festival coincided with the celebration of seventy years of Japanese immigration to Valle del Cauca. The organization worked





together with the Japanese Embassy to integrate both events, making possible the presentation of the rock group Musashi. Regarding the group, a bulletin signed by press officer María Eugenia Hernández says that "it is the perfect fusion of traditional Japanese music with Western music, [the combination] of traditional instruments from their culture such as the Taiko (Drum), the Shamisen and the Sakuhachi, with modern Western instruments such as the guitar, bass, and synthesizer... reaching the Japanese youth, uninterested in traditional music during the last decades, to recognize their cultural roots". Musashi is relevant because they opened the way for international guests at the Petronio and because, as can be easily seen, for young Japanese people, they represented what groups like ChocQuibTown and Herencia de Timbiquí would represent years later for many young Colombians: a cultural reference with a local flavor. 4

## The Music...

### Competing Groups

Total: 68 (514 artists)

### Invited Artists

Musashi, rock group (Japan), Grupo Bahía (Cali, Valle del Cauca)

### Participating Groups and Winners

#### Marimba Category (15 groups)

First place: Los Negritos del Pacífico (Buenaventura, Valle del Cauca). \$7,000,000 (COP)

Second place: Grupo Folklorico Teofilo Roberto Potes (Buenaventura, Valle del Cauca).

\$2,000,000 (COP)

Third place: Alborada de Guapi (Guapi, Cauca). \$1,000,000 (COP)

#### Chirimía Category (22 groups)

First place: La Sabrosura del Litoral (Buenaventura) (Tadó, Chocó). \$7,000,000 (COP)

Second place: Bámbara Negra (Condoto, Chocó). \$2,000,000 (COP)

Third place: El Negro y su Élite (Quibdó, Chocó). \$1,000,000 (COP)

#### Free Version Category (31 groups)

First place: Semilla de Paz (Cali, Valle del Cauca) \$7,000,000 (COP)

Second place: Madera Fina (Quibdó, Chocó). \$2,000,000 (COP)

Third place: Pacific's Sons Currulao (Buenaventura, Valle del Cauca). \$1,000,000 (COP)

### Best Marimba Performer

Isaac Castro Capurro, Son de Pambil (Tumaco, Nariño). \$3,000,000 (COP)

### Best Clarinet Performer

Mario Eusebio Becerra, Ensueños del Pacífico (Quibdó, Chocó). \$3,000,000 (COP)

### Best Vocal Performance

Quinteto Vocal Cantaclaro (Popayán, Cauca), Chico Ordóñez, Grupo Folclórico Teófilo Roberto Potes (Buenaventura, Valle del Cauca) and Clarisol Martínez, Golpe de Amporá, Quibdó, Chocó), shared prize. \$3,000,000 (COP)

### Best Unpublished Song

"El Maravedí", Los Negritos del Pacífico (Buenaventura, Valle del Cauca), "El Chocoanito Inconforme", Golpe de Amporá, (Quibdó, Chocó) and "La piangua", La Gran Unión del Pacífico (Tumaco, Nariño), shared prize. \$3,000,000 (COP)

### Best Musical Arrangement

Cuarteto Saxofones de Unicauca (Popayán, Cauca). Tema: "El Punto" Ritmo: Currulao. Compositor: Anónimo. Arreglos de Jaime Henao (Cali, Valle del Cauca). \$3,000,000 (COP)

### Special Mentions from the Judges

Tambores africanos, Son de Pambil y Escuela de marimba "Crispulo Ramos"

### Judges

Guillermo Abadía Morales, Antonio Arnedo, Paul Dury, Alfredo Vanín, and Fátima Lozano



## Schedule

### Thursday, August 12

6:00 p.m. (TAALC): Inauguration of the festival, ceremonial acts, musical presentation by Musashi and Grupo Bahía.

### Friday, August 13

4:00 p.m. - 10:00 p.m. (TAALC): Marimba elimination rounds (15 groups).

Chipichape Shopping Center: Concert of chirimia groups "Chirimias al anochecer" (Chirimias at dusk).

### Saturday, August 14

4:00 p.m. - 10:00 p.m. (TAALC): Eliminary round Chirimía (22 groups) and free version (31 groups).

San Antonio Hill (lower part): Concert marimba groups "Marimba a la Lata".

### Sunday, August 15

4:00 p.m. - 10:00 p.m. (TAALC): Marimba, chirimia and free version finals

### Friday, August 13 to Monday, August 16

Parque de la Música: Gastronomic Festival (seafood specialties)

### Exhibitions and Academic Activities

La Tertulia Museum of Modern Art: "Mangroves" by Hernando Tejada (visual arts exhibition on Pacific culture).

CCDC: "African Poetry and Narrative" lecture by Julián Malatesta and Darío Henao (Thursday, August 5, 7:00 p.m.)

CCDC: "Afro-Brazilian Cultures and Religions" lecture by Simeone Accorsi (Thursday, August 19, 7:00 p.m.)

CCDC: "The African contribution to Colombian and

universal culture" lecture by Augusto Díaz (Thursday, August 26, 7:00 p.m.).

CCDC Video Library: film series on Afro-cultural themes (Wednesdays and Thursdays, 6:30 p.m.).

### Cultural Authorities

Ricardo Hernando Cobo Lloreda (Mayor of Cali), Germán Patiño Ossa (Manager of Culture of Cali), Alberto Casas Santamaría (Minister of Culture)

### Allocated official budget

\$154,979,196 (COP) (\$30,000,000 (COP) co-financing from the Ministry of Culture)

Registration fee for music contest

\$20,000 (COP)

Free entry

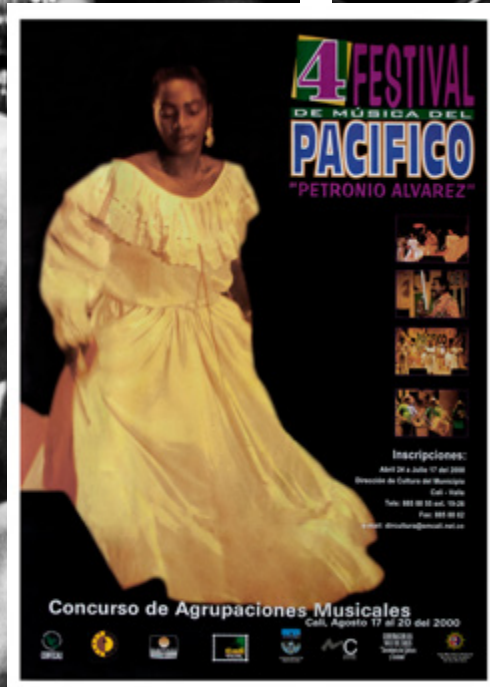
### A quote to remember...

"Demanding the maximum in matters of authentic musical organology, I am pleased to see that you have placed in the free category ensembles that do not meet the requirements of the other categories of the Festival. For this, I congratulate you very much. All the rules of the Contest have seemed very well planned to me and for that I congratulate you, since it is uncommon that a good rule for such matters is fulfilled. With my feelings of gratitude, Mr. Patiño, I am an obsequious servant and colleague". 5

Letter from Guillermo Abadía Morales

(Folklorist and juror 1999)







PETRONIO ÁLVAREZ // 25 AÑOS

# 2000

Version 4

## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: April 24-July 17

Music competition, concerts, and other activities: August 17- 20

The fourth version of the Petronio Álvarez saw the strengthening of activities complementary to the musical competition. On the one hand, the tendency to open art exhibitions on Pacific themes was maintained, with particular emphasis on painting and photography. On the other hand, the association between music and culinary culture was gaining strength, and the "Rancho de Jonás" (an institution among the city's restaurants) hosted a combination of concerts, exhibitions of handicrafts and traditional Pacific cuisine every day of the festival. Of course, this mixture had been cultivated for years by the Cevichería Guapi, for a select public, where the Riascos Góngora sisters organized gatherings with fellow countrymen and intellectuals from the Pacific living in the city or passing through, always with music, stories, and good food. The organization of the festival honored this tradition with the awarding of the Civic Merit Medal in the Highest Category to Raquel Riascos de Zúñiga.

On the musical level, the 2000 edition saw great diversity in the origins of the participants, with groups from Risaralda, Cundinamarca, internal municipalities of Valle del Cauca, and Ecuador. Over the years, the Petronio would become an obligatory destination for musicians from all over the country who wanted to hear sounds of the Pacific up close and participate in the contest, generally in the free version category, which ended up being a sort of rite of passage for young composers and performers. The profusion of shared prizes (unpublished song, best vocal interpreter) and the special mentions by the jury are also

noteworthy. In the future, both measures will be re-considered by the festival's Conceptual Committee.

At the administrative level, the Mayor's Office of Santiago de Cali issued Decree 0032 of January 18, 2000, adopting the procedure for authorizing the presentation of public shows in the municipality. The decree increased the costs of the budget and made it necessary to take new actions to comply with the regulation and develop the event.

## The Music...

### Competing Groups

Total: 59 groups (695 artists)

### Invited Artists

La Sinfónica en Salsa de Currulao (conducted by Paul Dury, scores by Félix Dario Morgan, Ángel Hernández, Hugo Candelario González Sevillano, and Paul Dury; accompanied by Epifanio Bazán, José Fernando Zúñiga, Jafet Andrade, Alberto Caicedo, Clarisol Martínez, and Máximo Torres, among others) and De Fiesta with Markitos Micolta and Su Sabrosura.

### Participants and Winners

#### Marimba Category

First place: Naydí (Cali, Valle del Cauca, colonia Guapireña). \$7,000,000 (COP)

Second place: Grupo Folclórico Teófilo Roberto Potes (Buenaventura, Valle del Cauca). \$2,000,000 (COP)

Third place: Grupo Musical Folclórico Alborada de Guapi (Guapi, Cauca). \$1,000,000 (COP)

#### Chirimía Category

First place: Bámbara Negra (Cali and Condoto, Cho-

có). \$7,000,000 (COP)

Second place: El Negro y su Élite (Quibdó, Chocó).

\$2,000,000 (COP)

Third place: Chirimía del Río Napi (Guapi, Cauca).

\$1,000,000 (COP)

#### Free Version Category

First place: Saboreo (Quibdó, Chocó). \$7,000,000 (COP)

Second place: Golpe de Amporá (Quibdó, Chocó).

\$2,000,000 (COP)

Third place: Percusión Pacífica (Cali, Valle del Cauca)

\$1,000,000 (COP)

#### Best Marimba Performer

Larry Preciado Hernández, Conjunto Son Mayamác (Tumaco, Nariño). \$3,000,000 (COP)

#### Best Clarinet Performer

Mario E. Becerra, Ensueños del Pacífico (Quibdó, Chocó). \$3,000,000 (COP)

#### Best Vocal Performance

Hernando Vanín Quiñones, Marejada (Cali, Valle del Cauca), Maritza Adela Bonilla, Grupo Cristal (Cali, Valle del Cauca), Ana Cristina Álvarez, Ancestros (Buenaventura, Valle del Cauca), shared prize. \$3,000,000 (COP)

#### Best Unpublished Song

"El Nalgatorio" Marejada (Cali, Valle del Cauca), "Campesino", Bámbara Negra (Cali, Valle del Cauca), "Aires del Pacífico", Golpe de Amporá (Quibdó, Chocó), shared prize. \$3,000,000 (COP)

#### Best Musical Arrangement

Percusión Pacífica, arrangements by Jaime Henao, directed by Gustavo Alberto Jordán Yunda, (Cali, Valle del Cauca). \$3,000,000 (COP)





### Special Mentions by the Judges

Marimba Category: Ancestros (Buenaventura) Free Version Category: La Colonia Saijeña (Candelaria, Valle), Tímpano Juvenil (Cali), Resistencia Térmica (Sopó, Cundinamarca), La Tribu Perdida (Cali, for improvisation and creativity), Etnia (Esmeraldas, Ecuador), Cantaclaro (Popayán, Cauca), Voces Populares (Bogotá, Distrito Capital)

Out of competition: Peregoyo y Su Combo VACANA (for being a legend and Cultural Heritage of the Nation).

### Judges

Leonor González Mina, Mariano Torres Montes de Oca (Mariano Candela), Fabio Martínez, Félix Darío Morgan González, Heriberto Valencia Gamboa

## Schedule

### Thursday, August 17

8:00 p.m. (TAALC): Inauguration of the festival, ceremonial acts, presentation of the Civic Merit Medal in the Highest Category to Raquel Riascos de Zúñiga (Cevichería Guapi), musical presentation of La Sinfónica en Salsa de Currulao and De Fiesta with Markitos Micolta and Su Sabrosura.

### Friday, August 18

12:00 m. - 2:00 p.m. (Rancho de Jonás Restaurant): Presentation of participating groups  
3:00 p.m. (TAALC): Qualifying rounds in the marimba, chirimia, and free version categories.

### Saturday, August 19

12:00 m. - 2:00 p.m. (Rancho de Jonás Restaurant): Presentation of participating groups

3:00 p.m. (TAALC): Elimination rounds for marimba, chirimía, and free version categories.

### Sunday, August 20

12:00 m. - 2:00 p.m. (Rancho de Jonás Restaurant): Presentation of participating groups

8:00 p.m. (TAALC): Final marimba, chirimía, and free version categories.

### Other events

#### Exhibitions

La Tertulia Museum: Visual artwork by Ángela Villegas

"El Rancho de Jonás": Handicrafts of the Pacific (coord.: AbraZarte)

CCDC: "Images of the Pacific" (José Kattán, Martha Posso, and Carolina Navas, photography)

#### Conferences

CCDC Auditorium: Juana Francisca Álvarez, Octavio Panesso

#### Food tasting

Restaurant "El Rancho de Jonás".

### Cultural authorities

Ricardo Hernando Cobo Lloreda (Mayor of Cali), Germán Patiño Ossa (Municipal Director of Culture of Cali), Juan Luis Mejía Arango, and Consuelo Araujo Noguera (Ministers of Culture)

#### Official budget

\$174,772,000 (COP) (\$50,000,000 (COP) co-financing from the Ministry of Culture)

VRegistration fee for music contest

\$20,000 (COP)

Free entry

### A song to remember...

The first prize in the Free Version category went to Saboreo, directed by Octavio Panesso Arango from Chocó. That December, the group gained national renown when their song "La vamo'a tumbá" (produced by Alexis Lozano) was chosen as the song of the Cali Fair. More than three decades after the success of "Mi Buenaventura" sung by Peregoyo, a song with a Pacific flavor had the whole country dancing.

This house that I made  
By working so hard  
Has a guayacán floor  
And walls of chachajo

This house was made by  
me  
With love and sacrifice  
but the neighborhood is  
partying,  
I've invited my friends

Today, we're going knock  
it down  
Today, we're going knock  
it down  
Today, we're going knock  
it down

"We're going to knock it  
down"

"La vamo a tumbá"  
Octavio Panesso

*Esta casa que yo hice  
Pasando tanto trabajo  
tiene piso guayacán  
Y paredes de chachajo*

*Esta casa la hice yo  
Con amor y sacrificio  
pero el barrio está de  
fiesta,*

*he invitado a mis ami-  
gos*

*-  
Hoy, la vamo a tumba  
Hoy, la vamo a tumba  
Hoy, la vamo a tumba*

*"La vamo a tumbá"*

*Octavio Panesso*





PETRONIO ÁLVAREZ // 25 AÑOS

# 2001



Version 5



## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: May 15 - June 30

Scheduled activities: August 16 - September 8

Music competition and concerts: August 30 - September 2 (original date was August 16 - 19)

In the words of Germán Patiño, the Petronio had the vocation (even the duty) to be an event that would involve all of Cali: "the festival was planned from the beginning as something that you might call decentralized... although with a central stage where the substantial part takes place, which are the eliminatory rounds and the final, it was thought that there would be a showcase in different areas of the city". The fifth edition of the event resumed the orientation that marked the inaugural version and once again made its presence felt with stages in neighborhoods in eastern Cali and on the hill in San Antonio. In future versions, the trend would expand to include a full schedule of presentations in sports centers, community centers, libraries, universities, shopping malls, marketplaces, and cities such as Buenaventura and Medellín. This expansion reached its peak in the mid-2000s and after that the activities were concentrated mainly in the so-called "citadels", or sports complexes, the Unidad Deportiva Panamericana and the Unidad Deportiva Alberto Galindo. 6

The agenda of complementary activities also expanded in diversity of offerings, including watercolorists from San Cipriano (a rural area of the municipality of Buenaventura), a puppet show by the Departmental Institute of Fine Arts, and new sculpture and visual arts exhibitions.

Administrative and budgetary difficulties meant that

the original date of mid-August had to be moved to the end of the month and up to September 2. The other rescheduling occurred in 2013 (the festival was moved to mid-September to coincide with the Third World Summit of Mayors and Afro-descendant Leaders in Cali) and in 2020 and 2021 (due to readjustments associated with Covid 19).

## The Music...

### Competing Groups

Registered: 62

Cancellations: 9

Total: 53

### Invited Artists

Departmental Band from the School of Fine Arts (Valle del Cauca), Liliana Montes and her project "Corazón Pacífico". (Cali), Dances of the Instituto Popular de Cultura (Cali) and Bahía Trio (Cali).

### Participants

Marimba: Marimba de Timbiquí, El Huracán del Pacífico, Agrupación Teófilo Roberto Potes, Escuela Teomar, Los Ruiseñores del Pacífico, Tambores, Nuevo Amanecer del Pacífico, Colonia Saijeña de Candelaria, Los Manglares, Musical Mercedes Montaño, Arrullo Guapireño, Ancestros, Tamafrí, Bambuco, Alborada, Integración Toleña, Socavón, Renacer.

Chirimía: Bámbara Negra, El Negro y su Élite, Infantil Ancestros, Son Palenque, Chirimía del río Napi, Ensueños del Pacífico.

Free Version: Sonora Guapireña, Bongó, Quinto Changó, Azul 35, Yemayá, Marumba, Son de Pambil, Orquesta Nuevo Son, Sol de Media Noche, Bámbara



Urbana, Yurumanguí, Orquesta Milenio, La Gran Sociedad, Soneros del Litoral, Renacientes del Pacífico, Juvenil Comfandi Yumbo, Puma Blanca, La Clave, Africanto, Son Bacosó, Unión Pacífica, Bachillerato Musical, Madera Fina, Isla de Cascajal, Las Chocolatinas, Los Propipacífico, Mandinga, Braza, Herencia, Buscujá, Bareke, Quinto Piso, Resistencia Térmica, La Vieja Guardia

### Winners

#### Marimba Category

First place: Bambuco (Esmeraldas, Ecuador).

\$7,000,000 (COP)

Second place: Alborada (Guapi, Cauca).

\$2,500,000 (COP)

Third place: Marimba de Timbiquí (Timbiquí, Cauca).

\$1,500,000 (COP)

#### Chirimía Category

First place: Bámbara Negra (Condoto, Chocó).

\$7,000,000 (COP)

Second place: El Negro y su Élite (Quibdó, Chocó).

\$2,500,000 (COP)

Third place: Ensueños del Pacífico (Guapi, Cauca).

\$1,500,000 (COP)

#### Free version category

First place: Quinto Piso (Cali, Valle del Cauca).

\$7,000,000 (COP)

Second place: Bareke (Bogotá, Capital District).

\$2,500,000 (COP)

Third place: Bámbara Urbana (Bogotá, Capital District).

\$1,500,000 (COP)

#### Best marimba performer

Larry E. Preciado Hernández, Bambuco (Esmeraldas, Ecuador). \$3,000,000 (COP)

#### Best clarinet performer

Ensueños del Pacífico (Quibdó, Chocó). \$3,000,000 (COP)



### Best Vocal performer

Segundo Nazareno, Bambuco (Esmeraldas, Ecuador). \$3,000,000 (COP)

### Best unpublished song

"Anhelos de Paz" El Negro y su Élite (Quibdó, Chocó). \$3,000,000 (COP)

### Special Mentions by the Judges

Chirimia del río Napi (for folklore recovery work)

### Jury

Carlos Rocha Medina, Miguel Giraldo Bonachea Díaz, and María Janeth Riascos

## Schedule

### Thursday, August 30

6:30 p.m. (TAALC): Inauguration of the festival, ceremonial acts, musical presentation by the Departmental Band from the School of Fine Arts, Liliana Montes and her project "Corazón Pacífico".

### Friday, August 31

9:00 a.m. (CCDC Auditorium) Screening of the documentary "African Pop".

10:00 a.m. (Beethoven Hall): Nepo y la Ballena Jorobada (IDBA Puppet Group)

4:00 p.m. (TAALC): Marimba (18 groups) and chirimia (6 groups) elimination rounds

### Saturday, September 1st

9:00 a.m. (CCDC Auditorium): Conference "Past, present and future of the Music of the Pacific" (Coord. Pacífico Azul Foundation and Fundafro)

4:00 p.m. (TAALC): Qualifying rounds in free version (35 groups)

4:00 p.m. (Polideportivo Puertas del Sol and Villa San Marcos): Presentation of groups in competition.

6:00 p.m. (San Antonio Hill, lower part): "Marimba a la Lata", presentation of competing groups

### Sunday, September 2

8:00 p.m. (TAALC): Finals marimba (3), chirimía (3) and free version (3) categories, presentation of dances of the Popular Institute of Culture.

### Other events

Thursday, August 16 - Sunday, September 2 Museo La Tertulia: Sculpture presentation (Pablo Van Wong, Buenaventura)

Museo de La Merced: Photographic exhibition "Cimarronaje: Resistencia y Mito " (Martha Posso)

Thursday, August 30-Saturday, September 8 CCDC: Watercolor and photographic exhibition "Ciudad Pacífica" (Carlos Arias) and "La Ruta del Pacifico" (Watercolorists from San Cipriano). Coord.: University of the Pacific

### Cultural authorities

John Maro Rodríguez (Mayor of Cali), María Victoria Barrios de Gómez (Secretary of Culture and Tourism of Cali), Consuelo Araujo Noguera and Araceli Morales López (Ministers of Culture)

### Official budget

\$79,893,080 (COP) (without co-financing data from the Ministry of Culture)

Registration fee for music contest  
\$50,000 (COP)

Free entry

### A tribute at the festival...

The jury awarded a special mention to the chirimia of the Napi River for its work in the recovery of traditional music. The group has been together for more than 25 years and its members live in hamlets near the municipality of Guapi. Unlike the chirimias of Chocó, the Napi River chirimia uses reed flutes to perform its melodies. It is considered an example of the integration between black and indigenous music, a characteristic mixture of the Colombian Pacific.



# Experiencing Cultural Heritage in the Petronio

Cultural heritage can be defined as a collection of cultural forms of different types (an object, a space, a practice, or ideas) that are valued by a community as being of utmost importance to its collective identity. There are increasingly frequent cases in which these cultural forms also receive official recognition from a mayor's office, a department, the Ministry of Culture, Congress, or UNESCO, and, as a result, may gain greater visibility. That said, it is clear that there is no need for a protocol of this type: if a community values certain aspects of its culture and exalts them as a pillar of its life in common, it is more than enough for it to receive the status of cultural heritage.

Today, a quarter of a century after its creation, the Pacific Music Festival is a space where multiple forms of cultural heritage converge, with particular dynamics that are worth bearing in mind. There is, on the one hand, the dynamics of the integral heritage. For many years, academia and the official sector have maintained a sharp distinction between tangible and intangible heritage, and this is currently the administrative structure from which policies are approached (in the secretariats of culture, the coordinating offices of the Ministry and UNESCO itself). In practice, however, many official and community actors recognize that heritage is only one and that successful management must begin by overcoming this fragmented reading. The Petronio Álvarez makes the contemporary pretension of achieving this integral

view a reality. Within its spaces coincide the artisans who master the materials and the knowledge of object construction (traditional instruments), the teachers who know the repertoires and the social spaces of interpretation (religious and secular), and the succeeding generations who have managed to build bridges to adapt local practices (such as the production of traditional drinks and the accompaniment of midwives to pregnant mothers and their partners) to new migration environments such as Cali and Bogotá, to mention two cases.

We also find that for several years now, perhaps from its very conception, the festival has been defining the combined look between cultural and natural heritage. Year after year, the different stages of the Petronio reiterate the connection between the environment of rivers, estuaries, coasts, and foothills with the cultural production that takes place there, as a phenomenon that cannot be understood in isolation. The lyrics of the songs and the staging of the participating groups speak of fishing operations, cultivation practices and the use of natural resources (in many cases, with open denunciations of the associated environmental damage), and the available food and beverages emphasize the artisanal processing of the supplies used. This is not limited to the evocation of the rural and semi-rural environment but extends to the strengthening of cultural practices in urban contexts, such as the cultivation of rooftop herbs (a key

ingredient for Pacific cuisine) and the repeated use of traditional medicine based on natural products. This intersection of nature and culture, a long-standing feature of the festival, embodies the concept of cultural landscapes, one of the most recent approaches to the management of cultural heritage globally. Not to go too far, in mid-2022, the cultural landscape of the “vichero” and the cultural landscape of the fort in Cartagena de Indias as national cultural heritage were approved as a measure to strengthen the different forms of heritage present there. This approach, which is now considered advanced, was present in the Petronio a long time ago.

