

Pipo Romero – Wellbeing Concerts at Zoellner Arts Center, Lehigh University

Proposed repertoire

This document outlines the proposed repertoire for Pipo Romero's Wellbeing Concerts.

Please note that, due to instrument tuning requirements, the pieces need to be performed in the order presented below.

Repertoire & duration

1. Sentimento – 9 min
2. Bailando en el Tsunami – 6 min
3. De las cosas que nunca dije – 6 min
4. Por el camino – 9 min
5. Karma – 6 min
6. Alborada – 6 min

Sentimento

Sentimento is built from a hybrid musical language that blends Celtic sonorities with the free, unmetered character of flamenco taranta. From the opening, the piece moves in a suspended space, where rhythm loosens and expression takes precedence over structure.

The composition was conceived as a personal experiment. Rather than working on the piece continuously, Pipo chose to compose it only during periods of heightened sensitivity. Both positive and difficult emotional states became the necessary condition for returning to the music and shaping it further.

In this way, Sentimento is not a piece written about sensitivity, but one created through it. The music emerges from attentive listening to inner states, turning emotional awareness itself into the driving force of the composition.

Bailando en el Tsunami

“Bailando en el Tsunami” is arguably the most personal and atmospheric piece on the album. Composed in just a few hours, it emerged from an intense emotional experience and became a channel for expressing what couldn't be said with words. It functions as an open letter that transforms emotion into sound, form, and texture.

Inspired by the famous Great Wave off Kanagawa, the image serves as a visual metaphor for what the piece represents: a dance within chaos, an emotional choreography atop the crest of uncertainty.

Musically, the piece navigates between impressionism and a deeply Andalusian sensitivity. Built around a pedal tone—the note A—that remains throughout most of the piece, it is interrupted three times by harmonic waves that crash unpredictably. Each wave is unique, enveloping, and emotionally charged.

Tremolo strings, layers of reverb, progressive harmonies, and cinematic synthesizers create a structure rich in contrast, where calm and intensity alternate without warning. An intimate and expansive piece in which Pipo paints an emotional landscape through color, tone, and movement.

De las cosas que nunca dije

“De las cosas que nunca dije” is a symphonic pasodoble with Italian-Argentine flavors, with a sensitive and happy melody, and some cinematographic dynamics with the acoustic guitar as the singing voice.

This pasodoble was written by the artist to his father, referring to things that he could never say to him before he passed away. An ironic tribute, since his father was not a big fan of Cádiz folklore. “De las cosas que nunca dije” has a happy walk that evokes the rhythms of the pasodobles of the Cádiz carnivals, with their snare and bass drum.

Likewise, it exudes airs of classic movie soundtracks and upbeat melodies that travel from Argentina to Spain in the early 20th century, but with an innovative twist on the steel-string acoustic guitar as a soloist. Folklore, romanticism, sensitivity and hope are the tools used as colors in a painting. Acoustic guitar, double bass, bassoon, oboe, clarinet, violin, viola, cello and percussion are the instrumentations that can be heard in the song.

Por el camino

Por el camino was originally conceived as a traditional bulería. As the piece developed, elements of Argentine tango began to appear naturally. Although the idea of combining both forms initially felt unusual, it was through the encouragement of close friends that Pipo decided to embrace the direction the music was taking.

The final piece reflects this coexistence of languages. Flamenco and tango intertwine, shaping a music that feels in constant movement, defined by transition rather than destination. The fusion arose not from a conceptual plan, but from trust in the process and in the people present during its creation.

On a personal level, the piece marked a moment of reflection: a shift toward valuing those who remain close and accompany the journey, while learning to let go of what moves away. Por el camino speaks quietly about presence, attention, and the importance of those who walk beside us.

Karma

Karma takes the form of a waltz, whose refrains briefly open into a more rock-inflected energy. As in other pieces, the waltz is drawn toward an Andalusian sensibility, with subtle flamenco influences shaping its phrasing and tone.

The meaning of the piece lies less in its structure than in how it came into being. The song appeared unexpectedly after a simple but meaningful action—one that Pipo was not initially inclined to do, but ultimately chose to carry out. The idea arrived afterward, unplanned, as if offered in return.

This experience led to a reflection on the origin of ideas. Traditionally, inspiration was often understood as something that arrives from elsewhere—beyond control or explanation. In flamenco culture, moments of extraordinary expression were described as coming from allah, giving rise to the exclamation olé. Creation was not claimed, but received.

Karma rests on this notion: music as something that arrives from an unknown place, emerging not through effort, but through openness and attentive presence.

Alborada

A contemporary bulería that gives the album its name and serves as its sonic backbone. Composed from a spontaneous riff during a soundcheck, “Alborada” was the track that reignited Pipo Romero’s creative drive during a moment of doubt. “There were days I wasn’t sure if I wanted to keep going, but this song brought me back,” he shares.

The central melody is presented in three distinct forms: first in the guitar’s lower register, then wrapped in layered vocals, and finally fully realized with the violin of Diego Galaz and the accordion of Jorge Arribas. This melodic evolution mirrors the metaphor of dawn: something that reveals itself gradually until reaching its full light.

Synthesizers substitute everyday sounds—like knuckle tapping on a table—and coexist with percussive and flamenco guitar gestures. Though American in construction, the guitar sounds deeply Andalusian in its phrasing. These bulerías blend textures from different eras, analog and digital voices, tradition and modernity.

“Alborada” is more than a turning point in the album: it is a piece that embodies renewal, transition, and a love for musical expression. A celebration of the moment when darkness begins to give way to light. The title reflects this rebirth: an emotional and artistic alborada.