

# SONGS BY AN IMMIGRANT

VOLUME 3



**JAIME LOZANO**  
& THE FAMILIA



# TRACK LISTING

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16. *So That I Can Live (TROOKO version)*  
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17. *Mi Ángel (TROOKO version)*  
FEAT. XAVIER ZAZUETA AND TROOKO

# 1. REGALOS

**MUSIC BY** JAIME LOZANO

**LYRICS BY** GEORGIE CASTILLA

**FEAT.** JOEL PEREZ AND TONY SUCCAR

**ARRANGEMENT BY** JAIME LOZANO

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**JOEL PEREZ' VOCALS RECORDED BY** ANGIE TEO AT RENAISSANCE RECORDING IN NEW YORK, NY

**TONY SUCCAR RECORDED BY** JULIO ROQUE AND TONY SUCCAR AT UNITY ONE STUDIO IN MIAMI, FL

**ACCORDION:** GEORGE SÁENZ - **PIANO:** JESÚS ALTAMIRA - **GUITS:** PAVEL CAL  
**BASS:** RUBEN RODRIGUEZ - **TIMBALES:** TONY SUCCAR - **DRUMS, CAMPANA AND CLAVE:** ENRIQUE NATIVITAS - **CONGAS, BONGOS, GÜIRO, VIBRASLAP, MARACAS, SHAKER AND SHEKERE:** DAYRON CARTAS - **TENOR SAXOPHONE:** OLE MATHISEN - **BARI SAXOPHONE:** ALEX HAMLIN - **TRUMPETS:** CARLOS GARZA - **TROMBONES:** LEÓN NAVA  
**BACKUP VOCALS:** MAYELAH BARRERA, GINA D'SOTO AND YAHIR MONTES

Welcome to *Songs By An Immigrant Vol. 3*, and welcome to our Familia. This album is a celebration of who I am; of who we are. I am a Mexican immigrant musical theatre storyteller writing songs and telling stories about me and my people. These songs were born thanks to the collaboration with many amazing artists who have been so generous with their art and their souls. They all are a gift in my life: un regalo. This first song, "Regalos," featuring beautiful lyrics by my inseparable writing partner Georgie Castilla, is a song that's very close to my heart. It is my offering to Florencia, my wife. A love song about making each other's dreams come true: staying together through each other's journey and becoming a couple, building a home, a partnership, a family, and a life juntos. Together in poverty and richness, but above everything, always believing in each other and supporting each other. A team effort. This has been Florencia's and my story. It hasn't been an easy journey. We were supposed to be only visiting New York City for our honeymoon, but we decided to stay. Three days before going back to México, I asked her: "¿Y si nos quedamos?" ("And what if we stay?"). And we did. We didn't have any money or savings. It was January 2016, and we only had a suitcase – with no winter clothes. We had no jobs nor potential projects. We just made the decision to stay and do it together. We believe and trust each other. She knows that everything I do as an artist and as a partner, I do it thinking of the both of us – the three of us now. We actually realized we were pregnant a month after we decided to stay in New York! And Alonso came to complete this team. And talking about a team – doing musical theatre, telling stories, producing music, making music – all of this is also a team effort and a collaboration; for this song I couldn't ask for better partners. First, "el rey del sabor," "el maestro del swing," a dream come true to collaborate with this genius and giant of the Latin and Salsa music today. Someone who has brought Latin music to a new level: el Maestro Tony Succar en los timbales. I have been following his career and have been a huge admirer of his work for years. Grateful to have him as a part of The Familia. And to give voice to Georgie's lyrics, the incredibly talented Joel Perez, channeling his Latin Salsa Pop Star into this bilingual love song. Joel's voice is a regalo to all of us. One of my favorite things about what I do is being able to get Latine and Immigrant artists together – all of us with such a unique background and journey – and becoming a Familia... And that is also a big regalo. A gift. Because family is a gift.

No tengo mucho que ofrecer,  
Mis manos hoy están vacías;  
Y te mereces más que letras en  
papel,  
Pero hay claveles que se tardan en  
crecer.