Finally, and to return to the categorization mentioned at the beginning, the Petronio Álvarez welcomes both community heritage and heritage that has received official status. As for the latter, it is worth remembering that there are several manifestations on the Representative List of the Intangible Cultural Heritage of Colombia that are present in the different spaces of the festival: the marimba music and traditional songs of the southern Pacific Coast, the music of the festivities of San Francisco de Asís in Quibdó, the repertoires and symbolism of the funeral rites of the Afro communities of Medio San Juan (Chocó), the skills of Afro midwifery and, more recently, the knowledge and traditions associated with viche from the Pacific. A couple of these manifestations are also recognized by UNESCO as intangible

heritage of humanity (marimbas and San Pacho festivities) and the festival itself is recognized by a Congressional law from 2011 as cultural heritage of Colombia. Without ignoring the importance that official status may have (valuable but sometimes more formal than effective for safeguarding processes), the Petronio aims at another objective: to allow and promote the direct experience of cultural heritage. It makes cultural forms visible, contributes to different social sectors knowing and experiencing them, and through this, valuing them for what they are: central elements of identity as inhabitants of the Pacific, as Colombians, and as a global community.



ALVAREZ // 25 AÑOS

# 2002

PETRONIO ALVAREZ



Version 6



## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: 19 May-5 July

Scheduled Activities: 16-29 August

Music competition and concerts: 16-19 August

One of the objectives stated in the regulations of the first festival, enacted in 1997, was to "offer composers, musicians, and performers of Pacific music the opportunity to make their work widely known in the cultural and artistic spheres of Colombia and abroad".<sup>7</sup> In 2002, with six versions under its belt, the Petronio demonstrated that it had made significant progress in that purpose. One example is the many formal and informal communications that reached the Secretariat of Culture with suggestions, requests and demands from musicians and local authorities from all over the region. The subjects were varied, such as the angry complaint of the director of a marimba group from Buenaventura because some groups had exceeded the regulatory limit of their presentation ("it was twelve minutes and some lasted twelve minutes and thirty-five seconds" says the letter), or the excuses of a group from López de Micay for not being able to attend due to a flood that prevented them from leaving via the river.<sup>8</sup> The appropriation of the festival space by many musicians, groups and managers was becoming evident and is today one of the great values of the Petronio.

Another example is the increasing qualification of the groups that were participating at that time. One of the questions that has haunted the festival since its inception has to do with the appropriateness of it being a musical competition, rather than a gathering. The arguments of the original organizers, always under the tutelage of Germán Patiño, were that the competition motivated creativity and self-reliance: "the atmosphere of the events is very nice ... but what ends up happening is that the same songs are always played, for twenty years, and if they aren't played, people are unhappy, while in the competition you find constant renewal, year after year, and new proposals, new things".<sup>9</sup> The organization's commitment in this sense seemed to be bearing fruit, with evident strength in the marimba category, which has ended up consolidating itself as one of the symbols of the event.



In 2002, a young girl from Timbiquí won best voice, by then the vocalist of the group Socavón, who over the years would prove that new sounds could be explored without losing sight of tradition: Nidia Góngora, today a renowned teacher and bearer of integral cultural knowledge. As the headlines of the press bulletins of the time said, the festival grew, and with it grew the sound of the Pacific into the world.

## The music...

Groupings in competition

Registered: 47

Cancellations: 7

Total: 40

### Participants and winners

Marimba category (12 groups)

First place: Socavón (Timbiquí, Cauca). \$7,000,000 (COP)



Second place: Alborada (Guapi, Cauca) \$2,500,000 (COP)  
 Third place: Alegres de Telembi (Barbacoas, Nariño) \$1,500,000 (COP)

Chirimía category (5 groups)

First place: El Negro y su Élite (Quibdó, Chocó). \$7,000,000 (COP)

Second place: Ritmos del Litoral (---, .). \$2,500,000 (COP)

Third place: Ensueños del Pá-cífico (Quibdó, Chocó). \$1,500,000 (COP)

Free version category (29 groups)  
 First place: La Clave (Guapi, Cauca) \$7,000,000 (COP)

Second place: Sin Nombre Son. (Cali, Valle del Cauca) \$2,500,000 (COP)

Third place: Madera Fina (----). \$1,500,000 (COP)

Best marimba performer

Isaac Castro Capurro, Son de Pambil (Tumaco, Nariño). \$3,000,000 (COP)

Best clarinet performer

Declared void

Best vocal performer

Nidia Góngora, Grupo Socavón (Timbiquí, Cauca). \$3,000,000 (COP)

Best unpublished song

"Zapateando y coqueteando", Socavón (Timbiquí, Cauca). \$3,000,000 (COP)

### Special mentions of the jury

Marimba

Marimba de Timbiquí (experience of the singer and the marimba player), Alborada (experience of the marimba player Héctor Sánchez).

Free version

Esteban Copete Álvarez (Bámbara Urbana), Aldemar Toro (voice of La Academia)

Jury

Germán Patiño Ossa, Elcina Valencia and Hadrian Ávila Arzuza

## Schedule

Thursday, August 15

6:00 p.m. (TAALC): Inauguration of the festival, ceremonial events

Friday, August 16

4:00 p.m. - 10:00 p.m. (TAALC): Marimba and chirimía elimination round

5:00 p.m. (Universidad Santiago de Cali): Presentation of groups in free category

Saturday, August 17

4:00 p.m. - 10:00 p.m. (TAALC): Free version elimination round

5:00 p.m. (Colina de San Antonio): Presentation of marimba category groups

5:00 p.m. (Polideportivo El Diamante neighborhood): Presentation of marimba and chirimía category groups.

Sunday, August 18

4:00 p.m. - 10:00 p.m. (TAALC): Marimba, chirimía and free version finals.

### Other events

Exhibitions

Banco de la República: "Cimarronaje: Resistencia y Mito" (by Martha Posso, photography)

Banco de la República: "El Pacífico y la Cultura Afro-Colombiana" (Universidad del Valle, bibliography)

CCDC: "Ciudad Pacífico" (Carlos Arias, photography)

Concerts, workshops, theatre

CCDC: Workshop on the construction of guasá (Friday 16) and cununo (Saturday 17)

Beethoven Hall: "Nepo y la Ballena Jorobada" (Titirindeba IDBA, puppets, Friday 16)

Plazoleta CCDC: Baaba Maal (traditional African music).





Seminars, conferences

13 and 14 August (CCDC Auditorium): Seminar "Pacífico, Cultura, Diversidad y Futuro". Organized by Universidad del Valle

August 15, 22 and 29 (CCDC): "Jueves de la literatura" series. Organized by Universidad del Valle

Banco de la República Auditorium: Ancestral Literature in the Pacific Region (Oscar Olarte, Hortensia Alaix de Valencia, Alfredo Vanin, Jaime Arocha). Organized by Banco de la República

CCDC: "De Voces y Palabras" (John Jairo Álvarez, oral literature northern Cauca).

### Cultural authorities

John Maro Rodríguez (Mayor of Cali), María Victoria Barrios de Gómez (Secretary of Culture and Tourism of Cali), and Araceli Morales López (Minister of Culture).

Official budget

\$136,745,248 (COP) (no co-financing from the Ministry of Culture)

Registration fee for the music competition

\$50,000 (COP)

Free entry

"Sit down uncle Guachupé

Because it's already getting dark

Talk here with your people

Tell us about my ancestors

How it was that they came

From that black Africa

Of the myths and legends

That exalt our ethnicity

Don't go away, we all,

We are all celebrating

It's Petronio's party

Greatness of our land".

"Zapateando y coqueteando (Tapping and Flirting)"

Author: Francisca Garcés

Performer: Grupo Socavón

### A song to remember...

*"Siéntese tío Guachupé  
Porque ya está oscureciendo*

*Converse aquí con sus  
negros*

*Háblenos de mis ancestros*

*De cómo fue que llegaron*

*Desde esa África negra*

*De los mitos y leyendas*

*Que enaltescen nuestra*

*étnia*

*No se vayan que los*

*negros*

*Todos estamos de fiesta*

*Es la fiesta de Petronio*

*Grandeza de nuestra*

*tierra"*



PETRONIO ÁLVAREZ // 25 AÑOS

# 2003



Version 7

## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: June 3- July 16

Scheduled Activities: August 11-17

Music competition and concerts: August 15-17

As in previous years, in the seventh version several aspects of the rules were revised and adjusted, among which the following stand out: the delimitation of the number of participants and the instruments of the marimba and chirimia categories, the establishment of 16 years as the minimum age to participate, the requirement that all groups should perform at least two of their three songs in relation to Pacific rhythms, the elimination of the prize for the best musical arrangement, and the replacement of the expression "colombo-ecuatoriano" by Pacifico.

By 2003, several of the initial administrative hurdles had been overcome and there was a clear route to develop the event. In this scenario, the possibility of organizing a festival that could bring together and "touch" the whole city, beyond what happened in the open-air municipal theatre Los Cristales, was once again a priority for the Petronio organizers. Thus, the agenda was expanded in two ways. One consisted of taking stages to neighborhoods where no decentralized events had been held (Salomia, Mojica, San Antonio) and the other of formulating activities that would involve different sectors in aspects beyond the enjoyment of the music. Among the latter were the workshops to build guasás and cununos, offered by the Katanga Foundation during the whole week of the festival.

A novelty was the participation of Golpe Femenino, a group from Quibdó that competed in the chirimia category and was composed of Iris Aurora Quesa-



da (clarinet), Yaneth Murillo (tambora), Hazel García Torres (choir), Nancy Sánchez Lozano (choir), Hady Yirley Copete U. (euphonium), Nancy Martínez Mena (cymbals) and Yoy Smith Romaña Moreno (vocals), among others, under the direction of Karol Mecina. The two categories where the transformation of gender roles in performance has been most evident are the free version category (with several cases of young female marimba players) and the Caucan violin category, established in 2008, where it is now common to see young violinists.

## The music...

Groups in competition

Registered: 43

Cancellations: 5

Total: 38

### Guest artists

Cuba - Puerto Ensemble Suena a Jazz y Folklore, featuring Hugo Candelario González Sevillano and the Cantadoras de Naydí as guests.

### Participants and winners

Marimba category

First place: Experiencia de Timbiquí (Timbiquí, Cauca). \$7,000,000 (COP)

Second place: Manglares (Guapi, Cauca). \$2,500,000 (COP)

Third place: Grupo Folklórico de la Universidad del Pacífico (Buenaventura, Valle del Cauca). \$1,500,000 (COP)

Chirimía modality

First place: Ensueños del Pacífico (Quibdó, Chocó). \$7,000,000 (COP)

Second place: Chirimía del Río Napi (Guapi, Cauca). \$2,000,000 (COP)

Third place: Africanto (Quibdó, Chocó) \$1,500,000 (COP)

Free version category

First place: Asociación Cultural El Carmelo (Tadó, Chocó). \$7,000,000 (COP)

Second place: La Clave (Guapi, Cauca). \$2,000,000 (COP)

Third place: Yembelé (Medellín, Antioquia). \$1,500,000 (COP)

Best marimba performer

Antonio Mina, from the Grupo Ruiseñores del Pacífico (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

Best clarinet performer

Gilberto Mosquera Aranda of Los Muchachos (Istmina, Chocó). \$3,000,000 (COP)

Best vocal performer

Yoy Smith Romaña, Golpe Femenino (Quibdó, Chocó). \$3,000,000 (COP)

Best unpublished song

"Catalina" (rumba), by the Asociación Cultural El Carmelo (Tadó, Chocó). \$3,000,000 (COP)

Special mentions from the jury

Acknowledgement to Compañía Artística Estimulo (Cali)

Jury

Alberto Guzmán Naranjo, Alfredo Vanín Romero, and William Rodríguez

## Schedule

Thursday, August 14

7:00 p.m. (Alianza Colombo Francesa de Cali): Grupo Gualajo and Grupo Semilla, Pacific food tasting.



Friday, August 15

4:00 p.m. (TAALC): Eliminary rounds in the marimba and chirimía categories.

5:00 p.m. (Centro comunal Barrio Salomia): Presentation of the chirimía group.

Saturday, August 16

10:00 a.m. (Galería Santa Helena): Presentation of marimba group

4:00 p.m. (TAALC): Free version category eliminations

5:00 p.m. (Barrio Mojica): Presentation of the marimba group

6:00 p.m. (Colina de San Antonio, lower part): Marimba a la lata! (Marimba to the max!)

Sunday, August 17

8:00 p.m. (TAALC): Finals marimba, chirimía and free version categories, with the presentation of Cuba - Puerto Ensemble Suena a Jazz y Folklore, with Hugo Candelario González Sevillano and the Cantadoras de Naydí as guests.

### Other events

Exhibitions

August 15-17 (Plazoleta CCDC): Exhibition of Pacific musical instruments

Workshops

August 11-15 (CCDC): Workshop on guasá-making techniques, coordinated by the Katanga Foundation

August 15 (CCDC): Demonstrative workshop on how to make cununos, coordinated by the Katanga Foundation

Conferences

August 15 (CCDC Auditorium): "Importance of the oral tradition in Afro-Pacific culture and its impact on music and dance" by Félix Suárez Reyes and Juan Vallecilla

August 16 (CCDC): "Encounter with Afro-Latin music - Those memories of Buenaventura". Coord. Henry Manyoma

### Cultural authorities

John Maro Rodríguez Flórez (Alcalde de Cali), María John Maro Rodríguez Flórez (Mayor of Cali), María Victoria Barrios de Gómez (Secretary of Culture and Tourism of Cali), and María Consuelo Araujo Castro (Minister of Culture).

Official budget

\$173,590,400 (COP) (without co-financing information from the Ministry of Culture)

Registration fee for the music competition

\$50,000 (COP)

Free entry

### A cultural milestone...

The Katanga Foundation guided the workshops for the construction of guasás and cununos, within the framework of the seventh version of the Petronio Álvarez in 2003. Its director and heart is Addo Obed Possú Dinás, a native of Puerto Tejada (Cauca) who for three decades has been researching traditional materials and techniques for the elaboration of Colombian percussion instruments. Many festival participants have taken the stage with Katanga instruments.



PETRONIO ÁLVAREZ // 25 AÑOS

# 2004



Version 8

**Stage**

Los Cristales Open-air Municipal Theatre

**Dates**

Launch in Bogotá: August 6 (Teatro Jorge Eliecer Gaitán) and August 8 (Teatro La Media Torta) Scheduled activities: 12-16 August.

Music competition and concerts: 12-15 August  
The eighth version of the festival was a window on the good things to come in a few years. On the one hand, discussions were taking place in the conceptual committees and the initiative to set up a more organized showcase of Pacific cuisine was beginning to gain momentum. There were already informal sales around the Los Cristales theatre and some restaurants were adjusting their menus to match the event. In this dynamic, someone recorded in one of the minutes the idea of setting up "Los Kioskos del Petronio", a space where liquors, dishes and handicrafts could be offered, perhaps following the model of the tascas, temporary restaurants, during the Cali Fair. The proposer offered to include "one for the women of the Pacific".<sup>10</sup> This was undoubtedly one of the seeds of what, in 2008, became the official food and drink display, a space that over time has become one of the great attractions of the festival and attracts thousands of visitors.

On the other hand, the list of winners included two names that today resonate in the history of the Petronio. The winner of the award for best marimba performer was José Antonio Torres Solís, known as "Gualajo", a Guapireño transplanted to Cali who is today recognized as one of the masters of the genre. And the second place in the free category went to a group that was just starting out but went on to win first place two years later: the young Herencia de Timbiquí.



Finally, that year saw the first launch of the Petronio in Bogotá, with concerts in two emblematic venues. In Cali there were stages in the eastern neighborhoods, in the western neighborhoods, in the market places, in the southern parks, and in many other places. On Monday after the final, several groups traveled to Buenaventura to honor Peregoyo in a tribute in his homeland. In short, 2004 was one of the years with the most decentralized presence of the festival.

**The music...**

Groups in competition

Total: 51

Guest artists

Cuba-Puerto Ensemble including Markitos Micolta, Marlin Murillo, Hugo Candelario González, percussionists Grupo Buscájá and Santiago Jiménez.

**Participants and winners**

Marimba category (21 groups).

First place: Los Alegres del Telembí (Barbacoas, Nariño). \$7,000,000 (COP)

Second place: Universidad del Pacífico (Buenaventura, Valle del Cauca). \$2,500,000 (COP)

Third place: La Experiencia (Timbiquí, Cauca). \$1,500,000 (COP)



#### Chirimía category (6 groups)

First place: Grupo Pichindé (Condoto, Chocó). \$7,000,000 (COP)

Second place: Chirimía del Río Napi (Guapi, Cauca). \$2,000,000 (COP)

Third place: El Negro y Su Élite (Quibdó, Chocó). \$1,500,000 (COP)

#### Free version category (24 groups)

First place: Orilla (Cali, Valle del Cauca). \$7,000,000 (COP)

Second place: Herencia de Timbiquí (Timbiquí- Cali, Cauca- Valle del Cauca). \$2,500,000 (COP)

Third place: Aires de Dominguillo (Buenos Aires, Cauca). \$1,500,000 (COP)

#### Best marimba interpreter

José Antonio Torres Solís "Gualajo", Gualajo Group (Guapi, Cauca- Cali, Valle). \$3,000,000 (COP)

#### Best clarinet interpreter

Mario Eusebio Becerra, chirimía Ensueños del Pacífico (Quibdó, Chocó). \$3,000,000 (COP)

#### Best vocal performer

Julia Estrada, Ruiseñores del Pacífico (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

#### Best unpublished song

"Comae" by Jaime Rivas Díaz, Mar, Río y Son, Omelé (Tumaco, Nariño). \$3,000,000 (COP)

#### Judges

Juan Luis Restrepo, Claudia Gómez, Álvaro Gartner, Isaac Castro Capurro, and Guillermo Carbo

## Schedule

#### Friday, August 6

Jorge Eliecer Gaitán Theater: Inauguration in Bogota

#### Sunday, August 8

La Media Torta Open Air Theater: Inauguration in Bogota

#### Thursday, August 12

4:00 p.m. - 9:00 p.m. (TAALC): Inauguration of the festival, ceremonial acts, marimba, chirimía and free version categories.

#### Friday, August 13

4:00 p.m. - 9:00 p.m. (TAALC): Marimba, chirimía and free version elimination rounds.

9:00 p.m. - 12:00 p.m. (Parque Loma de la Cruz Stage): "Remate" with participating groups.

8:30 p.m. - 12:00 p.m. (Granada Neighborhood Stage): "Petronio se viste de gala en Granada" with participating groups.

#### Saturday, August 14

11:00 a.m. (Santa Helena, Alfonso López and Nueva Floresta markets): "Petronio in the marketplaces" Presentation of participating groups.

4:00 p.m. - 9:00 p.m. (TAALC): Marimba, chirimía, and free version eliminations

9:30 p.m. (Cancha múltiple barrio Mojica II): "Petronio en la Comuna 15" with presentation of participating groups.

8:30 p.m. - 12:00 p.m. (Parque Loma de la Cruz Stage): "Remate" with participating groups.

8:30 p.m. - 12:00 p.m. (Granada Neighborhood Stage):  
 "Petronio se viste de gala en Granada" with participating groups.

Sunday, August 15

4:00 p.m. - 10:00 p.m. (TAALC): Final marimba, chirimía, and free version categories, Cali's tribute to "Peregoyo", with the presentation of Cuba-Puerto Ensemble including Markitos Micolta, Marlin Murillo, Hugo Candelario González, percussionists Buscajá group, and Santiago Jiménez. Broadcast on Telepacífico

### Other events

Monday, August 16

Buenaventura: Tribute to Enrique Urbano Tenorio "Peregoyo" and presentation of the winning groups of the festival. Coordinated by the Mayor's Office of Cali and Buenaventura.

Exhibitions

Comfandi Cultural Center: Exhibition "Adoraciones" on the ancestral manifestations of northern Cauca culture (by Martha Posso, photography).

### Cultural authorities

Apolinar Salcedo Caicedo (Mayor of Cali), María Cristina Jiménez Fernández (Secretary of Culture and Tourism of Cali), and María Consuelo Araujo Castro (Minister of Culture).

Official budget

\$184,688,046 (COP) (no co-financing information from the Ministry of Culture)

Registration fee for the music contest

\$50,000 (COP)

Free entry

### A paragraph to remember..

*"May our ancestors communicate love and peace to us by listening to the sound of the drum, the cununo, the marimba, and the guasá-guasá... For approximately two and a half months the Municipality of López de Micay, so forgotten by the Department and the Nation, has been incommunicado with the rest of the country due to damages to the Telecom equipment; and this is the moment when there is no hope to solve this problem. We, to come to Cali and Popayán, have to go by outboard motorboat to the port of Buenaventura, because it is the only means of transportation that the inhabitants of Micay have. Because of this we respectfully ask you to take us into account to participate in the Eighth Petronio Alvarez Pacific Music Festival.. The Municipality of Lopez de Micay, the Micaiseño Colonies located in Buenaventura, Cali and Popayan, we will be responsible for accommodation, lodging and food during the days stayed at the festival. We thank you from the bottom of our hearts for understanding our reality. May the God of our ancestors protect us from all evil and accompany us in the realization of this festival.*

*Faternally,*

*Ilario Cuero Montaña. Parish Priest of López de Micay. 11*



PETRONIO ALVAREZ // 25 AÑOS  
PETRONIO ALVAREZ // 25 AÑOS  
PETRONIO ALVAREZ // 25 AÑOS

# 2005



Version 9

## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Launch in Bogota: July 24 and 25

Scheduled activities: July 24-September 14

Music competition and concerts: August 11-14

At the ninth festival, the number of visiting musicians exceeded all expectations. The Petronio welcomed a total of 720 artists, of whom 550 came from outside the city. Such was the response of the applicants that registrations had to be closed a week ahead of schedule, and the precedent was set for establishing a limit of participants for future editions. The visiting groups were accommodated in several hotels in downtown Cali, among them the famous "Hotel Los Reyes", which became a meeting point for musicians and the public. The revelry of instruments, singing, liquor and dancing eventually became an inconvenience for the municipal authorities and ultimately the lodging was reorganized with strict rules of behavior.

As in 2004, the Petronio achieved wide coverage beyond the central event. The stages continued in the neighborhoods, the official "remate", or after-party, in Loma de la Cruz, the shows in Bogotá and a presentation of the winners in Medellín was arranged. They even managed to participate in the San Francisco de Asis (San Pacho) festivities in Quibdó, but the initiative was wrecked due to budgetary reasons. Along with the music, the dances were gaining a space within the presentation, an initiative that would later be consolidated with the permanent involvement of the Instituto Popular de Cultura (Institute of Popular Culture) in the opening ceremony of the festival. Someone made a proposal for a slogan that did not come to fruition but remained for posterity: "Chonta... from our jungle to the heart".



## The music...

Groups in competition  
Total: 70 (747 artists)

### Invited artists

Los Alegres del Telembí (Barbacoas, Nariño), Chirimía Pichindé (Condoto, Chocó), Orilla (Cali), Pasos por Colombia dance group, Lillyan Rosero and her group Raíces Negras, Grupo Bahía Trío, Markitos Micolta, Carmen López dance group (Universidad del Valle), group Marimba y Percusión del Japón (directed by Takayoshi Yoshioka).

### Participants and winners

#### Marimba category (27 groups)

First place: Universidad del Pacífico (Buenaventura, Valle del Cauca). \$7,000,000 (COP)

Second place: Canalón (Cali, Valle del Cauca). \$2,500,000 (COP)

Third place: Alegres del Telembí (Barbacoas, Nariño). \$1,500,000 (COP)

#### Chirimía category (14 groups)

First place: Ritmo Son (Quibdó, Chocó). \$7,000,000 (COP)

Second place: Pichindé (Condoto, Chocó). \$2,500,000 (COP)

Third place: Nostalgia Chocoana (Quibdó, Chocó). \$1,500,000 (COP)

#### Free version category (29 groups)

First place: Tamborimba (Cali, Valle del Cauca). \$7,000,000 (COP)

Second place: Herencia de Timbiquí (Timbiquí, Cauca-Cali, Valle). \$2,500,000 (COP)

Third place: Bareke (Bogotá, Capital District). \$1,500,000 (COP)

#### Best marimba interpreter

José Antonio Torres Solís "Gualajo", Grupo Gualajo (Guapi, Cauca- Cali, Valle). \$3,000,000 (COP)

#### Best clarinet interpreter

Arley Palacios, Ritmo son (Quibdó, Chocó). \$3,000,000 (COP)

#### Best vocal performer

Guillermo Local, Bareke (Bogotá, Distrito Capital). \$3,000,000

#### Best unpublished song

"Eso fue ayer" (That was yesterday) Grupo Marejada (Cali, Valle del Cauca). \$3,000,000 (COP)

#### Judges

Egberto Bermúdez, Benigno Mancilla, Pablo del Valle, Luis Carlos Ochoa and Cecilio

## Schedule

### Sunday, July 24

1:00 p.m. (La Media Torta open-air theater): Inauguration in Bogotá with a performance by Chirimía Pichindé, Alegres de Telembí, Orilla (2004 winners).

### Monday, July 25

8:00 p.m. (Jorge Eliecer Gaitán Theater): Inauguration in Bogotá with presentation of Chirimía Pichindé, Alegres de Telembí, Orilla (winners 2004), Lillyan Rosero and her group Raíces Negras.

### Tuesday, August 9

8:00 p.m. (Enrique Buenaventura Municipal Theater):



Inauguration in Cali with performances by Grupo Bahía Trío, Markitos Micolta, and Carmen López dance group (Universidad del Valle).

Thursday, August 11

2:30 p.m. (TAALC): Qualifying rounds of marimba, chirimía, and free version categories.

9:00 p.m. - 12:00 p.m. (Tarima Parque Loma de la Cruz): "Remate" (after-party) with participating groups.

Friday, August 12

2:30 p.m. (TAALC): Marimba, chirimía, and free version categories elimination rounds.

5:00 p.m. (Universidad Santiago de Cali): Presentation of participating groups.

6:00 p.m. (Barrio 7 de Agosto, community center): Presentation of participating groups at the León de Greiff Community Library.

9:00 p.m. - 12:00 p.m. (Tarima Parque Loma de la Cruz): "Remate" with participating groups

Saturday, August 13

10:30 a.m. (Santa Helena and Siloé Markets): "Petronio en las plazas de mercado" with Renovación group (Caloto, Cauca) and Africano group (Quibdó).

2:30 p.m. (TAALC): Qualifying rounds of marimba, chirimía, and free version categories.

4:30 p.m. (Centro Comercial Único): Presentation of participating groups.

5:30 p.m. (Unicentro Shopping Mall): Presentation of participating groups

6:00 p.m. (Sector La Casona commune 14): Presentation of participating groups

6:00 p.m. (Vallegrande commune 21): Presentation of participating groups

Sunday, August 14th

10:30 a.m. (Unidad Recreativa Cañaverales): Folkloric Mass (Colonia de Barbacoas) with presentation of the group Los Alegres de Telembi.

6:00 p.m. (TAALC): Final marimba, chirimía, and free version categories with a presentation by the group Marimba y Percusión del Japón (directed by Takayoshi Yoshioka).

Thursday, August 11-Sunday, August 14

3:00 p.m. - 7:00 p.m. (Basketball court next to TAALC): Food and typical beverage tasting, handicrafts by Women Producers from the Pacific.

12:00 m - 12:00 p.m. (Plazoleta del CCDC): Food and typical beverage tasting, handicrafts and live music by Fundación Create and Restaurante Arte y Cocina.

### Other events

Exhibitions

Gesto del Arte Gallery: "Identidad" by Yolima Reyes (visual artist). Inauguration at Hotel Intercontinental (August 2, 7:00 p.m.)

CCDC: The Watercolorists of San Cipriano at the Petronio (August 10-23)

Concerts and workshops

Alianza Colombo Francesa: Presentation of the group Sin Nombre Son (Thursday, July 29, 7:00 p.m.)

Alianza Colombo Francesa: Presentation of the group La Tribu Perdida (Tuesday, August 30, 7:00 p.m.)

Alianza Colombo Francesa: Concert and marimba workshop "Sonidos en placas de madera" by Héctor Javier Tascón (Wednesday, September 14, 7:00 p.m.)

Academic spaces

CCDC room 309: "La Música del Pacífico: una aproximación histórica" lecture by Germán Patiño (August 11, 10:00 p.m.)

CCDC room 309: "Los territorios cantados en la poética del Pacífico colombiano" lecture by Alfredo Vanín (August 11, 10:00 a.m.)

Central didáctica El Poblado commune 13: "Tíos,

Primos y Abuelos" conference-workshop by Héctor Tascón (August 11, 10:00 a.m.)

Central didáctica La Casona commune 14: "Un viaje desde lo ancestral hasta lo contemporáneo por la música del Pacífico colombiano" an illustrated lecture by Hugo Candelario González Sevillano (August 11, 10:00 a.m.)

Central didáctica El Vallado commune 15: "La chirimía, history, projection and execution" conference-workshop by Cecilio Lozano (August 11, 10:00 a.m.)

### **Cultural authorities**

Apolinar Salcedo Caicedo (Mayor of Cali), María Cristina Jiménez Fernández (Secretary of Culture and Tourism of Cali), María Consuelo Araujo Castro (Minister of Culture)

Official budget

\$232,000,000 (COP) (without information on co-funding from the Ministry of Culture)

Registration fee for the music contest

\$50,000 (COP)

Free admission

### **A cultural milestone...**

The winner in the free category was Tamborimba, a group from Cali with origins in a musical conservatory that played, among other instruments, symphonic marimbas. It was perhaps one of the highest points of connection between academic and traditional music that has occurred in the festival. Over the years, this category shifted towards the combination of popular music (salsa, rock, and jazz) with the airs of the Pacific.







Version 10

## Stage

Los Cristales Open-air Municipal Theatre

## Dates

Registration: June 15-July 21

Launch in Bogota: July 30 and 31

Scheduled activities: June 15-August 20

Music competition and concerts: August 16-20

And just like that, in the blink of an eye, the Petronio turned ten years old. In addition to celebrating a decade and achieving the purpose of being a platform for Pacific music, this tenth edition was marked by several milestones.

First, the formation of the marimba ensemble was defined through the regulations, which were worded as follows: "One male cununo, one female cununo, one male bass drum, a maximum of three and one or two pentatonic marimbas. The guasás to be played by the cantoras or cantores." 12 In later years this organology was revised due to complaints from groups from different regions who argued that they did not see their style represented there. This opened a discussion about the impact of the festival on local music production that continues to this day.

It was also established that all participants should be over 16 years of age and that no children's groups would be admitted. This undoubtedly contributed to the emergence of the children's showcase that would eventually become the famous "Petronito."

For the first time, the organization of the Petronio brought a member of the African oral tradition, the percussionist Amadou Kienou, from Burkina Faso, who participated as a judge. Emissaries from Brazil, Senegal, Peru would follow... and with this, the festival began to figure as a meeting place for the connoisseurs of music of Afro origin worldwide.

And perhaps the most striking thing in this retrospective look at the 2006 Petronio was the fact that ChocQuibTown and Herencia de Timbiquí were on stage together, as contestants and not as international stars. In the end, the Caucanos (based in Cali) won first prize in the free version category and the Chocoanos (based in Bogota) received a mention from the judge. On the night of the final, the musicians of the Petronio Álvarez family made a presentation that sealed with emotional songs the first decade of the festival in honor of the unforgettable "Cuco". The locomotive did not stop.

## The music...

Groups in competition

Total: 48 (486 artists)

### Invited artists

Amadou Kienou, Musicians of Petronio Alvarez's family

### Participants and winners

#### Marimba category

First place: Nuevo Amanecer (Bahía Málaga, Buenaventura). \$ 7,000,000 (COP)

Second place: Grupo Gualajo (Guapi, Cauca-Cali, Valle). \$2,500,000 (COP)

Third place: Ritmo del Este (Buenaventura, Valle del Cauca, Valle del Cauca). \$1,500,000 (COP)

#### Chirimía category

First place: Oro y Platino (Condoto, Chocó). \$7,000,000 (COP)

Second place: Nostalgia Chocoana (Quibdó, Chocó). \$2,500,000 (COP)

Third place: Chirimía Pichindé (Condoto, Chocó). \$1,500,000 (COP)



#### Free version category

First place: Herencia de Timbiquí (Timbiquí, Cauca-Cali, Valle). \$7,000,000 (COP)

Second place: Residuo Sólido (Cali, Valle del Cauca). \$2,500,000 (COP)

Third place: Majagua (Bogotá, Capital District). \$1,500,000 (COP)

#### Best marimba performer

José Antonio Torres Solís "Gualajo", Grupo Gualajo (Guapi, Cauca - Cali, Valle). \$3,000,000 (COP)

#### Best clarinet interpreter

Mario Eusebio Becerra, Ensueños del Pacifico (Quibdó, Chocó). \$3,000,000 (COP)

#### Best vocal interpreter

Stanley Valencia, Nuevo Amanecer (Bahía Málaga Buenaventura, Valle del Cauca). \$3,000,000 (COP)

#### Best unpublished song

"Quiero Volver a mi Tierra" by Tonny Challer, Nostalgia Chocoana with arrangements by Joselin Mosquera (Quibdó, Chocó). \$3,000,000 (COP)

#### Special mentions by the judges

ChocQuibTown (Bogota) for their innovative musical proposal.

Johan Mendoza (percussionist of Ritmo del Este, Buenaventura), for his interpretation of the cununos.

Mandagua (Esmeraldas, Ecuador) for their great effort to cross borders to represent the rhythms of the Ecuadorian Pacific.

José Bermúdez Mosquera, Yeison Arcadio Meneses and Yonnier Yurkaky Jordán (Chirimía Pichindé) for their good performance as instrumentalists.

#### Judges

Amadou Kienou, Octavio Panesso and Héctor González

## Schedule

Sunday, July 30

1:00 p.m. (La Media Torta open-air theater): Inauguration concert in Bogota

Monday, July 31

8:00 p.m. (Jorge Eliecer Gaitan Theater): Inauguration concert in Bogota

Wednesday, August 16

7:00 p.m. (TAALC): Inauguration of the festival, ceremonial acts, musical presentation by Amadou Kienou

Thursday, August 17

4:30 p.m. - 9:00 p.m. (TAALC): Marimba, chirimía, and free version categories elimination rounds

8:30 p.m. - 10:30 p.m. (Loma de la Cruz Park): Presentation of participating groups.

Friday, August 18

4:30 p.m. - 9:00 p.m. (TAALC): Qualifying rounds of marimba, chirimía, and free version categories

8:30 p.m. - 10:30 p.m. (Loma de la Cruz Park): Presentation of the participating groups.

7:00 p.m. - 9:00 p.m.: El Pondaje neighborhood stage (Commune 13, Aguablanca District): Presentation of participating groups.

Saturday, August 19

4:30 p.m. - 9:00 p.m. (TAALC): Qualifying rounds of marimba, chirimía, and free version categories.

8:30 p.m. - 10:30 p.m. (Loma de la Cruz Park): Presentation of the participating groups.

7:00 p.m. - 9:00 p.m.: Parque de la Guitarra Stage (Commune 17): Presentation of participating groups

Sunday, August 20

6:00 p.m. - 9:00 p.m. (TAALC): Final marimba, chirimía, and free version categories, presentation of musicians from the Petronio Álvarez family.

Cultural authorities

Apolinar Salcedo Caicedo (Mayor of Cali), Mariana Garcés Córdoba (Secretary of Culture and Tourism of Cali), María Consuelo Araujo Castro and Elvira Cuervo de Jaramillo (Ministers of Culture).

Official budget

\$285,000,000 (COP) (Municipality of Cali), (\$9,800,000 (COP) co-financed by the Ministry of Culture).

Registration fee for music contest

Free

Free entry

### A song to remember...

In the festival archives there is a handwritten note where the group ChocQuibTown presents a composition with which it will participate in the unpublished song contest. Soon, the song "Somos Pacifico" was played throughout Colombia and became one of the anthems of the region and the country.



# The zonal qualifiers

The Petronio Álvarez Pacific Music Festival is an annual event that musical groups and musicians from different parts of the region and the country look forward to. But what is the route to get to the festival as a participant?

From very early on in the history of the Petronio, the people in charge of the organization faced several challenges that combine in a public event of this nature, among which two stand out as particularly relevant to this question: designing a participation structure that would guarantee equal access for all potential participants (and that would have the widest possible coverage, in accordance with the diversity of the music that gives life to the festival), and at the same time, implementing selection criteria that would make it possible to put public resources at the service of the best proposals (this in view of the reality that this and all festivals in the world can only accommodate a limited number of participants.) Even today, in times of enormous advances in digital communication, that are available to most Colombians, the answer is not simple: connectivity in many locations in the Pacific is limited and, in addition, there are elements of traditional musical performance that are not captured in their full magnitude through a video recording or remote transmission.

The solutions adopted over time have changed, and for many years the apparently equitable logic of respecting the order of arrival in the delivery of registration documents was favored. In other words, deadlines and quotas were established, and the forms were received until the limit was reached, all in the offices of the Secretary of Culture of Santiago de Cali. This worked in practice, but had several drawbacks in terms of the festival's mission: it gave advantages to the groups that had a representative in Cali (to the detriment of those that did not), it imposed enormous pressures on the team in charge of the logistics of receiving the forms, and it did not provide much certainty about the musical quality of the proponents (those who managed to submit the form were classified, and there was room for everything).

Then, the delivery of the form in person was replaced by delivery by registered mail for all applicants. This was a step forward in terms of equity (envelopes from distant localities to Cali used to arrive later, but the postmark time was taken as a reference of compliance with the deadline) and was in tune with the dynamics of participation in the official programs of incentives to culture (with which many group directors are familiar.) However, the prior evaluation of the soundness of the artistic proposals was still pending.



In view of this, in 2011 the decision was made to establish the zonal system. These are meetings of musical groups in different parts of the Pacific, which are held a few weeks before the festival, and where a group of judges appointed by the Petronio make a preliminary assessment for the different categories in competition. At the end, there is a weighting of the scores of the candidates in the different zones and from there the definitive list of those selected is derived.

A central criterion for the selection of the zonal venues is to articulate a sort of musical geography where the territories that, by tendency, coincide with the categories of the festival have a place. With this in mind, meetings are usually held in Buenaventura, Guapi, Tumaco, Santander de Quilichao, Quibdó, Cali, and Bogotá. Another important criterion is the possibility of establishing alliances and having the support of municipal and departmental administrations. This has allowed, on many occasions, for the Petronio zones to be linked to very relevant local processes such as the Festival de la Marimba y los Cantos Tradicionales del Pacífico sur (in Tumaco) and the Festival de Violines Caucanos “Eléazar Carabali” (in Santander de Quilichao.)

Regarding the broad impact of these events, Ana Copete, director of the festival, told *Semana Magazine* in 2022 “[the zonal qualifiers] are a space from which we articulate, cooperate and twin with the different municipalities of the Pacific so that their best representations reach the Petronio in Cali; in addition, there is an encounter between the artists and the community”.<sup>13</sup>

In short, with the zonal system, the Petronio Álvarez achieves several purposes: to broaden the possibilities of equal participation for groups in the vast geography of the Colombian Pacific, to strengthen alliances between the natural corridors through which their own music moves throughout the year, and to project the idea of the value of musical encounters in terms of interpretation and the social cohesion of a community.

PETRONIO ÁLVAREZ // 25 AÑOS

# 2007



Version 11



### Stage

Los Cristales Open-air Municipal Theatre

### Dates

Registration: June 15-July 31

Scheduled activities: August 15-19

Music competition and concerts: August 15-19

In the midst of the August winds and the day after the end of the 2007 Petronio, Germán Patiño recalled in a newspaper column that "Spanish television, Czech television, Radio France International and delegations from the Kennedy Center in Washington have been here... The Petronio is a cultural marvel that is already in the memory of Cali's youth. If the Minister really helps and everyone understands its potential, very soon it will be in the memory of the Colombian youth." 14

Two memorable points of the eleventh version of the festival are summarized here. On the one hand, there was the commitment of the Minister of Culture, Paula Marcela Moreno Zapata (with ancestors from neighboring Santander de Quilichao, the cradle of violins and adoraciones) to contribute to the internationalization of the festival. Three years later, when Moreno's administration had already ended, Colombia received the recognition of marimba music and traditional songs as intangible heritage of humanity from UNESCO.

On the other hand, Pacific music in general was transitioning from being an exclusive treasure kept on the banks of the rivers to an element of enjoyment for urban youth throughout the region and, later, the country. The judges praised the work of the culturists and among the winners were the teacher Inés Granja Herrera and the very young Esteban Copete. Two different moments of a common tradition. Like the emblematic photograph of José Kattan in the poster

of that year, the music did not stand still and touched everyone.

## The music...

Groups in the competition

Total entries: 62

Total participants: 52 (527 artists)

### Participants and winners

#### Marimba category (15 groups)

First place: Marimbas Bantúes (Medellín, Antioquia). \$7,000,000 (COP)

Second place: Parientes en Manuncia (Cali, Valle del Cauca). \$2,500,000 (COP)

Third place: Grupo Gualajo (Guapi, Cauca - Cali, Valle). \$1,500,000 (COP)

#### Chirimía category (6 groups)

First place: Rancho Aparte (Quibdó, Chocó). \$7,000,000 (COP)

Second place: Nostalgia Chocoana (Quibdó, Chocó). \$2,500,000 (COP)

Third place: Grupo Folclórico África (Palmira, Valle del Cauca). \$1,500,000 (COP)

#### Free version category (31 groups)

First place: Ancestros (Buenaventura, Valle del Cauca). \$7,000,000 (COP)

Second place: La Revuelta (Bogota, Capital District). \$2,500,000 (COP)

Third place: Tabako (Buenaventura, Valle del Cauca). \$1,500,000 (COP)

#### Best marimba performer

Jerson Valencia Rivas and Euclides Rivas Moreno, Identidad Cultural (Bahía Málaga, Buenaventura-Valle del Cauca). \$3,000,000 (COP)

#### Best clarinet interpreter

Wilfredo Ayerbe, Afosees Colonia Bonaverense (Cali, Valle del Cauca). \$3,000,000 (COP)

#### Best vocal interpreter

Inés Granja Herrera. Agrupación Santa Bárbara de Timbiquí (Timbiquí, Cauca). \$3,000,000 (COP)

#### Best unpublished song

"Terruño Querido" by Héctor Sánchez. Grupo Son de Pambil, rhythm: Currulao (Bogota, Capital District). \$3,000,000 (COP)

#### Special mentions by the judges

To all the marimba groups for their evolution throughout the eleven versions of the Petronio Álvarez Festival. They show the progress of one of the most traditional and complex styles of Pacific music.

#### Judges

Leonor González Mina, Juan Carlos Garay, and Alexander Duque.

## Schedule

### Wednesday, August 15

6:00 p.m. (TAALC): Inauguration of the festival, ceremonial acts with the presence of Paula Marcela Moreno Zapata, Minister of Culture.

### Thursday, August 16

4:00 p.m. - 9:00 p.m. (TAALC): Qualifying rounds of marimba, chirimía, and free version categories

### Friday, August 17

4:00 p.m. - 9:00 p.m. (TAALC): Qualifying rounds for marimba, chirimía, and free version categories.

**Saturday, August 18**

4:00 p.m. - 9:00 p.m. (TAALC): Marimba, chirimía, and free version categories eliminations

**Sunday, August 19**

6:00 p.m. (TAALC): Final marimba, chirimía, and free version categories.

**Other events****Exhibitions**

Plazoleta CCDC: Exhibit of basketry, wooden objects, and other traditional objects from the Pacific (August 17 to 18, 10:00 a.m.- 7:00 p.m.)

Plazoleta CCDC: Book exhibition on Afro themes. Afro-Colombian Studies Chair (August 17 to 18, 10:00 a.m. - 7:00 p.m.)

**Workshops and auditions**

Plazoleta CCDC: Listening session and live music (August 17 to 18, 10:00 a.m. - 7:00 p.m.)

POT Hall: Folkloric Dance Workshop. Southern Pacific Coast with Samuel Caicedo and Oliva Arboleda (9:00 a.m. - 11:00 a.m.) and northern Pacific with Emerson Castañeda and Emilia Valencia (12:00 m. -1:00 p.m.).

**Conferences**

Plazoleta CCDC: Panel Petronio Álvarez Festival "Tradición y Modernidad" with Alfredo Vanín Romero, Luis Carlos Ochoa, Gustavo Jordán (August 17, 10:00 a.m.-1:00 p.m.).

Plazoleta CCDC: Panel Petronio Álvarez Festival "Tradición y Modernidad" with Hugo Candelario González Sevillano, Germán Patiño, Esteban Copete, Alexis Lozano (August 18, 10:00 a.m.-1:00 p.m.).

**Cultural authorities**

Sabas Ramiro Tafur Reyes (Alcalde de Cali), Mariana Sabas Ramiro Tafur Reyes (Mayor of Cali), Mariana Garcés Córdoba (Secretary of Culture and Tourism of

Cali), Elvira Cuervo de Jaramillo and Paula Marcela Moreno Zapata (Ministers of Culture)

**Official budget**

\$250,000,000 (COP) (\$20,000,000 (COP) co-financed by the Ministry of Culture)

Registration fee for the music contest  
Free

Free entry

**A song to remember...**

The award for the best vocal performance this year went to Inés Granja Herrera. She recalled that as a young girl she participated in talent contests and that she fearlessly sang vallenatos and boleros, but what she did best were the songs she sang at her home in Timbiquí, watching Doña Margarita pass by on the river and saying goodbye to her. And even if you don't know her by name, anyone who has ever set foot in a Petronio will undoubtedly remember the most famous of her compositions and one of the hymns of the festival: "La memoria de Justino".

*"How it sounded, how it sounded, how that marimba rang..."*

*"Como sonaba, como se oía, como repicaba esa marimba..."*

*Inés Granja Herrera*



PETRONIO ÁLVAREZ // 25 AÑOS

# 2008



Version 12

## Stage

Plaza de Toros de Cañaveralejo

## Dates

Scheduled Activities: June 14 - August 17

Musical competition and concerts: August 13 - 17

In culinary terms, the 2008 Petronio was "the last boil" for several ideas that had been stewing among the organizers. On the one hand, there was the need to find a new venue for the festival that had been around for several years, as recorded in the minutes of discussion. The capacity of the Los Cristales theater was too small for the growing demand, the access for the thousands of attendees was not the easiest because it meant walking several blocks and there were even local tensions for a festival that lasted four days and that completely changed the dynamics of an entire sector of the city. In 2008 the decision was made and the Petronio was moved to the new venue of the Plaza de Toros de Cañaveralejo, where it remained until 2010.

And just as the change of venue became a reality, so did another initiative that had been in the making since the first versions of the festival: the creation of a category that would include the music of Caucan violins and the songs of the inter-Andean valleys of northern Cauca, southern Valle and Patía. The Cauca violins were not newcomers, but had participated non-stop since 1998, when the group Gualanday from Santander de Quilichao debuted in the free version category. In that category, groups that already sound familiar, such as Palmeras, Puma Blanca, Remolinos de Ovejas, Aires de Dominguillo, and Caña Brava, were also well established.

In short, the twelfth version brought a new venue, a new category, and the officialization of an area dedicated to the sale of traditional food and beverages,

along with handicrafts alluding to the Pacific culture. There was also a schedule with business rounds and an academic agenda coordinated with the Marimba Route program of the Ministry of Culture, a process that led to the formulation of the declaration dossier, which was successfully submitted to UNESCO.

## The music...

### Groups in competition

Total: 75 (749 artists)

### Invited artists

Pibo Joel Márquez y Raíces Negras (Venezuela), Orquesta La Chirisalsa (Quibdó)

### Participants and winners

#### Marimba category (30 groups)

First place: Canalón (Timbiquí, Cauca) \$9,000,000 (COP)

Second place: Voces de la Marea (Guapi, Cauca). \$5,000,000 (COP)

Third place: Los Alegres del Telembí (Barbacoas, Nariño). \$3,000,000 (COP)

#### Chirimía category (10 groups)

First place: Ritmo Son (Quibdó, Chocó). \$9,000,000 (COP)

Second place: Pichindé (Condoto, Chocó). \$5,000,000 (COP)

Third place: Tamboré (Quibdó, Chocó). \$3,000,000 (COP)

#### Free version category (26 groups)

First place: Baterimba (Santander de Quilichao, Cauca). \$9,000,000 (COP)

Second place: Orquesta Universidad Tecnológica del Chocó (Quibdó, Choco). \$5,000,000 (COP)

Third place: La Revuelta (Bogota, Capital District).  
\$3,000,000 (COP)

#### Caucan violins category (9 groups)

First place: Grupo Palmeras (Santander de Quilichao, Cauca). \$9,000,000 (COP)

Second place: Puma Blanca (Buenos Aires, Cauca).  
\$5,000,000 (COP)

Third place: Caña Brava (La Toma, Suárez, Cauca).  
\$3,000,000 (COP)

#### Best marimba performer

Grupo Raíces Africanas (Buenaventura, Valle del Cauca).

#### Best clarinet performer

Constantino Herrera, Grupo Ritmo Son (Quibdó, Chocó)

#### Best vocal interpreter

Yoy Smith Romaña, Grupo Golpe Femenino (Quibdó, Chocó)

#### Best unpublished song

"Una sola raza" by Celmira Bonilla. Arranged by Nidia Sofía Góngora, Canalón (Timbiquí, Cauca). Jugu bambuqueada rhythm.

#### Best violin interpreter

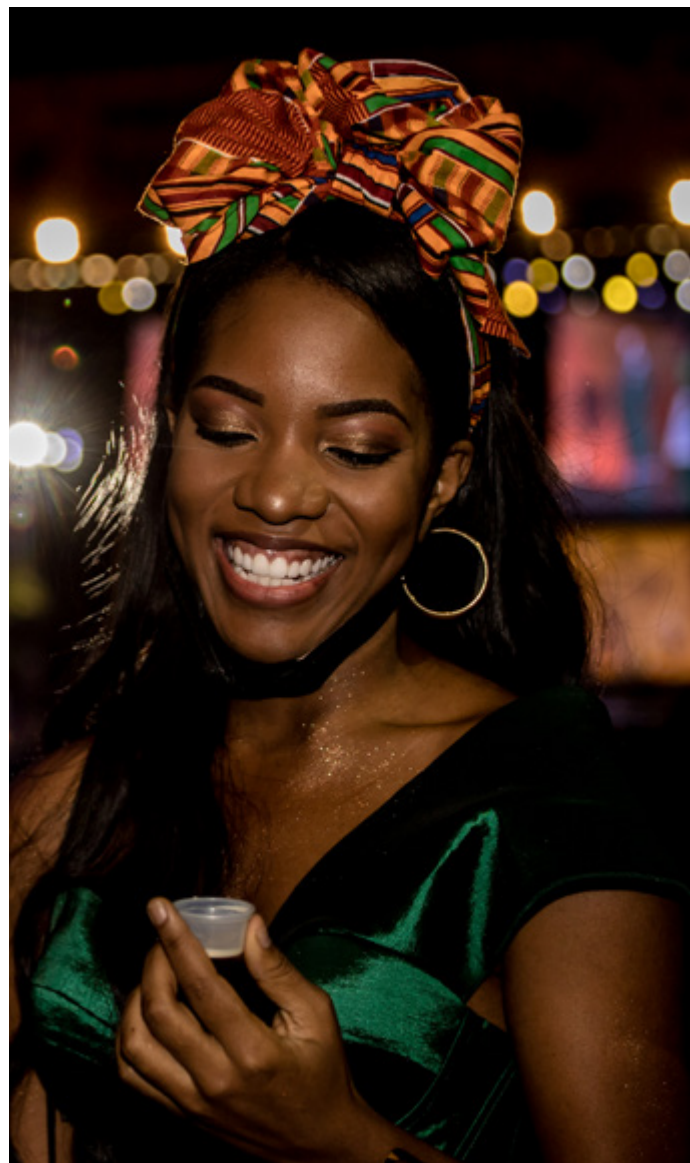
Luis Edel Carabalí and Eliécer Lucumí, Grupo Palmeras (Santander de Quilichao, Cauca).

#### Best musical arrangement

"Buenaventura" by Enrique Tenorio Urbano "Perego-yo". Arrangements by Felipe Paz, Grupo Linaje (Pereira, Risaralda).

#### Special mentions by the judges

Levi Valentierra Grueso, bombo macho player, Integración Toleña (La Tola, Nariño).





Cantoras del Grupo Voces de la Marea (Guapi, Cauca).  
Alexis Rentería, bomardino player, Tamboré Group (Quibdó, Choco).

### Judges

Lino Arturo Neira Betancourt, Germán Patiño Ossa, Francisco Andrade "Paché" Andrade, Paloma Muñoz, and Leonidas Valencia Valencia

## Schedule

### Saturday, June 14

Puerto Tejada (Cauca): Decentralized event with presentation of violin groups.

### Monday, July 14

7:00 p.m. (Enrique Buenaventura Municipal Theater): Tribute to Alfonso Córdoba Mosquera "El Brujo", presentation of the Banda Departamental Bellas Artes

### Saturday, August 2

10:00 a.m. (Simón Bolívar Park, Bogotá): Presentation of musical groups.

### Sunday, August 3

1:00 p.m. (Teatrino de la Media Torta, Bogotá): Presentation of musical groups and Bantu marimbas

### Wednesday, August 13

8:00 p.m. (PTC): Inauguration of the festival, ceremonial acts, musical presentation by Pibo Joel Márquez y Raíces Negras (Venezuela), and Orquesta La Chirimsalsa (Quibdó)

### Thursday, August 14

5:00 p.m. (PTC): Qualifying rounds of marimba, chirimia, free version and Caucan violins categories.

### Friday, August 15

5:00 p.m. (PTC): Qualifying rounds for marimba, chirimia, free version and Caucan violins categories.

### Saturday, August 16th

5:00 p.m. (PTC): Qualifying rounds for marimba, chirimia, free version and Caucan violins categories.

### Sunday, August 17

6:00 p.m. - 9:00 p.m. (PTC): Final marimba, chirimia, and free version categories.

### Food, beverage and handicrafts exhibition

PTC parking lot: With the participation of exhibitors from the Colombian Pacific region. August 14-17, 2:00 p.m. - 11:00 p.m.

### Other events

#### Workshops and concerts

June 17-August 1: Workshop on construction of folkloric percussion musical instruments of the Pacific coast (lutherie) in communes 7, 8, 14, 15, 16, 21. Workshop participants Addo Obed Possú (Katanga Foundation), Baudilio Cuama Rentería and José Antonio Torres Solís "Gualajo".

Workshops of dances of the southern and northern Pacific in communes 7, 8, 14, 15, 16, 21. Workshop leader Emilia Eneyda Valencia Murrain of the Afro-Colombian Women's Association.

August 13-17: Presentation of participating groups in the Granada neighborhood, Colina de San Antonio (lower part) and community centers in the Aguablanca District.

#### Forums and seminars

August 15: Business roundtable to promote the FPA with international programmers Manuel Ferrand (Spain), Chefi Borzacchini (Venezuela); Hernán Gullo (Argentina), Cedric David (France) and national pro-



grammers Nubia Flórez Forero. (Barranquilla), Federico Ochoa (Medellín), Carolina Vásquez (Manizales). Coord.: Bania Guerrero Ramos, Cali Tourism Office. August 14-17 (Audioteca CCDC): Research meeting on traditional music of the southern Pacific region. Coord., Manuel Sevilla (Universidad Javeriana Cali) with Ministry of Culture.

### Cultural authorities

Jorge Iván Ospina Gómez (Alcalde de Cali), Argemi-Jorge Iván Ospina Gómez (Mayor of Cali), Argemiro Cortés Buitrago (Secretary of Culture and Tourism of Cali), Paula Marcela Moreno Zapata (Minister of Culture)

Official budget

\$417,450,000 (COP) (\$54,000,000 (COP) co-financed by the Ministry of Culture)

Registration fee for the music contest

Free

Free admission

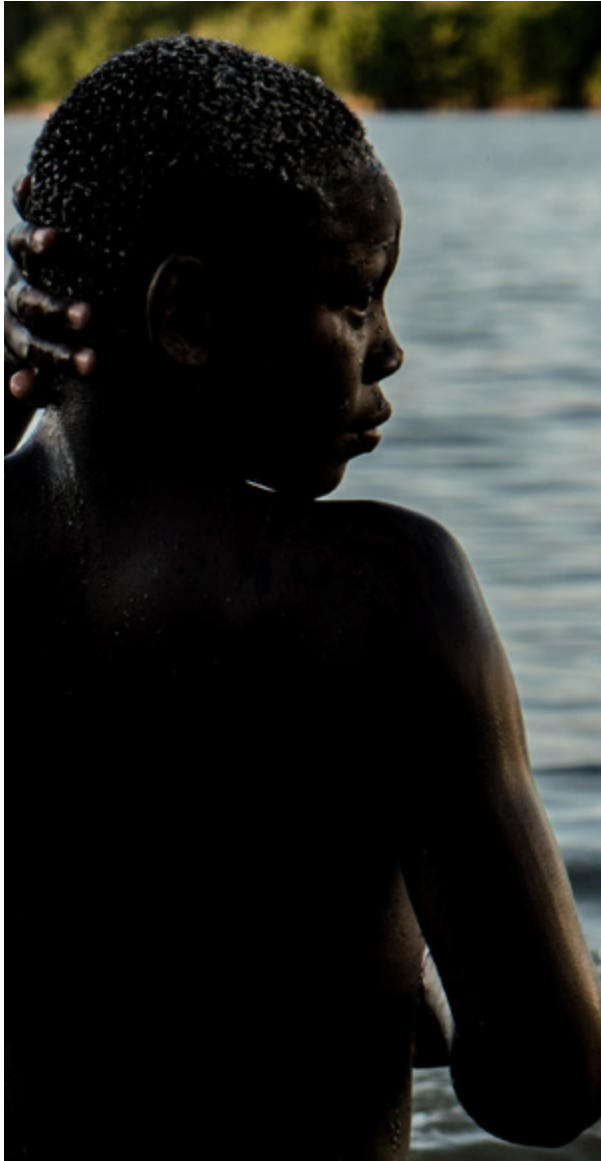
### A tribute at the festival...

For the first time the Petronio was made as a tribute to a person, thus beginning a custom that to date has exalted numerous representatives of the Pacific. The initial honor went to Alfonso Córdoba "El brujo", composer and singer from Chocó, born in 1926. He traveled the country making music and mixing timba, bolero, and salsa in his voice. He became a jeweler, resulting in filigree as well as verses and stories. He died the following year and was sent off amidst chirimias in front of the Atrato River.

"Why, I wonder why  
Today my color looks  
black.  
If the cotton that I  
sowed,  
Never sprouted stained,  
And the gold I plucked  
from the ground  
More dazzling it became."

*"Por qué, me pregunto por  
qué  
Hoy se ve negro mi color  
Si el algodón que yo  
sembré  
Jamás tiznado germinó  
Y el oro que al suelo  
arranqué  
Mas rutilante se tornó"*

*"Nostalgia africana"  
Alfonso Córdoba "El brujo"*





PETRONIO ÁLVAREZ // 25 AÑOS

# 2009



Version 13

## Stage

Cañaveralajo Bullring

## Dates

Launch in Cali: June 24

Launch in Bogota: July 24

Scheduled activities: June 24-August 17

Music competition and concerts: August 13-16

Memory associates the Petronio with the prominent figure of Germán Patiño, its main promoter. However, as he and those close to him recognize, it was a collective effort that was possible, precisely, thanks to the will of many people: Luis Carlos Ochoa, Rafael Quintero, Umberto Valverde, Hugo Candelario González, María Yaneth Riascos Góngora.... The founding regulations established a board of directors, which in practice worked in integration with the comings and goings of friends who gave ideas, managed favors, dusted off contacts to move forward the event as it was dreamed.

In 2009, with a mature festival, the Cali's Mayor's Office replaced that board of directors with a conceptual committee and included the Petronio as part of the city's public cultural policy. This was a much-needed step in the institutionalization of the festival and aimed at consolidating the foundations of a process that would not depend on the will of the current mayor but would have ever greater autonomy. This committee initially included music experts, the city's universities, the different departments of the Mayor's Office, the logistics operators, the Ministry of Culture and, in time, the representatives of the colonies from the Pacific and of the cooking, handicraft and cultural industry sectors. With prudent distance, but with his place earned, Patiño participated from his seat as director of the library of the Universidad Autónoma de Occidente and continued giving his guidance.

The Petronio in its thirteenth version expanded its schedule of complementary activities, thanks, among others, to a close articulation with groups of colonies that joined in the presentation of their traditions: adoration of saints, funeral rituals, orality. It also maintained a presence in townships and neighborhoods, with the idea of being a city event beyond the spaces of the musical contest.

## The music...

### Groups in competition

Total: 85

### Invited artists

Agrupación Farafina (African Republic of Burkina Faso), Convencional (Venezuela), ChocQuibTown (Bogotá), Cynthia Montaña (Cali), Herencia de Timbiquí (Cali), Canalón (Timbiquí-Cali).

### Participants and winners

#### Marimba category (26 groups)

First place: Voces de la Marea (Guapi, Cauca).

\$9,000,000 (COP)

Second place: Renacer Saijeño (Timbiquí, Cauca).

\$5,000,000 (COP)

Third place: Tambores de la Noche (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

#### Chirimía category (18 groups)

First place: La Típica (Istmina, Chocó). \$9,000,000 (COP)

Second place: Grupo Mi Raza (Cali, Valle del Cauca).

\$5,000,000 (COP)

Third place: Ancestros del Río Napi (Guapi, Cauca).

\$3,000,000 (COP)

#### Free version category (29 groups)

First place: Sin Nombre Son (Cali, Valle del Cauca).



\$9,000,000 (COP)

Second place: Asociación Afrocultural Bambuco (Esmeraldas, Ecuador). \$5,000,000 (COP)

Third place: Tierradentro (Medellín, Antioquia). \$3,000,000 (COP)

#### Caucan violins category (12 groups)

First place: Cantaoras del Patía (Patía, Cauca). \$9,000,000 (COP)

Second place: Grupo Musical Renovación (Caloto, Cauca). \$5,000,000 (COP)

Third place: Dejando Huellas (Puerto Tejada, Cauca). \$3,000,000 (COP)

#### Best marimba performer

Alí Cuama Valencia, Matamba group (Buenaventura, Valle del Cauca).

#### Best clarinet interpreter

Indalecio Sánchez, Tamboré Chirimía (Quibdó, Chocó)

#### Best violin interpreter

José Walter Lasso, Aires de Domingillo (Santander de Quilichao, Cauca)

#### Best vocal interpreter

Streisson Aguallimpia, Grupo La Tipica (Istmina, Chocó)

#### Best unpublished song

"Canto a la Paz" by José Caniquí. Traditional arrangements. Grupo Puma Blanca (Buenos Aires, Cauca).

#### Special mentions by the judges

Son del Tunó (Patía, Cauca) for the quality of its instrumentalists.

Tanguí Chirimía (Quibdó, Chocó) for the quality of the composition "Dolor de Patria".

Herencia Feminista (Quibdó, Chocó) for its formation by gender

#### Judges

Medardo Arias Satizabal, Hector Gonzalez, Carlos Alberto Velasco, Leonor Gonzalez Mina, and Ana Gilma Ayala.

## Schedule

Thursday, August 13

6:00 p.m. (PTC): Inauguration of the festival

Friday, August 14

6:00 p.m. (PTC): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

Saturday, August 15

6:00 p.m. (PTC): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

Sunday, August 16

6:00 p.m. (PTC): Final marimba, chirimía, free version, and Caucan violins categories with performances by Agrupación Farafina (African Republic)

of Burkina Faso), Convencional (Venezuela), Choc-QuibTown (Bogotá), Cynthia Montaña (Cali), Herencia de Timbiquí (Cali), Canalón (Timbiquí-Cali).

## Other events

### Food, beverage, and handicrafts exhibition

PTDC parking lot: With the participation of exhibitors from the Colombian Pacific region. August 13-17, 10:00 a.m. - 12:00 p.m.

### Petronito

4:00 p.m. - 9:00 p.m. (TAALC): II Encounter of Traditional Music Schools for Children and Youth with Barlovento, Convencional, and Ancestral Drums. Coord. Jorge Giraldo and Carolina Campo

### Exhibitions

Museum of Religious Art: Exhibition "San Pacho, Alma Bendita". Talk with researchers Ana Gilma Aya-la Santos and Douglas Cujar Cañadas.

Biblioteca del Centenario Room 2: Exhibition "Suspiros del Pacífico" by Emma Doris Mina Balanta (August 1 to 31).

Biblioteca del Centenario Room 1: Exhibition "Litoral Pacífico" by Efrén Echeverry Álvarez. Supported by El Pescador Centro Gastronómico y Cultural del Pacífico (August 1 to 31)

CCDC Audio Library: Documentary "Raíces II. Del Valle del Cauca al Valle del Guadalupe" (August 5), documentary "Raíces III. Del África al Pacífico Colombiano" (August 12). Other videos presented: Cometas en el Cielo (Kites in the Sky), El árbol de los Sueños (The Tree of Dreams).

### Concerts and workshops

Public Library Network: Concerts in El Hormiguero, Encounter of Knowledge of the Oral Tradition of the Pacific (communes 3, 4, 7, 11, 15, 16, 1, 21, El Hormiguero and La Playita sector, Puerto Mallarino).

Concerts in Aguablanca district (August 14), Villahermosa Jail (August 12 from 9:00 a.m. - 12:00 m.), Puerto Mallarino (August 13)

### Academic schedule

CCDC Salón Madera: II Research Meeting on traditional music of the Colombian Pacific. Discussions, round tables, and conferences. Coord. Manuel Sevilla (Universidad Javeriana) and Programa Ruta de la Marimba (Ministry of Culture), August 13-16.

### Cultural authorities

Jorge Iván Ospina Gómez (Mayor of Cali), Argemiro Cortés Buitrago (Secretary of Culture and Tourism of Cali), Paula Marcela Moreno Zapata (Minister of Culture)

### Official budget

\$1,524,000,000 (COP) (\$70,000,000 (COP) co-financing from the Ministry of Culture)

### Registration fee for the music contest

Free

### Free entrance

### A tribute at the festival...

In 2009 the Petronio paid tribute to José Antonio Torres Solís "Gualajo". A virtuoso player of the chonta marimba, builder of traditional instruments (a heritage he shares with his older brothers), composer, founder, and director of the group that bears his name. An introverted man who walks the streets of Cali with his unmistakable white flat cap, a wide smile and always generous with his knowledge. He has been the inspiration of several generations of marimba players.



PETRONIO ÁLVAREZ // 25 AÑOS

# 2010



Version 14





### Stage

Cañaveralejo Bullring

### Dates

Scheduled activities: August 4 - September 18

Musical competition and concerts: August 11-15

The music of the Pacific does not occur in a vacuum but in a cultural complex where the melodies of voices and instruments are combined with other elements of everyday life: food, religion, games, work, clothes... In that sense, making and listening to Pacific music is, in every sense of the word, a social fact that necessarily connects with a much broader cultural base. Although the Petronio was born around the exaltation of music - an orientation that is still defended and recalled by the founding members - over time these other cultural components found their place.

In 2008, the entry of food, beverages, and handicrafts was made official, with great success and acceptance by the public. In 2010, the idea of "Afro fashion" was introduced and with it a whole exploration of aesthetics associated with the musical cultures heard on stage. The initial partnership was with design students from the National Learning Service (SENA), who gave free rein to their ingenuity by mixing various kinds of elements: paper, silk, lids, mirrors, ribbons, seed wrappings, tree bark, guereguere, iraca, etc., and then took them to a catwalk with twenty Afro models. Despite the criticisms, with ups and downs, the concept of a distinctive aesthetics in clothing was gaining strength and currently there are several initiatives of entrepreneurship advancing in this field.

2010 was the year of the UNESCO declaration, of a rich academic schedule around those cultural bases that support the music and of the usual contrasts on

stage that characterize the festival: while the octogenarian Román Popó received a mention for his rescue of the guadua violin from the North of the Cauca region, "Baterimba" bet on innovation with his one-man show. A dynamic and changing festival, like culture itself.

## The music...

### Groups in competition

Total: 86 (862 artists)

### Invited artists

Bonga Kwenda (Angola), Ancestros, Bahía Trío, Herencia de Timbiquí, Voces de la Marea, Sin Nombre Son, Socavón, Markitos Micolta y su Sabrosura, Tamborimba, Orquesta Filarmónica de Cali with Leonor Gonzáles Mina "La Negra Grande de Colombia" and Gualajo, Agrupación Musical de la Universidad del Pacífico (Buenaventura), Escuela Mundo Manglar (Cali), Cortejo Afro (Brazil).

### Participants and winners

#### Marimba category

First place: Recatón Esperanza Bonilla (Timbiquí, Cauca)

Second place: Santa Bárbara de Timbiquí (Timbiquí, Cauca)

Third place: Manglares de Guapi (Guapi, Cauca)

#### Chirimía category

First place: Son Bacosó (Quibdó, Chocó)

Second place: Tamboré Chirimía (Quibdó, Chocó)

Third place: Raíces del Guajú (Guapi, Cauca)

#### Free version category

First place: Baterimba (Santander de Quilichao, Cauca)

Second place: Cabalonga (Guapi, Cauca)

Third place: Guapison (Guapi, Cauca)

#### Caucan violins category

First place: Grupo Palmeras (Vereda El Palmar, Santander de Quilichao, Cauca)

Second place: Aires de Domingullo (Vereda Domingullo, Santander de Quilichao, Cauca)

Third place: Auroras del Amanecer (Suárez, Cauca)

#### Best Marimba Interpreter

Libardo Rosero, Los Alegres del Telembí (Barbacoas, Nariño)

#### Best clarinet interpreter

Walter Martínez, Son Bacosó (Quibdó, Chocó)

#### Best Violin Interpreter

Luis Edel Carabalí and Eliecer Lucumí, Palmeras (Santander de Quilichao, Cauca)

#### Best Vocal Interpreter

Inés Granja, Santa Bárbara de Timbiquí (Timbiquí, Cauca)

#### Best unpublished song

"Homenaje a los Atávicos" by Rogelia and Sofía Ángulo Panameño. Tamafrí group (Buenaventura, Valle del Cauca). Ritmo juga

#### Best Musical Arrangement

"Yo no Soy Cantora" by Cabalonga, Ritmo juga (Guapi, Cauca)

#### Special mentions from the judge

Román Popó (violinist of Puma Blanca) for his rescue of the guadua violin.

Grupo Pambil for the projection of marimba music in Bogota.

Grupo Aluvión for their fusion that bridges the Pacific and Atlantic with the use of the accordion and the marimba.

## Judges

Ana Gilma Ayala Santos, María Yaneth Riascos Gón-  
gora, Carlos Alberto Velasco Díaz, Iván Benavides  
Esteves, and Yuri Buenaventura.

## Schedule

Wednesday, August 4

10:00 a.m. (CCDC Main Auditorium): Inauguration of  
the festival and musical interventions by Tamborim-  
ba, Socavón, Sin Nombre Son

Wednesday, August 11

5:00 p.m. (PTC): Qualifying rounds of marimba, chiri-  
mia, free version, and Caucan violins categories.

Thursday, August 12

5:00 p.m. (PTC): Qualifying rounds for marimba, chiri-  
mia, free version, and Caucan violins categories.

Friday, August 13

5:00 p.m. (PTC): Qualifying rounds for marimba, chiri-  
mia, free version, and Caucan violins categories.

Saturday, August 14

5:00 p.m. (PTC): International night with Bonga Kwen-  
da (Angola), Herencia de Timbiquí, Sin Nombre Son,  
Socavón, Markitos Micolta y su Sabrosura, Orquesta  
Filarmónica de Cali with Leonor Gonzáles Mina "La  
Negra Grande de Colombia" and Gualajo.

Sunday, August 15

5:00 p.m. (PTC): Final of marimba, chirimía, free ver-  
sion and Caucan violins categories, with performan-  
ces by Agrupación Musical de la Universidad del  
Pacífico, Escuela Mundo Manglar, Bahía Trío, Bonga  
Kwenda, Cortejo Afro, Ancestros.

## Other events

### Petronito

4:00 p.m. - 9:00 p.m. (TAALC): III Encounter of Tradi-  
tional Music Schools for Children and Youth. Coord.  
Jorge Giraldo and Carolina Campo, August 13.

### Food, beverage and handicrafts exhibition

Parqueadero PTC: With the participation of exhibitors  
from the Colombian Pacific (including exhibitions of  
individual artists). August 11-15, 10:00 a.m. - 12:00 p.m.

### Exhibitions

Museum of Religious Art: Exhibition "Ritos Fúnebres  
en el Pacífico colombiano" in collaboration with the  
Federation of Colonies of the Pacific the represen-  
tation and conferences on the Funeral Rites and the  
Alabaos of the Colombian Pacific. August 10-Sep-  
tember 18.

Archivo Histórico de Cali: Appointment with primary  
sources. August 10-26

CCDC: Pacific - Art: exhibitions by Sonia Moreno, An-  
gélica Tovar, Diana Mesa, and Luz Dary Revelo. Au-  
gust 10-26

### Concerts, workshops, theater

Enrique Buenaventura Municipal Theater: Play  
Amangualados- El Fusilamiento by Manuel Saturio  
Valencia, August 12 and 13.

Plazoleta CCDC: Musical and dance workshop, Au-  
gust 12 and 13, 9:00 a.m. - 12:00 m.

CCDC Main Auditorium: Percussion workshop with  
an international guest, August 13, 2:00 p.m. - 4:00 p.m.

### Forums and seminars

CCDC Main auditorium: Business roundtable with pro-  
gramers from France, Netherlands, Mexico, Uruguay,



Medellín, Barranquilla y Bogotá. Coord. Bania Guerrero Ramos (Oficina de Turismo), August 14, 10:00 a.m. - 12:00 m.

### Academic schedule

CCDC Salón Madera: III Research Meeting on Traditional Music of the Colombian Pacific. Discussions, round tables and conferences. Coord. Manuel Sevilla (Universidad Javeriana), Fundación Canto por la Vida and Ministry of Culture, August 12 - 15, 2010.

Museum of Religious Art: Launching of the book "Amuletos y Santos en el Atrato", Ana Gilma Ayala Santos. August 11, 5:00 p.m.

Museo de Arte Religioso: Conversation on Funeral Rites in the Colombian Pacific with Celedonia Olave (Buenaventura), Ayani Ayala (Condoto, Chocó), Baudilio Revelo Hurtado (Guapi, Cauca), Juan Perlaza Alomía (Buenaventura), Félix Domingo Cabezas Prado (Barbacoas, Nariño). Coordinated by Alberto Vallejo. August 12, 5:00 pm.

Plazoleta CCDC: Conferences: "Arte, Sabor y Color a Salsa y Caña de Azúcar Mi Valle del Cauca" and Popular Art as a historical tool by Angélica Tovar.

### Cultural authorities

Jorge Iván Ospina Gómez (Mayor of Cali), Argemiro Cortés Buitrago (Secretary of Culture and Tourism of Cali), Paula Marcela Moreno Zapata and Mariana Garcés Córdoba (Ministers of Culture).

### Official budget

\$1,834,000,000 (COP) (without information of co-financing from the Ministry of Culture)

### Registration fee for the music contest

Free

Free entry

### Other fees

Handicrafts stand: \$200,000 (COP), Pacific cuisine stand: \$300,000 (COP), Pacific traditional drinks stand: \$300,000 (COP), collective stand for candy makers: \$400,000 (COP).

### A tribute at the festival...

The honor of the tribute this year went to Leonor González Mina, singer and actress born in Robles, a village outside of Jamundí (Valle del Cauca). Known as "La Negra Grande de Colombia", Leonor was one of the pioneer voices in spreading the tradition of songs and repertoires of the Pacific to the world. In the framework of the Petronio, she received the Order Sebastián de Belalcázar in the Grade of Knight for spreading the music of the Pacific and for her contribution to the culture and folklore of the Afro-Colombian people and Colombia.



# 2011



Version 15



### Stage

Pascual Guerrero Olympic Stadium

### Dates

Scheduled Activities: August 24-31

Music competition and concerts: August 24-28

In a newspaper column published a couple of weeks after the 2001 festival ended, writer Umberto Valverde called attention to the direction it had taken: "In recent years, the focus has been on the social growth of the event, shifting its musical axis to a political goal.. it is urgent to make a change".<sup>15</sup> Valverde knew the Petronio from the inside, as Germán Patiño's partner in the original conceptualization group and as director of the university newspaper La Palabra, whose pages gave ample coverage of the festival's beginnings. He was right. The Petronio had reached maturity in terms of its production and was already recognized as an event within the city, leveraged from public policy and with very active involvement of the Pacific colonies, universities, and many other social actors. And the music? So far, the process of participation in the Petronio had been through a limited number of registered groups, which in practice meant that, despite the efforts of the organization, not necessarily the best exponents arrived, but those who could hand in their documents first.

In 2011, a change of direction was made, and the zonal system was instituted. This consisted of a round of qualifying events in various parts of the Pacific, where the different groups attended and where a judge selected which ones would go to Cali. Tuma-co, Guapi, Buenaventura, and Cali were the first and over the years Quibdó, Santander de Quilichao, and Bogotá were added.

Three judges were also assigned for each of the categories in the event, a twist that was not sustained



but showed concern for strengthening the musical nature of the Petronio.

The fifteenth version of the festival was held at the Pascual Guerrero soccer stadium and closed with a performance by ChocQuibTown, who had a newly won Latin Grammy under their belt. As one newspaper headlined at some point, it was "a Grammy for Condoto". In Cali it felt like a prize for all the music of the Pacific.

## The music...

Groups in competition

Pre-registered in zonal areas: 118

Selected for the competition: 60

### Invited artists

ChocQuibTown, winning groups of 2010 version

### Participants and winners

#### Marimba category (15 groups)

First place: Cueros y Chonta (Tumaco, Nariño). \$9,000,000 (COP)

Second place: Bomcará (Iscuandé, Nariño). \$5,000,000 (COP)

Third place: Tamafrí (Buenaventura, Valle del Cauca).

\$3,000,000 (COP)

#### Chirimía category (15 groups)

First place: Son Batá (Medellín, Antioquia). \$9,000,000 (COP)

Second place: Rancho Aparte (Armenia, Quindío). \$5,000,000 (COP)

Third place: Africa Folkloric Group (Palmira, Valle del Cauca). \$3,000,000 (COP)

#### Free version category (15 groups)

First place: La Revuelta (Bogotá, Capital District). \$9,000,000 (COP)

Second place: Marimba y son (Buenaventura, Valle del Cauca). \$5,000,000 (COP)

Third place: Canoa Son (Tumaco, Nariño). \$3,000,000 (COP)

#### Caucan violins category (15 groups)

First place: Remolinos de Ovejas (Suárez, Cauca). \$9,000,000 (COP)

Second place: Asociación Musical Renovación (Caloto, Cauca). \$5,000,000 (COP)

Third place: Brisas de Mandivá (Santander de Quilichao, Cauca). \$3,000,000 (COP)

#### Best marimba interpreter

Ángel Marino Beltrán, Bomcará Group (Iscuandé, Nariño). \$3,000,000 (COP)



### Best clarinet interpreter

Emer Dávila Mosquera, Rancho Aparte (Quibdó, Chocó). \$ 3,000,000 (COP)

### Best violin interpreter

Manuel Sencio Tegüé, Brisas de Mandivá Ensemble (Santander de Quilichao, Cauca). \$3,000,000 (COP)

### Best vocal interpreter

Edwin Manuel Reyes, Rancho Aparte (Quibdó, Chocó). \$3,000,000 (COP)

### Best unpublished song

"De quién es la Tierra" by Edwin Manuel Rentería Reyes. Arrangements: Emer Dávila Mosquera. Rancho Aparte group (Quibdó, Chocó). \$3,000,000 (COP)

### Best musical arrangement

"La Mulata" by Fundación de Música Tradicional Changó (Tumaco, Nariño). Ritmo Bunde Juga. \$3,000,000 (COP)

### Special mentions from the judges

Elicerio Velasco (Son del Tuno, Patía, Cauca) in the Caucan violins category. For the voice in accordance with its cultural context marked by the cries and songs of dairy work

### Judges by category

Marimba: Jaime Rocha Rodríguez. Alicia Camacho and Paula Marcela Moreno Zapata.

Chirimía: Jesús María Mina, Gloria Perea and Violeta Joubert Solano.

Violins: Adolfo Albán Achinte, Carlos Lobo Liñán and Paloma Muñoz.

Free: Zulú Araujo, leteke Witteveer (Curaçao) and Gerardo Reyes

## Schedule

Wednesday, August 24

6:00 p.m. - 11:30 p.m. (EPG): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

Thursday, August 25

6:00 p.m. - 11:30 p.m. (EPG): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

Friday, August 26th

6:00 p.m. - 11:30 p.m. (EPG): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

Saturday, August 27th

6:00 p.m. - 11:00 p.m. (EPG): Grand gala night and commemoration of the 15th anniversary of the festival.

Sunday, August 28th

6:00 p.m. - 11:30 p.m. (EPG): Final marimba, chirimía, free version, and Caucan violins categories and presentation of ChocQuibTown

### Other events

#### Petronito

TAALC: IV Meeting of Traditional Music Schools for Children and Youth with the Timbiquí School, Niña María de Japio Rural School, Semilleros del Cauca, and Mundo Manglar School. Cultural and recreational activities for the invited groups (folkloric dances, theater, visit to the zoo, cinema). Tribute to folklorist Luis Carlos Ochoa. August 18-21.

### Food, beverage, and handicrafts exhibition

PTC parking lot: With the participation of exhibitors from the Colombian Pacific region. Cuisine 80 stalls. Drinks 40 pop-up taverns. Handicrafts 60 stalls. August 24-28.

### Exhibitions

CCDC: Exhibition and workshop on musical instruments of the Pacific, exhibition of posters and historical samples of the Petronio Alvarez.

Museo de Arte Religioso: Exhibition "Altare y Proce-sión de Santos Patronos de la Costa Pacífica". Joint activity with colonies of Barbacoas, Nariño (Virgen de Atocha), Río Naya, Buenaventura (Corazón de Jesús), Guapi, Cauca (Inmaculada Concepción), Raspadura, Chocó (Santo Eccehomo). Mass at Plazoleta de la Merced and procession through the historic center of Cali.

### Concerts

Villahermosa Jail: La Típica, Aluvión. Pura Sangre. Thursday, August 25, 10:00 a.m.-12:00 noon.

La 14 Calima Shopping Center: Marimba and Son. Ensueños del Pacífico. Nuevo Amanecer Bahía Málaga. Thursday, August 25, 4:00 p.m. - 4:00 p.m. - 7:00 p.m.

ICESI University: Relatives in Mamuncia. Phonoclórica. Thursday, August 25, 12:00 noon. - 2:00 p.m.

Centro Emprendimiento Comuna 13: Tamafri, Caba-longa, Chirimía Río Napi. Friday, August 26, 10:00 a.m. - 12:00 m.

Universidad Santiago de Cali: Caña Brava, Marimba de Esteros, Mr. Klaje y su Porronguera. Friday, August 26, 12:00 noon. - 2:00 p.m.

Universidad del Valle: Santa Bárbara de Timbiquí, La Revuelta, Son del Tunó.

Puerto Mallarino: Rancho Aparte, Los Alegres del Telembi, and Guapison.

### Forums and seminars

CCDC Main Auditorium: Business roundtable with national and international programmers. Coord. Bania Guerrero Ramos (Tourism Office).

CCDC: Seminar "Fuentes Primarias para la Investigación sobre la Cultura Afro" Wednesday, August 31, 8:00 a.m. - 2:00 p.m.

### Cultural authorities

Jorge Iván Ospina Gómez (Mayor of Cali), Carlos Alberto Rojas (Secretary of Culture and Tourism of Cali), Mariana Garcés Córdoba (Minister of Culture)

### Official budget

\$2,157,274,000 (COP) (\$75,000,000 (COP) co-financing from the Ministry of Culture)

### Registration fee for the music contest

Free

### Free entry

### A tribute at the festival...

In November 2010, the news arrived from Nairobi (Kenya) that UNESCO had inscribed the marimba music and traditional songs of the Colombian South Pacific on the Representative List of the Intangible Heritage of Humanity. The 2011 tribute was for marimba music as a whole. Years later, in 2015, this international recognition was extended to include Ecuador, something that had been done at the Petronio since its inception.

# The virtual Petronio

As in the rest of the world, in 2020 the Covid-19 pandemic imposed total restrictions on the Petronio Álvarez Pacific Music Festival and it was impossible to hold it in person. As an alternative, and with enormous efforts and great willingness, the community of organizers, artists, audiences, and directors managed to carry out what became known as “The Virtual Petronio”. But this was not the first time that “virtual” was part of the festival.

The Petronio Álvarez, with its program of live music, group dances, traditional food and beverages, and meeting of locals and fans for five days under the Cali sky, is an overwhelmingly face-to-face event. However, a significant part of the way in which the festival is currently experienced involves several non-present components, which have been developing little by little and are generally overlooked. One of these components is the selection of participants. During several editions, and in order to meet the need for preliminary verification of aspiring participants, the festival’s organizing team requested the sending of videos as part of the registration process. This resource was used in the mid-2010s and allowed the appointed group of judges to hold “virtual auditions” for the free version category (only used for that category), generally with recordings that arrived by

USB memory stick and CD-Rom format, which were played in spaces such as the Centro Cultural de Cali video library. During those years, remote auditions were also held for Ecuadorian groups interested in participating; in those cases, it was done through live transmissions from a recording studio in Quito, in what can be considered non-present international zonal areas.

Another very important virtual component -and still in force today- are the audiovisual transmissions of the different events of the festival’s schedule. The first media to do so was Telepacífico, a public television channel based in Cali, whose open signal coverage extends to much of the southwestern region, and which has been instrumental in consolidating an audience that faithfully follows events such as the qualifiers and the Petronito (the channel can also be seen through subscription television services). Later, the channel was rebroadcast through the national public channel Señal Colombia, another ally in the positioning of the Petronio and, through it, of different cultural forms from the Colombian Pacific. At present, this signal is also replicated by streaming through Telepacífico’s web page, which facilitates access for international audiences. A detailed analysis of the particularities of television broadcasting

and its impact on the festival is a pending project, but for now it is enough to consider two points that allow us to dimension it. One, the development of an aesthetic for the staging of the musical contest designed for both on-site and remote audiences (which has influenced the time on stage, the accessories, the postures of the participants, the scripts of the commentators' team, the curtains between groups, to mention a few). And another, the report of groups of people in different parts of the southwest that gather to watch the transmissions in public spaces, and that on occasions has included the assembly of giant screens to broadcast the final of the Petronio Álvarez.

This brings us to a third very important virtual component, which is the active role of audiences through social networks. As is well known, nowadays every event of these dimensions involves the use of platforms such as X, Facebook and YouTube, through which there is real-time interaction with different social actors. In the case of the Petronio Álvarez, this has been fundamental as it allows people in locations very far from Cali to become visible and comment on the incidents of the event. Beyond the screen time that these messages may have (something quite relative), the underlying effect is the gradual creation of a kind of virtual geography where names such as

Timbiquí, Puerto Tejada, Condoto or Mosquera remain in the memory of viewers and cybernauts. This point was highlighted, among others, by the anthropologist Jaime Arocha (renowned scholar of Afro-Colombian cultures and judge of the festival on several occasions), when he saw the confluence of an audience that expressed itself through applause in the Unidad Deportiva Panamericana and another that did it through the screens that retransmitted tweets, posts and messages from shores and coasts many kilometers away.

These experiences were fundamental to be able to carry out the 2020 version, which was entirely virtual and exceeded the expectations of the audiences and the organizers themselves. In a situation such as the one society was going through at the time, the Petronio managed to send a message of hope and vitality that helped to comfort that huge community that for decades had been weaving itself through what someone called “the estuaries and rivers that reach everywhere”.





PETRONIO ÁLVAREZ // 25 AÑOS

# 2012



Version 16

Stage  
Panamerican Sports Unit

Dates  
Scheduled activities: May 19 - August 19  
Music competition and concerts: August 15-19

Despite the majestic setting of the stage, the move to the Pascual Guerrero soccer stadium in 2011 was met with numerous criticisms, including the possible damage to the grass and the limited seating capacity. Although two stands (east and south) and part of the north stand were made available, only about 40,000 people were able to participate on the final night and this generated discontent. As a result, and after weighing many factors, the festival was moved to the Panamerican Sports Unit, known as "Canchas Panamericanas". The change was favorable because it meant more space, the possibility of establishing a controlled entrance route for the audience and the existence of a complex of spaces and buildings that allowed the installation of what was called the "Ciudadela Petronio" (Petronio Citadel). It was the fourth venue for the event and remained there for four years.

The initiative of the zonal areas was gaining strength and was repeated for this edition. Thanks to the management of the organization and the willingness of the different municipalities, it was possible to articulate the zonal with other local events. Since then, the visit of the Petronio to the allied municipalities takes place in two moments: for the sharing of the regulations and the invitation to participate, and for the zonal areas. Both are awaited with great expectation and have become valuable spaces for discussion on musical dynamics and related processes. In fact, the judicious compilation of these dialogues has made it possible to bring to the conceptual committee multiple initiatives and concerns that have ended

up improving different aspects of the event, such as the organology of the categories and the creation of meeting spaces for musicians, among others. In its 16th version, the festival's decentralized concerts reached Yumbo and Tuluá.

## The music...

Groups in competition  
Total: 40

### Invited artists

Nsaa Dance Ensemble (United States), La Revuelta (Bogotá), Ensamble del Instituto Popular de Cultura (Cali), Grupo Canalón (Timbiquí-Cali), Cantadoras del Pacífico Sur, Remolinos de Ovejas (Suárez, Cauca), Son Batá (Medellín).

### Participants and winners

Marimba category (16 groups)  
First place: Renacer Saijeño (Timbiquí, Cauca). \$9,000,000 (COP)  
Second place: Changó (Tumaco, Nariño). \$5,000,000 (COP)  
Third place: Pregones del Manglar (Mosquera, Nariño). \$3,000,000 (COP)

Chirimía category (7 groups)  
First place: Son y Sabor (Quibdó, Chocó). \$9,000,000 (COP)  
Second place: Chirimía Pichindé (Condoto, Chocó). \$5,000,000 (COP)  
Third place: Chirimía San José (Timbiquí, Cauca). \$3,000,000 (COP)

Free version category (10 groups)  
First place: Rap Folklord (Cali, Valle del Cauca). \$9,000,000 (COP)  
Second place: Marimba y Son (Buenaventura, Valle del Cauca). \$5,000,000 (COP)



Third place: Martina Pombo (Cali, Valle del Cauca).  
\$3,000,000 (COP)

Caucan violins category (7 groups)

First place: Puma Blanca (Buenos Aires, Cauca).  
\$9,000,000 (COP)

Second place: Brisas de Mandivá (Santander de Quilichao, Cauca). \$5,000,000 (COP)

Third place: Aires de Dominguillo (Santander de Quilichao, Cauca). \$3,000,000 (COP)

Best marimba interpreter

John Francisco Gallo, Pregones del Manglar (Mosquera, Nariño). \$3,000,000 (COP)

Best clarinet interpreter

Emer Dávila, Son y Sabor (Quibdó, Chocó).  
\$3,000,000 (COP)

Best violin interpreter

Raimundo Carabalí, Puma Blanca (Buenos Aires, Cauca). \$3,000,000 (COP)

Best vocal interpreter

Petrona Lenis Candelo, Renacer Saijeño (Timbiquí, Cauca). \$3,000,000 (COP)

Best unpublished song

"Reina de la Marimba" by Ali Cuama, Marimba y Son (Buenaventura, Valle del Cauca). Currulao rhythm, \$3,000,000 (COP)

Best musical arrangement

"Parmenio" by Sebastián Villanueva, Phonoclórica group (Bogotá, Capital District). \$3,000,000 (COP)

Judges

Héctor Francisco Sánchez Castillo, Guillermo Carbó Ronderos, Constantino Herrera Lewis, Jorge Humberto Franco Duque, and Marco Antonio Micolta "Markitos". Jury coordinator: María Yaneth Riascos Góngora.

Highlights: Performances by ChocQuibTown, Kenyata, Socavón, Jimmy Saa, Andy Caicedo, Big Popa, Caucan violin groups (inauguration), Nsaa Dance Ensemble, Remolinos de Ovejas, Cantadoras del Pacifico Sur, Grupo Son Batá (gala night), and Ecuadorian group Majagua (Petronito).

Special mentions by the judge

Chirimía de Limones, Perla del Pacifico and Los Ruidos del Pacifico, for their contribution to the preservation of Pacific music.



## Exhibitions and displays

CCDC various spaces: African film series. Discussion Chocó "La Mujer, la tierra y el amor", photographic exhibition "San Cipriano río bonito, río que río y río" (photographs by Violeta Guevara), photographic exhibition of the film Chocó, exhibition "Comunidad, territorio y memoria" IPC 65 years, Coffee Concert "Pacífico Recóndito", Percussion Workshop for children (Children's Library), Presentation San Pacho "El Santo más etnizado" (Ana Gilma Ayala), Exhibition of covers of the Great Icons of Afro-Latin and Caribbean music, Workshop Professor Super O. How many people lived in Colombia 200 years ago (Archivo Histórico de Cali), Who were the Creoles in Colombia (Biblioteca Ciudadela Educativa Nuevo Latir). Boats on the Cauca River, worship of the Virgin of the Assumption, Ancestral Community Council of the Playa Renaciente (rural Cali).

Concerts, workshops, theater

CCDC: Instrument construction workshop (lutherie) with Addo Obed Possú (Katanga Foundation).

Decentralized concerts: Yumbo Coliseum (Valle), August 18, Multi-purpose Coliseum of the Coliseo de Ferias Tuluá (Valle); "Manuel Victoria Rojas", August 18.

Forums

Colegio Comfandi Potrero Grande: Discussion with ChocQuibTown. May 19, 10:00 a.m.

Ciudadela Nuevo Latir: Discussion with ChocQuibTown. May 19, 10:00 a.m.

CCDC Main Auditorium: Business Roundtable with national and international programmers. Coord. Bania Guerrero Ramos (Tourism Office). Saturday, August 18, 9:00 a.m. - 1:00 p.m.

CCDC: Discussion "Historia de todos los géneros musicales existentes" with Enrique Millán.

CCDC: Lecture " Creencias en el Pacífico colombiano" with Ana Gilma Ayala-Sala Luis Borges

CCDC: Lecture " Iconografía del Apostol Santiago" by Paula Revenga Domínguez. August 21, 3:00 p.m.

CCDC Salón Madera: Seminar " Población Afrodescendiente e Historia" by Mario Diego Romero, Germán Patiño, Carlos Mario Recio Blanco. August 30, 2:00 p.m. - 6:00 p.m.

Cultural authorities

Rodrigo Guerrero Velasco (Alcalde de Cali), María Helena Quiñonez Salcedo (Secretary of Culture and Tourism of Cali),

Mariana Garcés Córdoba (Minister of Culture)

Official budget

\$1,159, 463,307 (COP) (\$200,000,000 (COP) co-financing

from the Ministry of Culture)

Registration fee for the music contest

Free

Free entry

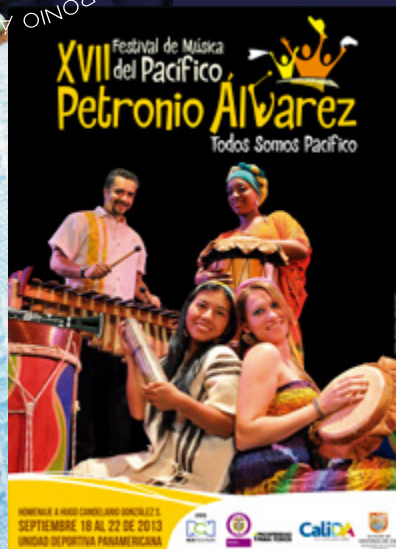
A cultural milestone...

In 2012 the Encuentro de Escuelas de Música Tradicional Infantil y Juvenil (Encounter of Traditional Music Schools for Children and Young People) known as "Petronito" reached its fifth edition, with the participation of more than a dozen groups from places such as Ginebra and Yotoco (Valle) and Esmeraldas (Ecuador). With their instruments and enthusiasm, they continued to fill the open-air Los Cristales Theatre, the festival's beloved birthplace, with music.



PETRONIO ÁLVAREZ // 25 AÑOS

# 2013



HONORAR A NUESTRO COMPOSITORE PANAMERICANO  
SEPTIEMBRE 18 AL 22 DE 2013  
UNIDAD DE PROMOCIÓN PANAMERICANA



Version 17



Stage  
Panamerican Sports Unit

Dates

Launch in Bogota: September 10

Scheduled activities: September 10th-22nd

Music competition and concerts: September 18-22

In 2013, for the second time in its history, the Petronio changed its date and moved to September. This time the change was not due to logistical difficulties as in 2001, but to the decision of the Mayor's Office to hold it within the framework of the Summit of Afro Mayors and Leaders, an international event that had one of its stages in Cali (the other was Cartagena). In general, the festival had a marked approach of openness towards other Afro-Colombian communities. From the department of Bolivar came a delegation from San Basilio de Palenque, which made a complete presentation of texts, rituals, drinks, and handicrafts. From San Andrés and Providencia came another delegation that shared their extensive culinary culture (prawns, crab rice, empanadas, squid, mussels, crab claws), their Creole language and their traditional music with the Orange Hill group.

On the other hand, the 2008 initiative to formalize the offer of food, beverages and handicrafts had gained momentum and it became necessary to regulate its different aspects. The issue was not a minor one, since this exhibition requires particular attention in logistical terms (a protocol for handling perishable food must be implemented) and it is the only instance of the festival that generates economic dividends for a sector of the population (the exhibitors who sell their products). The regulations were adjusted, and mechanisms were established for the selection of participants, including a judge specializing in each sector and a quota system to distribute the eighty

cooking stalls among exhibitors from Cali, Nariño, Cauca, Chocó, Buenaventura, and the Pacific colonies of the city.

At the end of the academic day at the Cali Cultural Center, island musician José Reed summed up the spirit of this edition of the Petronio: "I come from Orange Hill, in San Andrés, where people fall in love watching the sea... now I'm leaving and taking with me the love of the Pacific, the love of here". Very much in tune with the new slogan of the festival: "We are all Pacific" ... 16

## The music...

Groups in competition

Pre-registered in zonal areas: 109

Selected for the competition: 42

Invited artists

Orange Hill (San Andrés), Conexión Tribal African Beat with Mamour Ba (Senegal-Brazil), Mano e' Currulao from the Instituto Popular de Cultura de Cali, Herencia de Timbiquí, Cueros y Chontas, Canalón, Tribute to Petronio Álvarez by the Banda Departamental del Valle del Cauca, Africali and Grupo Bahía.

### Participants and winners

Marimba category (12 groups)

First place: Tamafri (Buenaventura, Valle del Cauca). \$15,000,000 (COP)

Second place: Fundación Folclórica Changó (Tumaco, Nariño). \$10,000,000 (COP)

Third place: Bomcará (Iscuandé, Nariño) \$7,000,000 (COP)

Chirimía category (10 groups)

First place: Rancho Aparte (Quibdó, Chocó). \$15,000,000 (COP)

Second place: Chirimía del Río Napi (Guapi, Cauca). \$10,000,000 (COP)

Third place: Yubarta (Bahía Solano-Buenaventura, Valle del Cauca). \$7,000,000 (COP)

Free version category (10 groups)

First place: Marimba y Son (Buenaventura, Valle del Cauca). \$15,000,000 (COP)

Second place: Chonta Urbana (Guapi, Cauca). \$10,000,000 (COP)

Third place: Arazá (Jamundí, Valle del Cauca). \$7,000,000 (COP)

Caucan violins category (10 groups)

First place: Palmeras (Santander de Quilichao, Cauca). \$15,000,000 (COP)

Second place: Caña Brava (La Toma, Suárez, Cauca). \$10,000,000 (COP)

Third place: Aires de Domingullo (Santander de Quilichao, Cauca). \$7,000,000 (COP)

Best marimba performer

Claudino Portocarrero, Resplandecer Nariñense (Cali, Valle del Cauca). \$3,000,000 (COP)

Best clarinet interpreter

Yonnier Yurgaky Jordán, Chirimía Pichindé (Condoto, Chocó). \$3,000,000 (COP)

Best violin interpreter

Aquileo Viáfara Tegüé, Folklore de Mi pueblo (Caloto, Cauca). \$3,000,000 (COP)

Best vocal interpreter

Edwin Manuel Rentería, Rancho Aparte (Quibdó, Chocó). \$3,000,000 (COP)

Best unpublished song

"Conservando Identidad" by Wisman Tenorio, Fundación Folclórica Changó (Tumaco, Nariño). \$3,000,000 (COP)

Best Musical Arrangement  
 "Teófilo Roberto Potes" by Marimba Son (Buenaventura, Valle del Cauca). Arrangements by Senén Andrés Hurtado. \$ 3,000,000 (COP)

#### Judges

Medardo Arias, Guillermo Carbó, William Holland (Quantic), Jacques Soulanges Arias and Lillyan Rosero.

## Schedule

Tuesday, September 10

6:30 p.m. (Casa del Valle del Cauca, Bogota): Festival launch with performances by Herencia de Timbiquí, La Revuelta, Los Hijos del Pacífico.

Thursday, September 12

Centro de Eventos Valle del Pacífico Cali-Yumbo: Petronio Álvarez showcase as part of the Third Summit of Afro-descendant Mayors and Leaders, with performances by Mano e Currulao, Herencia de Timbiquí and Cueros y Chontas.

Wednesday, September 18

6:00 p.m. (UDP): Inauguration of the festival with a performance by a violin group, Herencia Africana, Canalón and Herencia de Timbiquí

Thursday, September 19

5:00 p.m. - 11:00 p.m. (UDP): Qualifying rounds marimba, chirimía, free version, and Caucan violins categories.

Friday, September 20

5:00 p.m. - 11:00 p.m. (UDP): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

Saturday, September 21

5:00 p.m. - 11:00 p.m. (UDP): International night and gala with presentation of 2012 winners, Orange Hill (San Andrés), Tribal Beat Connection with Ma-mour-Ba.

Sunday, September 22

5:00 p.m. - 11:00 p.m. (UDP): Final marimba, chirimía, free version, and Caucan violins categories with performances by Banda Departamental del Valle del Cauca, Africali and Grupo Bahía.

### Other events

Petronito

4:00 p.m. (TAALC): VI Encounter of Traditional Music Schools for Children and Young People. September 13, 14 and 15 (live broadcast by Telepacífico).

Food, beverage, and handicrafts exhibition

UDP Basketball Courts: With the participation of exhibitors from the Colombian Pacific region. 80 cooking booths, 50 beverage booths, 20 handicraft, and 20 business sample booths. September 18-22

Exhibitions

CCDC: "Folclor e Identidad-Pacífico Vivo" by Jorge Idárraga (Photography), "Paisajes del Pacífico" by Jorge Eliécer Bermúdez.

UDP Basketball Courts: Afro Cultural Industry, Beauty and Aesthetics Pavilion, with catwalk, styles, trends, beauty, fashion and accessories from the Afro industry.

Concerts, workshops, dances

UDP basketball courts: "El Palenque" of the Instituto Popular de Cultura. Exhibition of dances and live music. September 18-22

Decentralized concerts: Yumbo (Valle), Belalcázar Park (September 20, 8:00 a.m. - 3:00 p.m.), Palmira (Valle), Plaza de Toros (September 20, 7:00 p.m.)



#### Forums

CCDC Main Auditorium: Business roundtable with national and international programmers. Coord. Bania Guerrero Ramos (Tourism Office).

Centro Cultural Comfandi, Teatrino Museo La Tertulia and Academia Swing Latino: "Mercado Musical del Pacífico" in alliance with Proyecto Industrias Culturales de Cali, Secretaría de Cultura y Turismo de Cali, Red Nacional de Mercados Culturales, Ministerio de Cultura and Comfandi. September 16-18.

#### Academic schedule

CCDC Salón Madera: Petronio Álvarez academic meeting on musical cultural heritage of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Universidad Javeriana), September 19-21.

#### Cultural authorities

Rodrigo Guerrero Velasco (Mayor of Cali), María Helena Quiñonez Salcedo (Secretary of Culture and Tourism of Cali), Mariana Garcés Córdoba (Minister of Culture)

#### Official budget

\$2,126,825,054 (COP) (\$188,000,000 (COP) co-financing from the Ministry of Culture)

#### Registration fee for the music contest

Free

Free entrance

#### A tribute at the festival...

The seventeenth version of the Petronio paid tribute to the Guapiense musician Hugo Candelario González Sevillano. Candelario, as he is affectionately called, was linked to the festival since its first version and through the creations of his group, Bahía. He has had a great influence among many musicians nationwide who seek to fuse marimba music. He combines academic training with knowledge and sensitivity to traditional sounds.

A drop of water, a night,  
a new moon makes me  
remember

A thought is a volatile  
thing, I don't know why I  
can't forget you.

To forget, why forget?  
Why forget those beautiful  
moments?

To forget, why forget?  
Why forget that happiness...

*Una gota de agua, una  
noche, una luna nueva  
me hace recordar  
Siendo el pensamiento  
una cosa volátil yo no  
sé porque no te puedo  
olvidar  
Olvidar, para que olvidar  
para que olvidar esos  
momentos lindos...  
Olvidar para que olvidar  
para que olvidar esa  
felicidad...*

*Te vengo a cantar  
Hugo Candelario González  
Sevillano*





PETRONIO ÁLVAREZ // 25 AÑOS

# 2014



Version 18



Stage  
Panamerican Sports Unit

Dates  
Scheduled activities: August 4-29  
Musical competition and concerts: August 13-17

The 2014 version celebrated the centennial of Petronio Álvarez's birth with a series of activities that included the presentation of a commemorative bust, an academic session on his history and work, and a concert by a musical ensemble made up of family members of the musician as part of the programming for the August 17 finale. The participating groups were also asked to prepare a song from Petronio's repertoire to be performed in case they were finalists.

Regarding the choice of the name to baptize the festival, Germán Patiño recalled in a 2005 interview that it was an act of vindication: "being one of the most important composers of Colombian music, nobody knew who Petronio was. There is data from Sayco Acinpro where it is said that the second most performed Colombian song internationally was Mi Buenaventura and paradoxically nothing was known about its author".<sup>17</sup> Besides the deserved act of historical justice, the selection of the name has an additional symbolic meaning: Petronio was not a traditional musician who played marimba or anything similar. He was a train engineer who played the guitar very well, with which he composed many songs inspired by the radio music of the time. This "modern" style, Patiño said, was in total harmony with what the festival was all about: a platform to make new music from local sounds.

Speaking of music, the 2014 judges left several questions open, including how to judge the tuning of marimba or tempered violin formats, how to judge the quality of contributions to popularization through

stage performance, and how to judge innovation in traditional music. This fueled the conceptual committee's future reflections and continues to be the subject of debate among musicians and researchers.

## The music...

Groups in competition  
Pre-registered in zonal areas: 119  
Selected for the competition: 44

Invited artists  
Africa Faré (Guinea and Argentina), Casa Ochún (Ecuador), Palmeras (Santander de Quilichao), Tamafri group (Buenaventura), Rancho Aparte (Quibdó), Marimba y Son (Buenaventura), Ensemble musical Petronio Álvarez's Family, Jimmy Saa, Markitos Micolta, Willy García, Alicia Camacho Garcés, Encina Valencia, Instituto Popular de Cultura ("pañuelada" de currulao)

### Participants and winners

Marimba category  
First place: Fundación Folclórica Changó (Tumaco, Nariño). \$15,000,000 (COP)  
Second place: Semblanzas del río Guapi (Guapi, Cauca). \$10,000,000 (COP)  
Third place: Amanecer Guapireño (Guapi, Cauca). \$7,000,000 (COP)

Chirimía category  
First place: Mi Raza (Cali, Valle del Cauca). \$15,000,000 (COP)  
Second place: Son Bacosó (Quibdó, Chocó). \$10,000,000 (COP)  
Third place: Sabrosura del Litoral (Tadó, Chocó). \$7,000,000 (COP)

#### Free version category

First place: La Chiribibanda (Quibdó, Chocó).

\$15,000,000 (COP)

Second place: Yembema (Cali, Valle del Cauca).

\$10,000,000 (COP)

Third place: Sango Groove (Cali, Valle del Cauca).

\$7,000,000 (COP)

#### Caucan violins category

First place: Son Balanta (Santander de Quilichao,

Cauca). \$15,000,000 (COP)

Second place: Cantoras de Manato (Villa Rica, Cauca).

\$10,000,000 (COP)

Third place: Sabor Ancestral (Puerto Tejada, Cauca).

\$7,000,000 (COP)

#### Best marimba performer

Baudilio Cuama, Grupo Teófilo Roberto Potes (Buenaventura, Valle del Cauca).

\$3,000,000 (COP)

#### Best clarinet interpreter

Francy Guerrero Cuesta, Grupo Mi Raza (Cali, Valle del Cauca).

\$3,000,000 (COP)

#### Best violin interpreter

Brayan Daniel Cárdenas, Grupo Musical Renovación (Caloto, Cauca).

\$3,000,000 (COP)

#### Best Flute Interpreter

Jacinto Cuero Cuero, Chirimía de Yaré del río Napi

group (Guapi, Cauca). \$3,000,000 (COP)

#### Best Vocal Interpreter

Ruth Elena Cabezas, Los Alegres del Telembi (Barbacoas, Nariño).

\$3,000,000 (COP)

#### Best unpublished song

"Ay Mi Tierra", by Audry Moreno. Ritmo de currulao,

(group) \$3,000,000 (COP)



### Best Musical Arrangement

"Pal otro lao" by Víctor González, (group) \$3,000,000 (COP)

### Judges

Hugo Montenegro Manyoma, Jaime Arocha Rodríguez, Jorge Humberto Franco Duque, María Yaneth Riascos Góngora, and Nery Wilson Viveros Balanta.

## Schedule

### Wednesday, August 13

6:00 p.m. (UDP): Inauguration of the festival with presentations by poet Mary Grueso, Markitos Micolta, Alicia Camacho, and Elcina Valencia, 'Mano de currulao' show by the Instituto Popular de Cultura, and the awarding of 'El Yolo' by the IPC to musician Esteban Copete in recognition of his career.

### Thursday, August 14

6:00 p.m. (UDP): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

### Friday, August 15

6:00 p.m. (UDP): Qualifying rounds for marimba, chirimía, free version, and Caucan violins modalities.

### Saturday, August 16

6:00 p.m. (UDP): International and gala night with Africa Faré, Casa Ochún Palmeras, Grupo Tamafri, Rancho Aparte, and Marimba y Son.

### Sunday, August 17

6:00 p.m. (UDP): Final marimba, chirimía, free version and Caucan violins categories with the presentation of the Petronio Álvarez family musical ensemble.

### Monday, August 18

Loma de la Cruz Park: Enculturated Mass, discussion (Douglas Cujar Cañadas), music, handicrafts, and food with presentations by groups Nuevo Amanecer, Saboreo, Canalón and La Vereda de Morgan.

### Other events

#### Petronito

3:00 p.m. - 9:00 p.m. (TAALC): VII Meeting of Traditional Music Schools for Children and Young People with Escuela Canalón, Fundación América Social, Folclor de las Américas, Marimbas de Santa Fe, Semilla de Amor, Pura Sangre, Majagua, Vox Dei (Tumaco, Nariño), Instituto para Niños Ciegos y Sordos (Buenaventura), Valores de Fundamaga (Buenaventura), Timcca (Santander de Quilichao, Cauca). August 1-3.

#### Food, beverage, and handicrafts exhibition

UDP basketball courts: With the participation of exhibitors from the Colombian Pacific region.

80 booths for traditional cuisines, a space for live cooking, 40 booths for traditional beverages, 40 booths for Afro and indigenous artisans.

#### Exhibitions

Cali Historical Archive and CCDC corridors: Exhibitions on slavery in the New Granada, Art and Identity in Afro hair. August 4-29

CCDC: Film series Los 100 días que no conmovieron al mundo, Mandela, El color de la libertad, Grito de Libertad, Chocó, Hombres de Honor. August 13-16.

Afro esthetic pavilion: Booths with master hairstylists, tattoos, painting, dyeing, fashion shows, and exhibitions.



Concerts, workshops, ceremonies

Public Library Network: Oral tradition workshops.

Aug. 1-25

Playa Renaciente: Launching of the book "Cantando y Contando los Saberes del Pacífico", Alborada, Eucharist, Boats on the Cauca River with the image of the Our Lady of the Assumption.

Plazoleta CCDC: Launching of the book "Cantando y Contando los Saberes del Pacífico", Network of public libraries Santiago de Cali. Coord. Amparo Guerrero Rodríguez and Aida María Vergara Renjifo. August 11, 4:00 p.m.

Forums

Centro Cultural Comfandi and Hotel Aristi: "Mercado Musical del Pacífico", with Ecuador as guest country. Conferences, business roundtable and presentations by Chonta Urbana, Pachangó, Maki, Swing Original Monks, Bambarabanda, Manteca Blue, Latin Corner, Viento en Popa Ensemble, Residuo Sólido, Mama Julia y los Sonidos Ambulantes, Orquesta Macaro, Haga Que Pase, Zalama Grew, Canalón, Junior Jein and Clandeskina Orquesta. An alliance of Proyecto Industrias Culturales de Cali, Secretaria de Cultura y Turismo de Cali, Ministerio de Cultura, Mi Kasa Bar, Cecom Música and Comfandi. August 13-16.

Academic schedule

CCDC Salón Madera: Petronio Álvarez academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Universidad Javeriana) with Ministry of Culture (Communications Directorate) and network of regional universities. August 13-16, 2014

PUJ: Petronio at the Universities, discussion and musical showcase August 12, 2:00 p.m. - 4:00 p.m.

## Cultural authorities

Rodrigo Guerrero Velasco (Mayor of Cali), María Helena Quiñonez Salcedo (Secretary of Culture and Tourism of Cali), Mariana Garcés Córdoba (Minister of Culture)

### Official budget

\$2,613,624,720 (COP) (\$49,000,000 (COP) co-financing from the Ministry of Culture)

### Registration fee for the music contest

Free

### Free admission

## A tribute at the festival...

What was Petronio's real name? There was a misconception that his first name was Patricio Romano Petronio Álvarez Quintero, but it was all due to a spelling mistake. Once his daughter, Juana Francisca Álvarez, gave a conference about the musician where she used the simile "cual patricio romano, Petronio..." (like a Roman patrician, Petronio...). A journalist transcribed the speech and, by distraction or by a deliberate literary license, omitted the comma and ended up renaming Álvarez. Beyond what his cédula said, the figure of the composer of "La Locomotora", "El Piñal", "Coja la pareja", "Linda porteña", "Teresa", "El porteñito", and "Bochinche en el cielo" is enough to carry this legend and many more.





PETRONIO ALVAREZ // 25 AÑOS

PETRONIO ALVAREZ // 25 AÑOS // PETRONIO ALVAREZ // 25 AÑOS

# 2015



Version 19

Stage  
Panamerican Sports Unit

Dates  
Scheduled Activities: August 10-16  
Music competition and concerts: August 12-16

The month of January 2015 opened with sad news for the Petronio: the unexpected death of its most prominent manager and promoter, the writer Germán Patiño Ossa, due to a heart attack. The colonies from the Pacific in Cali and countless members of the cultural sector were saddened by his departure and joined in the obituaries with which tribute was paid to him. As is customary in the Pacific, the world that he traveled and exalted through his work, a novena was prayed for Patiño and at the end the tomb was raised amidst sung prayers.

Germán's passions were evoked in the academic schedule: music, food, and women's leadership in the black Pacific culture. Numerous groups composed songs in his memory and the chirimia Yubarta won the prize for their unpublished song, "Patiño vive". The "Quilombo pedagógico Germán Patiño Ossa", a space in the Petronio where families can meet with oral tradition, handicraft knowledge, dance, music, and games, would be established in the future. There were prizes for the best interpretations of traditional and tempered marimba.

On the final night, the main event was the presentation of the winning groups of the first version of the festival. There, almost two decades after realizing the dream, were Bahía, the Grupo Buscajá, and La Contendencia performing the music of Caballito Garcés, one of the favorites of the restless writer. "It's nice to be remembered like this," someone said, "singing and with happiness".

## The music...

Groups in competition  
Pre-registered in zonal areas: 113  
Selected for the contest: 44

Invited artists  
Carlinhos Brown (Brazil), Buscajá (Buenaventura) La Contendencia (Quibdó), Mario Macuacé (Nariño), Fundación Folklórica Changó (Tumaco, Nariño), Chirimía Mi Raza (Cali), La Chiribanda (Quibdó), Son Bahlanta (Santander de Quilichao), Grupo Bahía, Markitos Micolta, Esteban Copete, Baudilio Cuama, Olivia Arboleda, Nidia Góngora, José Antonio Torres Solís "Gualajo", and José Antonio Torres Solís "Gualajo"

### Participants and winners

Marimba category (14 groups)  
First place: Semblanzas del Río Guapi (Guapi, Cauca) \$15,000,000 (COP)  
Second place: Amanecer Guapireño (Guapi, Cauca). \$10,000,000 (COP)  
Third place: Pura Sangre (Cali, Valle del Cauca). \$7,000,000 (COP)

Chirimía category (10 groups)  
First place: Son Familia (Istmina, Chocó). \$15,000,000 (COP)  
Second place: Son Bocosó (Quibdó, Chocó). \$10,000,000 (COP)  
Third place: San José (Timbiquí, Cauca). \$7,000,000 (COP)

Free version category (10 groups)  
First place: La Jagua (Popayán, Cauca). \$15,000,000 (COP)  
Second place: Sango Groove (Cali, Valle del Cauca). \$10,000,000 (COP)  
Third place: Quilombo (Villarrica, Cauca). \$7,000,000 (COP)

**Caucan violins category (10 groups)**

First Place: Dejando Huellas (Puerto Tejada, Cauca).

\$15,000,000 (COP)

Second place: Aires de Dominguillo (Santander de Quilichao, Cauca). \$10,000,000 (COP)

Third place: Brisas de Mandivá (Santander de Quilichao, Cauca). \$7,000,000 (COP)

**Best traditional marimba performer**

Juan Carlos Mindinero, grupo Fundación Tumac (Tumaco, Nariño). \$3,000,000 (COP)

**Best tempered marimba performer**

Adriana Salomé Gómez, Grupo La Jagua (Popayán, Cauca). \$3,000,000 (COP)

**Best Clarinet Interpreter**

Yeiler Arias Waldo, Grupo Sonar de Mamaú (Quibdó, Chocó). \$3,000,000 (COP)

**Best violin interpreter**

Yenci Lucumí, Grupo Remolino de Ovejas (Suarez, Cauca). \$3,000,000 (COP)

**Best flute performer**

Leidison Vásquez Angulo, chirimía San José (Timbiquí, Cauca). \$3,000,000 (COP)

**Best vocal interpreter**

Jackeline Perea, Sabrosura del Litoral (Tadó, Chocó). \$3,000,000 (COP)

**Best unpublished song**

"Patiño Vive" by Grupo Son Yubarta (Bahía Solano, Chocó). \$3,000,000 (COP)

**Best musical arrangement**

"Mi gente" by Grupo Sambembe (Guapi, Cauca). \$3,000,000 (COP)





## Judges

Maria Elcina Valencia Cordoba, Carlos Alberto Velasco, Gloria Triana, Ivis Flies, and Leonidas Valencia.

# Schedule

## Wednesday, August 12

6:30 p.m. (UDP): Opening of the festival with the theme "El Pacífico le canta a Tumaco", presentations by Mano e currulao of the Instituto Popular de Cultura de Cali and winning groups of the first version of the Petronio Álvarez Festival: Grupo Bahía (Cali), Buscajá (Buenaventura), La Contundencia (Chocó), Mario Macuacé (Nariño), performing the music of Caballito Garcés.

## Thursday, August 13

6:30 p.m. - 11:00 p.m. (UDP): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

## Friday, August 14

6:30 p.m. - 11:00 p.m. (UDP): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

## Saturday, August 15

6:30 p.m. - 11:00 p.m. (UDP): International and gala night with Carlinhos Brown and 2014 winning groups: Fundación Folklórica Changó, Chirimía Mi Raza, La Chiribanda del Chocó, Son Balanta.

## Sunday, August 16

6:30 p.m. - 11:00 p.m. (UDP): Final marimba, chirimía, free version and Caucan violins categories, posthumous tribute to Germán Patiño with presentation of the "Ensamble Pacífico": musical assembly with

rhythms of the Colombian Pacific accompanied by singers and instruments of the Colombian Pacific. Among the guests were Hugo Candelario González Sevillano, Markitos Micolta, Esteban Copete, Baudilio Cuama, Olivia Arboleda, Nidia Góngora, José Antonio Torres Solís - Gualajo.

## Other events

### Petronito

4:00 p.m. - 9:00 p.m. (TAALC): VIII Encuentro de Escuelas de Música Tradicional Infantil y Juvenil with groups from Cali's communes 8-15-21-17, Escuela Canalón, Herencia Pacífico, Semillas de Majagua, Mi raza, Semillas de Amor, Folclor de las Américas Música Tradicional, Semillas Tradicionales. August 9.

### Food, beverage, and handicrafts exhibition

UDP Basketball Courts: With the participation of exhibitors from the Colombian Pacific. Cuisine, traditional beverages, handicrafts, afro aesthetics. August 12-16, 11:00 a.m. - 11:00 p.m.

### Quilombo Pedagógico "Germán Patiño Ossa".

Cultural pedagogical space for the family with dances, poetry, stories and workshops on hairstyles, construction of instruments, paintings, handicrafts. August 13-16, 2:00 p.m. - 11:00 p.m.

### Exhibits

CCDC: Permanent exhibit Archivo Histórico de Cali. Exploration of the Pacific as a Historiographic source, death as a musical ritual of the Colombian Pacific. August 10-16, 2:00 p.m. - 5:00 p.m.

### Forums

Comfandi Cultural Center and other venues: "Mercado Musical del Pacífico" with conferences, business roundtables and group presentations. August 12-14



#### Academic schedule

END, "José Fernando Arroyo" Auditorium: Petronio Álvarez academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Pontificia Universidad Javeriana Cali) and network of regional universities. August 12-15, 2015

Petronio in the Universities: Conversation and musical showcase at PUJ, ICESI, USB, IPC and AJC. August 10-14, 2:00 pm. - 4:00 p.m.

#### Cultural authorities

Rodrigo Guerrero Velasco (Mayor of Cali), María Helena Quiñonez Salcedo (Secretary of Culture and Tourism of Cali), Mariana Garcés Córdoba (Minister of Culture).

#### Official budget

\$2,099,073,006 (COP) (without information on co-financing from the Ministry of Culture)

#### Registration fee for the music contest

Free

#### Free entry

#### **The festival's bombo...**

In addition to the vertigo of singing to the Petronio audience and a cash prize, the finalists of the festival take home "El bombo golpeador" (the beating bass drum). It is a statuette created by the master Diego Pombo, made of polyester resin and wood, and decorated with the flag of Cali. The statuette evokes a percussion instrument that, with slight variations, is present in all the traditional music ensembles that perform at the festival.





PETRONIO ÁLVAREZ // 25 AÑOS

# 2016



Version 20



### Stage

Alberto Galindo Sports Unit

### Dates

Scheduled activities: June 13-August 15

Music competition and concerts: August 10-14

In 2016 the Petronio Álvarez Pacific Music Festival reached its 20th anniversary. In addition to the well-deserved musical celebrations, there was a spirit of pausing and looking back at the road traveled.

The balance at the time was positive and, in general, we can speak of the success of the festival in different aspects that remain to this day. In the technical component, it was possible to produce an event with international standards of safety and staging, with traditional music as its axis. There is success in the projection dimension, as it has been a space for the consolidation of artists such as ChocQuibTown and Herencia de Timbiquí, and a showcase for the country and the world of multiple elements of the cultures of the Colombian Pacific. But perhaps the greatest success is in the social component, which lasts throughout the rest of the year and pays off on the Festival's stage. The words of Wisman Tenorio, from Tumaco's Grupo Changó, are eloquent in this regard: "I first came to the Petronio in 2005, when I was still a child and when the boys from my municipality only wanted to rap. Today, in 2016, I come as the winner of 2015 and to share my experience as a teacher."<sup>18</sup>

El Petronio celebrated its two decades in a new space, the Alberto Galindo Sports Unit. There, amidst the green areas and under the generously shaded trees, families were able to return to sit and enjoy the communion of the festival. Just like in 1997, when it all began.

# The music...

## Groups in the competition

**Pre-registered in zonal areas: 113**

**Selected for the competition: 44**

## Invited artists

Herencia de Timbiquí, Red de Cantoras del Pacífico Sur, Markitos Micolta, Changó (Tumaco), Ensemble PaZcífico Sinfónico, Río Mira (Ecuador-Colombia), Dejando Huellas (Santander de Quilichao, Cauca), Semblanzas del Río Guapi (Guapi, Cauca), Son Familia (Istmina, Chocó), La Jaga (Popayán).

## Participants and winners

Modalidad marimba (14 grupos)

Marimba category (14 groups)

First place: Los Alegres del Telembí (Barbacoas, Nariño). \$15,000,000 (COP)

Second place: Pura Sangre (Cali, Valle del Cauca). \$10,000,000 (COP)

Third place: Recatón (Timbiquí, Cauca). \$7,000,000 (COP)

Chirimía category (10 groups)

First place: Zaperoco (Quibdó, Chocó). \$15,000,000 (COP)

Second place: Pichindé (Condoto, Chocó). \$10,000,000 (COP)

Third place: Son y Sabor (Quibdó, Chocó). \$7,000,000 (COP)

Free version category (10 groups)

First place: Mar Afuera (Buenaventura, Valle del Cauca). \$15,000,000 (COP)

Second place: Electrochonta (Cali, Valle del Cauca). \$10,000,000 (COP)

Third place: Afrotumbao (Bogotá, Capital District). \$7,000,000 (COP)

Caucan violins category (10 groups)

First place: Remolinos de Ovejas (Suárez, Cauca). \$15,000,000 (COP)

Second place: El Folclor de Mi Pueblo (Caloto, Cauca). \$10,000,000 (COP)

Third place: Aires de Domingillo (Santander de Quilichao, Cauca). \$7,000,000 (COP)

Best traditional marimba performer

Guillermo Rentería, Mabomguacu group (Mosquera, Nariño). \$3,000,000 (COP)

Best tempered marimba performer

María Elena Anchico, Afrotumbao (Bogotá, Capital District). \$3,000,000 (COP)

Best clarinet interpreter

Wismar Mena, Chirimía Zaperoco (Quibdó, Chocó). \$3,000,000 (COP)

Best violin interpreter

Eduardo José Lasso Bolaños, Aires de Domingillo (Santander de Quilichao, Cauca). \$3,000,000 (COP)

Best Flute Interpreter

José Isabelino Murillo, Africa group (Palmira, Valle). \$3,000,000 (COP)

Best Vocal Interpreter

Emeterio Balanta, Recatón (Timbiquí, Cauca). \$3,000,000 (COP)

Best unpublished song

"Ha salido el Sol" by Jair Iturre, Mar Afuera (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

Best Musical Arrangement

"Freedom Song" by Chirimía Pichindé (Condoto, Chocó). \$3,000,000 (COP)

## Judges

Constantino Herrera Lewis, Iván Augusto Benavides Esteves, Carlos Efrén Calvache García, Guillermo Carbó Ronderos, and Jaime Arocha

# Schedule

## Zonals

Guapi, Cauca (June 3, 4 and 5), Cali (June 13), Buenaventura, Valle del Cauca (June 15), Quibdó, Chocó (June 24 and 25), Tumaco, Nariño (July 2), Bogotá (July 15), Santander de Quilichao, Cauca (July 19 and 20).

## Inauguration

Julio Mario Santo Domingo Theater - Bogota

## Wednesday, August 10

6:30 p.m. (UDAG): Opening of the festival with performances by Red de Cantadoras del Pacífico Sur, Marikitos Micolta, Changó, Herencia de Timbiquí

## Thursday, August 11

6:30 p.m. (UDAG): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

## Friday, August 12

6:30 p.m. (UDAG): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

## Saturday, August 13

6:30 p.m. (UDAG): Gala evening with performances by "Mano e'Currulao" of the Instituto Popular de Cultura de Cali, PaZcífico Sinfónico, Homenaje a Samuel Caicedo 'Samuelito', Río Mira and 2015 winners: Dejando Huellas, Semblanzas del Río Guapi, Son Familia, La Jagua.

## Sunday, August 14

6:30 p.m. (UDAG): Final marimba, chirimía, Free version categories, and Caucan violins with performances by Ensamble Pacífico: 20 years of living memory (directed by Hugo Candelario González Sevillano).

## Other events

### Petronito

4:00 p.m. (Jorge Isaacs Theater): IX Encuentro de Escuelas de Música Tradicional Infantil y Juvenil with performers from the Cali Artistic and Musical Strengthening Program, and children's groups from the South Pacific and Northern Cauca. Monday, August 8.

Food, beverage, and handicrafts exhibition.

UDAG exhibition areas: With the participation of exhibitors from the Colombian Pacific in traditional cuisine, native beverages, handicrafts, Afro aesthetics, and exhibitions.

Pedagogical Quilombo "Germán Patiño Ossa".

Cultural pedagogical space for the family, with dances, poetry, stories, and workshops on hairstyles, construction of instruments, paintings, handicrafts. Outside the Coliseo del Pueblo, 2:00 p.m. - 11:00 p.m.

### Concerts, workshops

Series of music and dance presentations at hotels: Four Points Sheraton (August 5), Spiwak (August 6), Intercontinental (August 10), Now (August 11), Torre de Cali (August 12). 8:00 p.m.

CCDC Audioteca: Marimba workshop directed by José Antonio Torres "Gualajo". August 30 and 31, 3:00 p.m.

### Forums

CCDC Main Auditorium: Business Roundtable with



national and international programmers. Coord. Bania Guerrero Ramos (Tourism Office).

Comfandi Cultural Center: "Pacific Music Market" with conferences, business roundtable, and presentations by Manteca Blue, Juglares, Africali, Residuo Sólido, Héctor Madrid, Lida Villamarín, Diamante Negro, Emci Rimas, Xavier Martinex, Salama Crew and Profetas. An alliance of Secretaría de Cultura y Turismo de Cali, Tecnocentro Cultural Todos Somos Pacifico, Mikasa Bar, Fundación de la Sociedad Portuaria de Buenaventura and Comfandi. August 11-13.

#### Academic schedule

UDAG: Academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Pontificia Universidad Javeriana Cali) and network of regional universities. August 8-13, 2016

Petronio in the Universities: Conversation and examples of music at PUJ, ICESI, USB, UAO e IDBA, August 8- 12, 2:00 p.m. – 4:00 p.m.

#### Cultural authorities

Norman Maurice Armitage Cadavid (Mayor of Cali), Luz Adriana Betancourt Lorza (Secretary of Culture and Tourism of Cali), Mariana Garcés Córdoba (Minister of Culture)

#### Official budget

\$3,695,425,299 (COP) (\$52,000,000 (COP) co-financing from the Ministry of Culture)

#### Registration fee for the music contest

Free

#### Free admission





### **A tribute at the festival...**

The Petronio remembered with nostalgia and paid tribute to the cultural manager and dancer Samuel Caicedo Portocarrero, who died tragically in mid-March. Known to his family "s "Samuel"to", he was a dance tutor at universities in the city and with Oliva Arboleda, his friend and fellow countrywoman, they formed an unforgettable duo that showed all Colombia how to dance the old bambuco.

# The Internationalization of the Festival

The Petronio Álvarez Pacific Music Festival has had an international component since its conception. The regulations published for the first version, in 1997, explicitly spoke of an event that would serve as a platform to promote the music of the Colombian and Ecuadorian Pacific, in clear allusion to the common cultural region between the coast of Nariño and the province of Esmeraldas. Even though, that mention was eventually removed from the official documents, in practice the festival has not only maintained the link with the neighboring nation (some years more closely than others), but it has expanded connections with actors and issues from around the world. The internationalization of the Petronio Álvarez can be understood through at least three aspects.

The first has to do with the participation of international artists. This has taken place as guests for different days of the festival, with the Japanese rock band Musashi as a pioneer, during the opening night at the Los Cristales Open-air Theatre in 1999 (only the third version of the Petronio). Several names followed, including Baaba Maal (traditional African music, 2002), Marimba and Percussion of Japan (under the direction of Takayoshi Yoshioka, 2005), Amadou Kienou (African Republic of Burkina Faso, 2006), Pibo Joel Márquez and Raíces Negras (Venezuela, 2008),

Farafina (African Republic of Burkina Faso, 2009), Convencuela (Venezuela, 2009), Bonga Kwenda (Angola), in the first International Night of the festival, 2010), Nsaa Dance Ensemble (United States, 2012), Conexión Tribal África Beat with Mamour Ba (Senegal and Brazil, 2013), África Faré (Guinea and Argentina, 2014), Carlinhos Brown (Brazil, 2015), Río Mira (a Colombian-Ecuadorian ensemble with participation of Iván Benavidez and Esteban Copete, 2016) Marco Campos (Peru, 2017), and Rumba Morena (Cuba, 2019). With less visibility on the poster but the same importance within the process, we find numerous groups that have participated as contestants, mostly from Ecuador, where there is a solid tradition of marimba music (which even shares with the Colombian tradition the recognition of UNESCO as intangible heritage of humanity). Among others, we mention Etnia, Bambuco, Mandagua, and Casa Ochún.

Another aspect is given through the presence of international audiences during the days of the festival. Although there are no official records that allow us to give concrete figures on the number of attendees and countries of origin (something that is understandable, given the enormous mobility that occurs in the different spaces of the Petronio), the cons-

tant coverage by the media allows us to confirm the growing popularity of the festival as a destination for visitors from other latitudes. Of course, this inference has a bias (cameras and microphones approach people who “look from somewhere else”), and we are currently working on a robust strategy with hotels, hostels, and accommodation services to be able to qualify the information on the connection between tourism and Petronio.

Finally, we have the linkage of the festival to international processes of various kinds. An example is the visit of the Musashi rock band, which took place thanks to the joint work with the Embassy of Japan in the framework of the commemoration of seventy years of Japanese immigration to Valle del Cauca (a process of great importance for the region). Since then, the Secretariat of Culture of Santiago de Cali (and the various entities that preceded it in the organization of the event) has maintained a position of openness and permanent management so that the Petronio can become an instance where relevant

topics such as the safeguarding of cultural heritage, environmental sustainability, the cultural rights of Afro-descendant communities, cultural entrepreneurship with its different scopes, the African diaspora and gender issues, among others, are discussed. There, lasting alliances have been established with multilateral entities such as the International Organization for Migration (IOM), the Ford Foundation, the United States Agency for International Development (USAID), and the British Council. The action also goes in the opposite direction (the festival projecting itself abroad), and in recent years much emphasis has been placed on the presence of delegations and directors in international markets and on the weaving of collaborative networks with other festivals. Also contributing to this has been the hard work of Pacific artists who now regularly perform on stages in other countries, such as Nidia Góngora (with the Canalón de Timbiquí and Quantic projects), ChoqQuibTown, Herencia de Timbiquí, Yury Buena-ventura, and Hugo Candelario González Sevillano.



PETRONIO ALVAREZ // 25 AÑOS

# 2017



Version 21

After the well-deserved 20-year commemoration in the previous edition, in 2017 the Petronio entered a new moment. Two aspects stand out from this version, which are indicators of the step to maturity that the festival took. The first, very visible, took shape in the transversal concept of the entire festival: "Petronio Álvarez, a song for the woman from the Pacific". This was a recognition of the central role of the bearers of traditional knowledge that are pillars of Pacific culture (gastronomy, music, health, and spirituality...), and the leaders of long-term social processes, ranging from the education of children and adolescents in schools, colleges and foundations, to the agency of initiatives for the reconstruction of the social fabric in a territory hit by various forms of violence. Traditional midwifery and gender dynamics were discussed, as well as the work of the four female composers honored.

The other aspect (less visible but equally important) was the realization of the tenth version of Petronito, the meeting of training seedlings held at the Teatro al Aire Libre Los Cristales. Many performers who later shine on the main stage of the festival have passed through this stage, and it is one of the privileged instances for the transmission and enjoyment of traditional musical knowledge. Since 2010, UNESCO has recognized marimba music and the music of the celebration of St. Francis of Assisi as cultural heritage. With the exaltation to two of the central actors of these processes (women and children), the Petronio Álvarez ratified its commitment to the safeguarding of this legacy for all humanity.

### Stage:

Alberto Galindo Sports Unit

### Dates

Scheduled activities: July -1 - August 21

Music competition and concerts: August 10-14

## The Music...

### Groups in the competition

Pre-registered in zonal areas: 125 registered

Selected for the competition: 44

### Invited artists

Marco Campos (Peru), Herencia de Timbiquí, Canalón de Timbiquí, ChocQuibTown, Eva Pastora Riascos y Perlas del Pacífico (Nariño), Julia Estrada y Ruiseñores del Pacífico (Valle del Cauca), Grupo de Zully Murillo (Chocó), Grupo de Inés Granja (Cauca), Ensemble Pacifico (Cauca).

### Participants and winners

#### Marimba category (14).

First place: Legado Pacífico (Guapi, Cauca). \$15,000,000 (COP)

Second place: Bombo Negro (Buenaventura, Valle del Cauca) \$10,000,000 (COP)

Third place: Grupo Folklorico Lumbalú (Barbacoas, Nariño) \$7,000,000 (COP)

#### Chirimía category (10)

First place: Son de la Manigüa (Quibdó, Chocó). \$15,000,000 (COP)

Second place: Choibá Chirimía Group (Medio Atrato, Chocó). \$10,000,000 (COP)

Third place: El Golpe Chocoano (Bagadó, Chocó). \$7,000,000 (COP)

**Free version category (10)**

First place: Machimbre Orchestra (Medellín, Antioquia). \$15,000,000 (COP)

Second place: Sambembe de Guapi (Guapi, Cauca). \$10,000,000 (COP)

Third place: Plu con Pla de la Fundación Tumaco (Tumaco, Nariño). \$7,000,000 (COP)

**Caucan violins category (10)**

First place: El Folclor de mi Pueblo (San Nicolás village, Caloto, Cauca). \$15,000,000 (COP)

Second place: Aires de Dominguillo (Dominguillo village, Santander de Quilichao, Cauca). \$10,000,000 (COP)

Third place: Romance Nortecaucano (Guachené, Cauca). \$7,000,000 (COP)

**Best traditional marimba performer**

Alí Cuama, Bombo Negro group (Buenaventura, Valle del Cauca). \$3,000,000 (COP)

**Best tempered marimba performer**

Freddy Walberto Cuero, group Proyecto Selva (Guapi, Cauca). \$3,000,000 (COP)

**Best clarinet performer**

Yonnier Yurgaky Jordán, Grupo Pichindé Chirimía (Condotó, Chocó). \$3,000,000 (COP)

**Best violin interpreter**

Raimundo Carabalí, Grupo Puma Blanca (Buenos Aires, Cauca). \$3,000,000 (COP)

**Best Flute Performer**

Jacinto Cuero Cuero, grupo Chirimía Yaré del Río Napi (Guapi, Cauca). \$3'000.000 (COP)

**Best Vocal Interpreter**

Yuliani Córdoba Castro, grupo Orquesta Machimbre (Medellín, Antioquia). \$3'000.000 (COP)

**Best unpublished song**

Gritos de Esperanza, a Rafael Córdoba, grupo Son y Sabor (Quibdó, Chocó). \$3'000.000 (COP)

**Best Musical Arrangement**

Estas en Cali, a Juan E. Bazán, grupo Sambembé de Guapi (Guapi, Cauca). \$3'000.000 (COP)

**Judges**

Marcos Campos, Antonio Arnedo, Alexis Rentería, Jhon Francisco Gallo and Luis Edel Carabalí

## Schedule

**Zonals**

Cali (April 23), Quibdó (April 29), Timbiquí (May 5), Buenaventura (May 13), Bogotá (May 27), Santander de Quilichao (June 3), Tumaco (June 17).

**Inauguration**

Teatro Mayor Julio Mario Santo Domingo - Bogotá (July 21)

**Monday, August 14**

2:00-4:00 p.m.: Petronio at the Universities (PUJ).

Tuesday, August 15

10:00 a.m.-12:00 m. a.m.: Petronio at the Universities (END).

Wednesday, August 16

2:00-4:00 p.m.: Petronio at the Universities (UL).

5:00 pm (UDAG): Opening of the festival with presentations by Eva Pastora Riascos y Perlas del Pacífico, Julio Estrada y Ruiseñores del Pacífico, Zully Muri'lo's group, Inés Graja's group, and Ensemble Pacífico.

**Thursday, August 17**

2:00-4:00 p.m.: Petronio at the Universities (Icesi).  
6:30pm (UDAG): Qualifying rounds marimba, chirimía, free version, and Caucan violins categories.

**Friday, August 18**

2:00-4:00 p.m.: Petronio at the Universities (IDBA).  
6:30pm (UDAG): Qualifying rounds for marimba, chirimía, free version, and Caucan violins categories.

**Saturday, August 19**

6:30pm (UDAG): Gala night with presentations of the winning groups 2016: Remolinos de Ovejas (Violin Caucano, Cauca), Los Alegres de Telembí (Marimba, Nariño), Zaperoko (Chirimía, Chocó), Mar Afuera (Free Version, Valle del Cauca), special guests Marco Campos (Peru), Herencia de Timbiquí (Cauca).

Sunday, August 20

6:30pm (UDAG): Final marimba, chirimía, free version, and Caucan violins categories with the presentation of ChocQuibTown.

**Other events**

Petronito

3:00 pm (TAALC): 10th Encounter of Traditional Music Schools for Children and Young People with performers from the Artistic and Musical Strengthening Program of Cali, and children's groups from the southern Pacific Coast and Northern Cauca.

Food, beverage, and handicrafts exhibition

UDAG exhibition areas: With the participation of exhibitors from the Colombian Pacific in traditional cuisine, native beverages, handicrafts, afro aesthetics, exhibitions (August 15 to 19).

Pedagogical Quilombo "Germán Patiño Ossa".

Cultural pedagogical space for the family, with dances, poetry, stories and workshops on hairstyles,

construction of instruments, paintings, handicrafts. Outside the Coliseo del Pueblo, 2-11pm (August 17-19).

Workshops and community activities

USC: Petronio en Clave Digital. Digital content creation lab, August 15-19, starting at 9:00 am.

Boats Our Lady of the Assumption, Playa Renaciente (Corregimiento Navarro) (Aug. 15). 5:30 a.m.

Academic schedule

UDAG: Academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Universidad Javeriana) and network of regional universities. August 17 - 19.

Petronio at the Universities: Discussion and musical sample (PUJ, ICESI, UL, IDBA, END), August 14 - 18, 2 - 4 pm.

**Cultural authorities**

Norman Maurice Armitage Cadavid (Mayor of Cali), Luz Adriana Betancourt (Secretary of Culture of Cali), Mariana Garcés Córdoba (Minister of Culture)

Official budget

\$3,396,054,882 (COP) from the Municipality of Santiago de Cali (co-financing of \$56,000,000(COP) from the Ministry of Culture).

Registration fee for the music contest

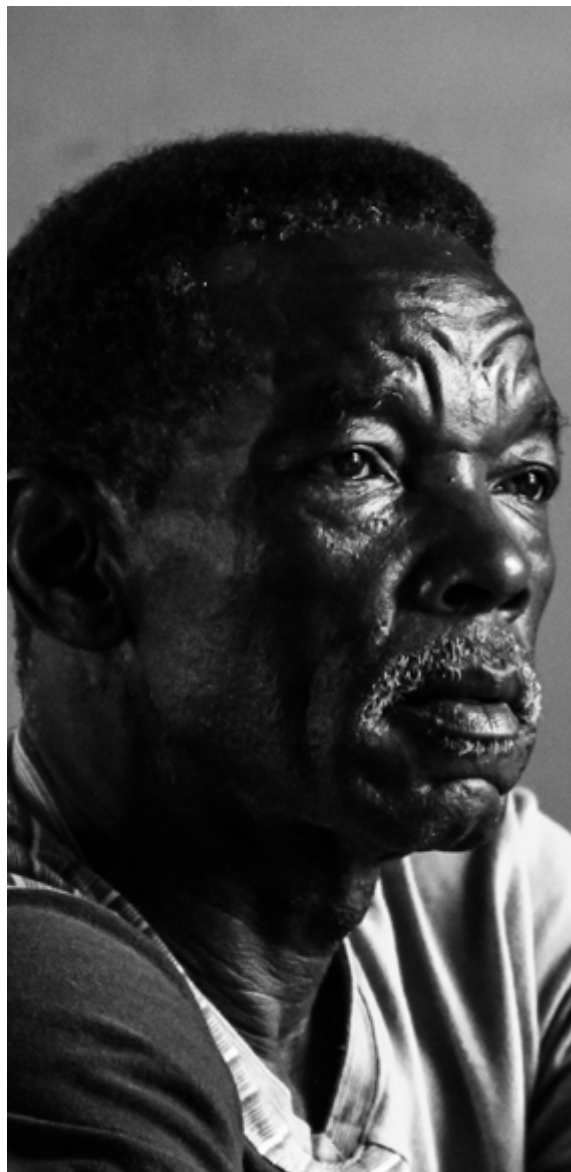
Free

Free entrance

**The tribute of the festival...**

On this occasion, tribute was paid to four women from the departments that make up the Pacific region: Zully Murillo (Quibdó, Chocó), Inés Granja (Timbiquí, Cauca), Eva Pastora Riascos (Nariño), and Julia

Estrada de Bastidas (Buenaventura, Valle del Cauca). With their own trajectories and styles, these maestros coincide in their concern for cultivating traditional musical forms, their willingness to teach new generations, and their constant presence at different moments of the Petronio Álvarez. There was a concert with the songs by each artist and a conversation that stands out as a space for memory of the festival.









# 2018



Version 22

The founding document of the festival aimed, since 1997, to consolidate a space that would serve as a platform for the visibility and appreciation of the cultural expressions of the Pacific and as a vehicle for the economic strengthening of the region. This second part of the mission continues to be of great relevance, and the festival's actors (community, private and public) work throughout the year with that goal in mind. In 2018, the Expopetronio initiative continued (which came from the previous year), an effort of the Secretariat of Culture, the Secretariat of Economic Development, and the Secretariat of Tourism, to coordinate those knowledgeable of Pacific gastronomy, musical ensembles and a network of hotels and restaurants. Although the alliance was not sustained over time, it did contribute valuable experiences that gave more confidence to many women who now have their own businesses.

This edition marked the fifth anniversary of Petronio in the Universities, a series of talks and artistic exhibitions held in educational institutions in Cali and various parts of the region. Contrary to congresses that follow more academic formats, these spaces revolve around the voice of local experts, and have made it possible to address topics as diverse as community councils, oral tradition, and musical fusions based on traditional rhythms. As for the contest, the judges added a special prize for the best unpublished song on the theme of memory and reconciliation. The award went to "Colombia libre" by the Villarican group Cantoras de Manato, heir to the legacy of one of the masters of worship music from northern Cauca.

### Stage

Alberto Galindo Sports Unit

### Dates

Scheduled activities: July 28-August 20

Music competition and concerts: August 15-20

## The Music...

### Groups in the competition

Pre-registered in zonal areas: 138

Selected for the competition: 44

### Invited artists

Socavón de Timbiquí, Yuri Buenaventura, Kinteto Pacifico Ensemble, Grupo Bahía

### Participants and winners

#### Marimba category (14)

First place: Bombo Negro (Buenaventura, Valle del Cauca). \$15,000,000 (COP)

Second place: Cañaveral (Timbiquí, Cauca). \$10,000,000 (COP)

Third place: Remanso Pacifico (Guapi, Cauca). \$7,000,000 (COP)

#### Chirimía category (10)

First place: Choibá (Beté, Medio Atrato, Chocó). \$15,000,000 (COP)

Second place: Pichindé (Condoto, Chocó). \$10,000,000 (COP)

Third place: Zaperoko (Quibdó, Chocó). \$7,000,000 (COP)

#### Free version category (10)

First place: Timbiáfrica (Cali, Valle del Cauca). \$15,000,000 (COP)

Second place: Pacifico Libre (Cali, Valle del Cauca). \$10,000,000 (COP)  
Third place: Sol de Abril (Quibdó, Chocó). \$7,000,000 (COP)

### Caucan violins category (10)

First place: Aires de Dominguillo (Santander de Quilichao, Cauca). \$15,000,000 (COP)  
Second place: Caña Brava (La Toma, Suárez, Cauca). \$10,000,000 (COP)  
Third place: Al son de Ararat (Santander de Quilichao, Cauca). \$7,000,000 (COP)

### Best traditional marimba performer

Evert Rodrigo Peña Banguera, Olas del Pacífico (Mosquera Nariño.). \$3,000,000 (COP)

### Best tempered marimba performer

Freddy Walberto Cuero Montaña, proyecto Selva Guapi (Guapi, Cauca). \$3,000,000 (COP)

### Best clarinet interpreter

Jaison Ricardo González Quejada, Choibá Chirimía (Beté, Medio Atrato, Chocó). \$3,000,000 (COP)

### Best violin interpreter

Mauricio Molina Duque, Mavichi (Santander de Quilichao, Cauca). \$3,000,000 (COP)

### Best Flute Performer

Esteban Perlaza, Chirimía del Río Napi (Guapi, Cauca). \$3,000,000 (COP)

### Best Vocal Interpreter

Clara Lizeth Zapata González, San Padua (Guachene, Cauca). \$3,000,000 (COP)

### Best unpublished song

Vuelve Campesino, Ana Iris Castillo, Fundación Folclórica de Música Tumbos de Cualimán (Roberto Payán, Nariño). \$3,000,000 (COP)

### Best Musical Arrangement

Pa mi Pueblo yo me voy, Hamilton Copete, Bareke Stars (Bogotá). \$3'000.000 (COP)

### Special Awards

#### Best Memory and Reconciliation Song

Colombia Libre, Getzer Córdoba Palacios, Cantoras de Manato (Violines caucanos, Villa Rica, Cauca)

#### Mention for song interpretation

Comadreo por la Paz, Elena Hinestroza Venté, Integración Pacífica (Marimba, Cali, Valle del Cauca).  
Dejemos todo atrás, Pichindé Chirimía (Condoto, Chocó)

### Judges

Gloria Triana, Alberto Velasco, Héctor Sánchez, Leonidas Valencia y Urián Sarmiento.

## Schedule

### Zonal areas

Cali (April 13-14), Buenaventura (May 15), Popayán (May 12), Bogotá (May 18), Istmina (May 20), Guapi (June 2), Tumaco (June 9).

### Inauguration

Teatro Mayor Julio Santo Domingo, Bogota (July 21)

### Monday, August 13

2:00-4:00 pm: Petronio at the Universities (PUJ).

Tuesday, August 14

2:00-4:00 pm: Petronio at the Universities (ICESI).

### Wednesday, August 15

2:00-4:00pm: Petronio at the Universities (END).

6:30pm (UDAG): Opening with presentations of Mano

e' Currulao (Instituto Popular de Cultura), Ensemble Huellas Petronito and the meeting of 2017 winners.

#### Thursday, August 16

12:00 noon - 2:00 p.m.: Petronio at the Universities (USB).

6:30pm (UDAG): Qualifying rounds of marimba, chirimia, free version, and Caucan violins categories

#### Friday, August 17

2:00-4:00 pm: Petronio at the Universities (UAO).

6:30pm (UDAG): Qualifying rounds for marimba, chirimia, free version, and Caucan violins categories.

#### Saturday, August 18

6:30pm (UDAG): Gala evening, tribute to Baudilio Cuama and posthumous tribute to José Antonio Torres Solís "Gualajo", with a performance by Yuri Buenaventura.

#### Sunday, August 19

6:30pm (UDAG): Final marimba, chirimia, free version, and Caucan violins categories with performances by Mano e' Currulao (Instituto Popular de Cultura), Dos marimbas una historia (tribute to Baudilio Cuama and José Antonio Torres Solís "Gualajo"), Kinteto Pacifico Ensemble, Grupo Bahía.

#### Other events

Petronito

3:00 p.m. (TAALC): 11th Encounter of Traditional Music Schools for Children and Young People with performers from the Cali Artistic and Musical Strengthening Program, and children's groups from the southern Pacific and Northern Cauca. August 12.

Food, beverage, and handicrafts exhibition.

UDAG sample zones: With participation of exhibitors from the Colombian Pacific in traditional cuisine, na-

tive beverages, handicrafts, Afro aesthetics, exhibitions (August 16-20, starting at 11:00 am).

First Pacific Vichera/Bichera Summit "Destila Patrimonio", August 16, 2:00 to 6:00 pm.

4th Pedagogical Quilombo "Germán Patiño Ossa". Cultural pedagogical space for the family, with dances, poetry, stories and workshops on hairstyles, construction of instruments, paintings, handicrafts. Outside the Coliseo del Pueblo, 2-11pm (August 16-19).

Academic schedule

Central theme: The cultural universe of northern Cauca and southern Valle del Cauca.

UDAG: Academic meeting on music of the Colombian Pacific. Discussions and conferences. Coord. Manuel Sevilla (Universidad Javeriana) and network of regional universities. August 16-18.

Petronio in the Universities: Discussion and musical showcase at PUJ, ICESI, END, USB, UAO, August 13-17, 2:00-4:00 pm.

Extended academic schedule: August 23 (UV), August 22-25 (UC).

#### Cultural authorities

Norman Maurice Armitage Cadavid (Mayor of Cali), Luz Adriana Betancourt (Secretary of Culture of Cali), Carmen Inés Vásquez Camacho (Minister of Culture)

#### Official budget

\$3,285,462,683 (COP) from the Municipality of Santiago de Cali (\$56,000,000 co-financing from the Ministry of Culture)

### Registration fee for music contest

Free

Free entrance

### The tribute of the festival...

The musician and instrument builder Baudilio Cuama Rentería (Buenaventura, 1947) was the honoree in this version. Master Cuama is one of the leading figures in the construction of traditional marimbas, a craft that involves detailed knowledge of the processes of growth and harvesting of the chonta palm and the management of his own tuning technique. He embodies the contemporary perspective on cultural heritage, one that recognizes an integral perspective between nature and culture.







PETRONIO ÁLVAREZ // 25 AÑOS

# 2019



Version 23



Many traditional music festivals around the world are strongly criticized for promoting what is known as museification: the tendency to show cultural practices as something that does not change and that, somehow, is a reflection of static societies that arrive on stage as if they had come out of a time capsule. Although it revolves around traditional repertoires, the Petronio Álvarez since its inception has promoted the opposite: the safeguarding of musical knowledge hand in hand with innovation processes ranging from the encouragement of unpublished songs to the establishment of the Free version category since the second edition of the event. Over the years, this interest in reflecting on social transformations has been growing, and proof of this was the transversal concept of the 2019 festival: "Petronio Álvarez: Arrullos de selva, cantos de ciudad" (Petronio Álvarez: Lullabies of the jungle, songs of the city). The idea put on the table the irrefutable fact that in the Colombian Pacific there are processes of circular migration (as Professor Fernando Urrea says), where the most traditional cultural forms present in rural environments coexist with new visions of the world, nourished by the urban experience of the new generations. Accordingly, that year there was talk of musical creation and heritage (an apparent contradiction for some), of processes of resistance and transformation in Afro communities, and of the contributions of the Pacific to the creation of the Colombian nation (on the commemoration of the Bicentennial of Independence).

As had occurred with the network of universities, the alliance with institutions such as the Directorate of Populations of the Ministry of Culture, the Truth Commission, and the Destila Patrimonio Collective was strengthened. In other words, progress was made in something that years later would be a characteristic feature of the Petronio: to be an instance of discussion on issues relevant to the Colombian Pacific.

### Stage

Alberto Galindo Sports Unit

### Dates

Schedule of activities: July 19-August 19

Music competition and concerts: August 14-19

## The music...

### Groups in the competition

Pre-registered in zonal areas: 155

Selected for the competition: 44

### Invited artists

Instituto Popular de Cultura, La Pacifican Power (Cali), Orquesta Sinfónica de Cali con Herencia de Timbiquí (Cauca), Rumba Morena (Cuba)

### Participants and winners

#### Marimba category (14)

First place: Cañaveral (Timbiquí, Cauca). \$15,000,000 (COP)

Second place: Matachindé (Río Yurumanguí, Buenaventura, Valle del Cauca). \$10,000,000 (COP)

Third place: Raigambres (Tumaco, Nariño). \$5,000,000 (COP)

#### Chirimía category Flute/Carrizo (3)

First place: Chirimía of San José (Timbiquí, Cauca). \$15,000,000 (COP)

Second place: Chirimía Yare del Río Napi (Corregimiento Belén, Guapi, Cauca) \$10,000,000 (COP)

Third place: Grupo Mastales (Timbio, Cauca) \$5,000,000 (COP)

**Chirimía category Clarinet (10)**

First place: Zaperoko (Quibdó, Chocó). \$15,000,000 (COP)

Second place: Pichindé Chirimía (Condoto, Chocó). \$10,000,000 (COP)

Third place: Son de la Manigua (Quibdó, Chocó). \$5,000,000 (COP)

**Free version category (10)**

First place: Pacifico Libre (Cali, Valle del Cauca). \$15,000,000 (COP)

Second place: Afrocumbi (Candelaria, Valle del Cauca). \$10,000,000 (COP)

Third place: Makana (Manizales, Caldas). \$5,000,000 (COP)

**Caucan violins category (10)**

First place: Al Son de Ararat (Santander de Quilichao, Cauca). \$15,000,000 (COP)

Second place: Romance Nortecaucano (Guachené, Cauca). \$10,000,000 (COP)

Third place: Cantoras de Manato (Villa Rica, Cauca). \$5,000,000 (COP)

**Best traditional marimba performer**

Alexis Montaña Moreno, Remanso Pacifico (Guapi, Cauca). \$3,000,000 (COP)

**Best tempered marimba performer**

Kevin Andrés Santos, Raices Folclóricas del Pacífico (Popayán, Cauca). \$3,000,000 (COP)

**Best clarinet interpreter**

Wismar Mena, Golpe Chocoano (Bagadó, Chocó). \$3,000,000 (COP)

**Best violin interpreter**

Raimundo Carabalí Mina, Puma Blanca (Buenos Aires, Cauca). \$3,000,000 (COP)

**Best Flute Interpreter**

Leidison Vásquez Angulo, Chirimía San José (Timbiquí, Cauca). \$3,000,000 (COP)

**Best Vocal Interpreter**

Leybnithz María Riascos, Raices Folclóricas del Pacífico (Popayán, Cauca). \$3,000,000 (COP)

**Best unpublished song**

Sueños y Recuerdos, Golpe Chocoano (Bagadó, Chocó). \$3,000,000 (COP)

**Best Musical Arrangement**

Duerme Negrito, Andrés Felipe, Pacífico Libre (Cali, Valle del Cauca). \$3,000,000 (COP)

**Judges**

Wilson Viveros, César Córdoba, Nina Graeff, Héctor Sánchez y Luis Edel Carabalí.

## Schedule

**Zonal areas**

Cali (April 12-13), Buenaventura (April 27), Bogotá (May 2), Istmina (May 4), Timbiquí (May 17), Villa Rica (June 8), Tumaco (June 15).

**Inauguration**

Teatro Mayor Julio Mario Santo Domingo – Bogota (July 19)

**Monday, August 12**

10:00 am – 5:00 pm: Petronio at the Universities (UAO, PUJ).

**Tuesday, August 13**

10:00 am – 5:00 pm: Petronio at the Universities (USC, UV).

**Wednesday, August 14**

10:00 am. – 6:00 pm: Petronio at the Universities (UC, USB, ICESI).

6:30pm (UDAG): Opening of the festival with Mano e' Currulao (Instituto Popular de Cultura), and the meeting of 2018 winners.

**Thursday, August 15**

6:30pm (UDAG): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

**Friday, August 16**

2:00-7:00 p.m. (CC RIO CAUCA): Inauguration of the Mercado Musical del Pacifico

6:30 p.m. (UDAG): Qualifying rounds of marimba, chirimía, free version, and Caucan violins categories.

**Saturday, August 17**

6:30pm (UDAG): Noche de gala con el concierto de la homenajead Ana María González Lucumi (Auro-ras del amanecer, Suarez, Cauca), y presentaciones de Rumba Morena (Cuba) y La Pacifican Power.

**Sunday, August 18**

6:30pm (UDAG): Final marimba, chirimía, free version, and Caucan violins categories with Mano e' Currulao (Instituto Popular de Cultura), Cali Philharmonic Orchestra with Herencia de Timbiquí.

**Other events****Petronito**

3:00pm (TAALC): 12th Encounter of Traditional Music Schools for Children and Young People with performers from Cali's Artistic and Musical Strengthening Program, and children's groups from the South Pacific and Northern Cauca. August 17.

**Food, beverage, and handicrafts exhibition.**

UDAG sample areas: With participation of exhibitors from the Colombian Pacific in traditional cuisine, native beverages, handicrafts, Afro aesthetics, exhibitions. "Un mundo de sabores con sazón pacífico" (A world of flavors with Pacific flavor) August 14-19.

**V Pedagogical Quilombo "Germán Patiño Ossa".**

Cultural pedagogical space for the family, with dances, poetry, stories and workshops on hairstyles, construction of instruments, paintings, crafts. Outdoor area Coliseo del Pueblo, 2-11pm. August 15-18. "live a peaceful family experience".

**Workshops and community events**

Chonta-live instrument building. UDAG, August 15-17, 2:00-6:00 pm.

Balsada Nuestra Señora de la Asunción. Playa Renaciente (Corregimiento Navarro). August 15, 10:00 pm.

**Academic schedule**

UDAG: Academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Universidad Javeriana) and network of regional universities. August 15-17.

Petronio at the Universities: Discussion and musical samples at UAO, PUJ, ICESI, UNIVALLE, USC, USB, UNICATÓLICA, 12-14 August, 10:00 am. – 12:00 m., 12:30 m. 1:00 pm., 3:00 – 5:00 pm.

**Cultural Authorities**

Norman Maurice Armitage Cadavid (Mayor of Cali), Luz Adriana Betancourt Lorza (Secretary of Culture of Cali), Carmen Inés Vásquez Camacho (Minister of Culture)

**Official Budget**

\$4,580,838,291 (COP) from the Municipality of Santiago de Cali.



Registration fee for the music contest  
Free

Free entrance

### The tribute of the festival..

In 2008, the Caucan violins category was created to give a fair place to the music of the inter-Andean valleys of northern Cauca and the Patia River, south of Popayán. A decade later, the festival paid tribute to this region by honoring the figure of the maestra Aura María González Lucumí, a music educator born in the village of La Toma, in the municipality of Suárez (Cauca). With this recognition, the Petronio turned the attention to the rich repertoire of jugas, bundes, torbellinos, and bambucos played with strings and drums (an organological combination typical of this modality), and to the adoration of the child God, a ritual practice that combines music and theatricality. May it be for the best!





2020

SONIDOS // PETRONIO ÁLVAREZ // 25 AÑOS



Version 24

There is little to add to what has already been said about the year 2020 and the pain it caused for all mankind. In the case of the community linked to the Petronio Alvarez Festival, the month of February brought the sad news of the death of Oliva Arboleda Cuero, a teacher born in Guapi (Cauca), who was a pioneer in the popularization of Pacific dances in Cali. A few weeks later, in mid-March, the world closed its doors due to the Covid-19 pandemic.

Faced with the pressing conditions, the organization moved forward with a contingency plan that sought to provide a voice of encouragement in the midst of the distress and, most especially, to sustain the progress made in terms of economic dynamics (the festival is a platform that allows a large number of families to generate valuable income through the sale of traditional products). As is hardly obvious, there were aspects of the festival that could not be carried out in the usual way, in particular the food, beverage, and handicraft exhibitions (these were redesigned as smaller traveling displays, which circulated to different parts of the city when public health conditions permitted). As for music, the experience of the production team made it possible to carry out a series of concerts broadcast live, without an audience and from biologically secure areas, among which the presentation of the maestro Zully Murillo from the Municipal Theater of Cali (whose entire floor was removed for the event), accompanied by the Cali Philharmonic Orchestra, stands out. As in the previous decade, the groups sent home videos as part of the selection process (many with a high level of production quality) and those selected performed live in the 2021 version. The universities and allied entities joined in a program of lectures from different points, which ultimately laid the path for the hybrid version of the 2021 academic schedule.

In the midst of uncertainty, the festival took place and

demonstrated the degree of maturity as a process that had been achieved over 24 years of history. No doubt Olivita, as her friends called her, would have wanted it to be so.

#### Venues:

Alberto Galindo Sports Unit, Enrique Buenaventura Municipal Theater, others (virtual transmission activities).

#### Dates

Scheduled activities: September 14-27

Concerts: September 24-27

## The music...

#### Pre-registered in zonal areas: 105

Selected for the competition: 44. The competition was not held due to the Covid-19 pandemic. The selection of groups was applied for the 2021 version.

#### Invited artists

Zuly Murillo, Orquesta Filarmónica de Cali, Mi raza, Palmeras, Esteban Copete y su Kinteto Pacifico, Canalón de Timbiquí, Instituto Popular de Cultura, La Pacifican Power, Herencia de Timbiquí, Grupo Bahía

## Schedule

#### Zonal areas

Virtual (February 24 - April 3)

#### Monday, September 14

3:00 p.m., 6:30 p.m.: Petronio at the Universities (PUJ, UC). Webcast

**Tuesday, September 15**

2:00 pm, 6:00 pm: Petronio at the Universities (UV, IPC). Webcast

**Wednesday, September 16**

10:00 a.m., 3:00 p.m.: Petronio at the Universities (USB, USC). Webcast

**Thursday, September 24**

Sea and river: Zully Murillo, Cali Philharmonic Orchestra. Webcast

**Saturday, September 26**

Mountain and manigua: Mi Raza, Palmeras, Esteban Copete y su Kinteto Pacífico, Canalón de Timbiquí. Webcast

**Sunday September 27**

Puro corazón: Instituto Popular de Cultura, La Pacífica Power, Herencia de Timbiquí, Grupo Bahía. Webcast

**Other events****Food, drink, and handicrafts exhibition**

"Territorio, sazón, cuerpo y memoria" (Territory, seasoning, body, and memory). Virtual exhibition areas: With the participation of exhibitors from the Colombian Pacific in traditional cuisine, native beverages, handicrafts, Afro aesthetics, exhibitions. September 24-26. Internet transmission.

**Forums**

PanAfro "A Pan-African dialogue from the Colombian Pacific in alliance with the British Council". September 24-26, 10:00 am. Webcast

**Academic schedule**

Academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla

(Universidad Javeriana) and network of regional universities. September 21-26. Webcast

Petronio in the Universities: Talks at ICESI, PUJ, UC, UDP, UV, IPC, USB, USC, September 14-16. Webcast

**Cultural authorities**

Jorge Iván Ospina Gómez (Mayor of Cali), José Darwin Lenis (Secretary of Culture of Cali), Carmen Inés Vásquez Camacho (Minister of Culture)

**Official budget**

\$3,654,965,402 (COP) Municipality of Santiago de Cali (\$220,000,000 (COP) co-financing Ministry of Culture)







PETRONIO ÁLVAREZ // 25 AÑOS

# 2021



Version 25



"We are a tradition that inspires" was the concept of the 25th version of the festival. A quarter of a century after Germán Patiño set in motion the commission to make an event to project "the culture of the Colombian and Ecuadorian Pacific" (so reads the original regulations), the Petronio Álvarez Pacific Music Festival is recognized as a solid institution, facing the region and the world. Among so much evidence, we highlight two points of deep significance and contrast.

On the one hand, the schedule included the official announcement of the recognition of Viche knowledge as intangible heritage of the nation; this, added to the approval of the Viche Law by Congress a few months earlier, was a concrete endorsement of the old claim that ancestral knowledge can be a vehicle for economic development, without losing its symbolic dimension. Since its inception, the Petronio has been the space par excellence for the visibility of this

beverage, which is distilled in an artisanal way by rural communities from different parts of the region.

On the other hand, the Gala Night included a moving presentation of the song "¿Quién los mató?" (Who killed them?), a song that asks about the murder of a group of children from the east of Cali. In the voices of renowned figures such as Nidia Góngora and Alexis Play, the song ended up becoming a song denouncing the multiple forms of violence that afflict many sectors of southwestern Colombia.

Thus, as a space where the different faces of life can converge, the Petronio Álvarez closed a new stage and outlined new challenges.

#### Stage:

Petronio Citadel - Alberto Galindo Sports Unit.

#### Dates

Scheduled activities: December 9-19

Music competition and concerts: December 16-19

## The music...

#### Groups in the competition

Pre-registered in zonal areas: 105

Selected for the competition: 44 (The selection of groups made in 2020 was applied for the 2021 version).

#### Participants and winners

##### Marimba category (14)

First place: Raíces Ancestrales (Balsitas, Guapi, Cauca).

Second place: Ritmo del Este (Buenaventura, Valle del Cauca).

Third place: Amanecer Guapireño (Guapi, Cauca).

### Chirimía category (10)

First place: Son y sabor (Nauca, Alto Baudó, Chocó).  
 Second place: La Tambora Mágica (Quibdó, Chocó).  
 Third place: Chirimía Yaré del Río Napi (Belén, Río Napi, Guapi, Cauca).

### Free version category (10)

First place: Renacer del Pacífico (Cali, Valle del Cauca).  
 Second place: Afrocumbi (Cali, Valle del Cauca).  
 Third place: Unipacífico (Buenaventura, Valle del Cauca).

### Caucan violins category (10)

First place: Romance Nortecaucano (Guachené, Cauca).  
 Second place: Uramba Project (La Toma, Suárez, Cauca).  
 Third place: Dejando Huellas (Puerto Tejada, Cauca).

### Judges

Paloma Palau Valderrama, María Ximena Alvarado Burbano, Leonor Murillo de Bush, Yamileth Cortez Vergara, Cenen Andrés Hurtado Balarezo.

## Schedule

### Inauguration

Teatro Mayor Julio Mario Santo Domingo - Bogotá (October 10)

### Friday, December 17th

6:30pm (UDAG): Qualifying round marimba, chirimía, free version, and Caucan violins categories.

### Saturday, December 18th

6:30pm (Ciudadela Petronio): Gala evening with performances by Mano e' Currulao (Instituto Popular de Cultura), Recuerdos cantados (a capella singing), ¿Quién los mato? (staging of the song by Hendrix, Alexis Play, Nidia Góngora and Junior Jein)

### Sunday, August 14th

6:30pm (UDAG): Final marimba, chirimía, free version, and Caucan violins categories. Posthumous homage to Oliva Arboleda Cuero with a performance by the ensemble, "Petronio se inspira"

### Other events

#### Petronito

3:00 p.m. (TAALC): 13th Encounter of Traditional Music Schools for Children and Young People with performers from the Cali Artistic and Musical Strengthening Program, and children's groups from the Southern Pacific and Northern Cauca. December 14.

#### Exhibition of traditional expressions of the Pacific

Zones for UDAG exhibition: With participation of exhibitors from the Colombian Pacific in traditional cuisine, native beverages, handicrafts, Afro aesthetics, exhibitions. December 16-19.

#### Ethnic Fashion Show

Zones for UDAG exhibition: new creators' catwalk, fashion experiences and ethnic aesthetics, tributes to Clara Serna, Oliva Arboleda, Nancy Lozano. December 17-18.

#### VI Pedagogical Quilombo "Germán Patiño Ossa".

Cultural pedagogical space for the family, with dances, poetry, stories and workshops on hairstyles, instrument making, painting, crafts. CCDC, 2-8pm. December 9-11.

#### Academic schedule

CCDC and internet transmission: Academic meeting on music of the Colombian Pacific. Talks and conferences. Coord. Manuel Sevilla (Universidad Javeriana) and network of regional universities. December 9-11  
 Petronio in the Universities: Talks at PUJ, ICESI, UC, USB, UV, USC, November 8-10. Internet transmission.

### Cultural authorities

Jorge Iván Ospina Gómez (Mayor of Cali), Ronald Mayorga (Secretary of Culture of Cali), Angélica María Mayolo Obregón (Minister of Culture)

Official budget

\$5,207,540,431 (COP) from the Municipality of Santiago de Cali.

Registration fee for the music contest

Free

Free entrance

### The festival's tribute...

After the obligatory pause of 2020, the festival paid a posthumous tribute to the maestra Oliva Arboleda Cuero. A maker and manager of traditional Colombian Pacific culture, director and founder of the Guapi-Corculguapi Cultural Corporation, "Olivita" led a process of popularization of the traditional dances of the Colombian Pacific in Cali, at a time when such knowledge was seen as alien to the capital of Valle del Cauca (along with food, drinks, and music).



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# Authors

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**Miguel Varona** (Popayán, Cauca). For two decades he has been dedicated to the photographic coverage of different forms of cultural heritage in Colombia, with emphasis on popular and traditional music and dances. He also has a long trajectory in documentary and artistic photography, and production and consulting on artistic events.

**Félix Domingo Cabezas Prado** (Barbacoas, Nariño). Teacher (Escuela Normal Superior La Inmaculada de Barbacoas), and B.A. in Elementary Education (Pontificia Universidad Javeriana Bogotá). He has held positions as teacher, principal and rector in schools at Nariño and Valle del Cauca (Colombia). Member of the Conceptual Committee of the Petronio Álvarez Festival. He has published 31 books and has written 2,266 poems. In 2022 he was appointed president of the Foundation of Writers of the Colombian Pacific - Fuespacol.

**Matthew Dwelley (translator)**. MA in Journalism (Universidad ICESI, Colombia), B.A. in Spanish Literature (University of California at Santa Cruz). Matthew is a US citizen who has lived for the last 25 years in Cali, Colombia. He is a teacher in bilingual high schools, creating multi-cultural curriculum and has taught humanities at the university level. He has managed and published a blog focused on traditional jobs in Latin America and created podcasts for [www.cottonginstories.com](http://www.cottonginstories.com), *Along We Came* (with support of the National Geographic Society) and *Cambio Climático y Patrimonio Cultural* (Pulitzer Center). His translation experience ranges from academic papers and articles for Universidad Javeriana to coffee table books about the wonders of Colombia's National Natural Park – Los Farallones de Cali. And now, *The (Incomplete) Guide to the Petronio Álvarez Pacific Music Festival*.







This first edition in English of The (Incomplete) Guide offers an extended look at the process of emergence, transformation, and consolidation of the Festival de Música del Pacífico “Petronio Álvarez”, a music festival that takes place in Cali, Colombia (South America) since 1997. It includes information about participating groups, winners in the different categories, stages, judges, a compilation of promotional posters and contextual elements about the different versions of the festival. It also includes specific analyses on aspects such as the regional zonal areas, the dynamics of internationalization, the virtual components, and the relevance of the Petronio as an important meeting place for multiple forms of cultural heritage. The central purpose of the publication is to provide elements for strengthening the cultural memory of the city, the region, and the country.

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