Si esperas de mí  
Que te prometa un gran final,  
Te pido que me aceptes  
Lo que ofrezco en el inicio.  
Todo por ti.  
Mis manos no descansarán,  
Hasta que sumen abundancia en el  
total.

Yo sé que sueñas con triunfar,  
Que anhelas una vida plena.  
Quizá no tenga muchos lujos para  
dar,  
Pero la orquídea toma tiempo  
Y vale más la pena.

Si crees en mí,  
Verás mis brazos construir  
Una morada donde quepan  
Todos nuestros sueños.  
Todo por ti,  
Todo por verte sonreír,  
Todo por ese par de ojos  
Que serán mis dueños.

Te daré un millón de estrellas,  
Flores, y otras cosas bellas  
Que nos llegarán poquito a poco,  
Hay que tener paciencia.  
Te daré mi alma entera,  
Siempre lucharé, y lo haré por ti.  
En su momento,  
Lloverán milagros al que espera.  
Ya tendré para ti  
Muchos regalos al fin;  
Sueños y estrellas caerán para ti.

I wish the stars were mine to give,  
But as you see my hands are empty;  
And you deserve much more  
Than promises to live;  
A little trust, and I'll provide  
The things you need aplenty.

Believe and you'll see  
That I'd do anything for you.  
I only need a little faith  
And hope in the beginning.  
Trust, and you'll be  
The reason I can get us through.  
Just give it time,  
Cause even right now we're already  
winning.

I will give you tons of flowers,  
Pretty dreams, and stars that shower  
here.  
I'll give you everything in time,  
We must rely on patience.  
You can have my days, my hours,  
You can take this heart that beats  
for you.  
Just give it time, and we'll be  
blessed,  
'Cause heaven's kind and gracious.  
See what empty hands do...  
Flowers and dreams just for you.

Te daré, te daré mi vida entera.

Te daré un millón de estrellas,  
Flores, y otras cosas bellas  
Que nos llegarán poquito a poco,  
Hay que tener paciencia.  
Te daré mi alma entera,  
Siempre lucharé, y lo haré por ti.  
En su momento,  
Lloverán milagros al que espera.  
Ya tendré para ti  
Muchos regalos al fin.

Te daré un millón de estrellas,  
Flores, y otras cosas bellas.



## 2. MI NORTE

**MUSIC BY** JAIME LOZANO

**LYRICS BY** JAIME LOZANO AND REYNOLDS ROBLED

**FEAT.** JAIME LOZANO AND EL PLAN

**ARRANGEMENT BY** JAIME LOZANO

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**CO-PRODUCED BY** JAIR ALCALÁ

**JAIME LOZANO'S VOCALS RECORDED BY** JAIME LOZANO AT JAIME'S PLACE IN UNION CITY, NJ

**JAIR ALCALÁ'S VOCALS AND ACCORDION RECORDED BY** JAIR ALCALÁ AT INDEPE MUSIC IN MONTERREY, MÉXICO

**ACCORDION:** JAIR ALCALÁ - **GITARS AND BAJA QUINTO:** PAVEL CAL

**BASS:** PABLO GONZÁLEZ SARRE - **DRUMS:** ALAN LÓPEZ - **SAXOPHONES:** ALEX HAMLIN

**TRUMPETS:** CARLOS GARZA - **TROMBONES:** LEÓN NAVA - **VIOLIN:** RAÚL SÁNCHEZ AND

CARLOS SUÁREZ NORDET - **VIOLA:** ANDREA OLVERA TORRES

**CELLO:** DANIEL SUÁREZ NORDET - **PROGRAMMING:** DEMIÁN CANTÚ

I am a proud Mexican immigrant. I was born and raised in Monterrey, Nuevo León, a city in the North of México only a few hours' drive from Texas, which gives this song its name, "Mi Norte" ("My North"). This song is my love letter to my city, to my people... "It doesn't matter where I am. They are always with me." Like in a compass, the North is that thing that guides you. It is a reference to knowing where you are standing. In the same way, my city and my people are my North. I know where I am because of where I come from, and whenever I feel lost, I just need to look for my North: my people, my city, my ancestors, my familia. And what better way to honor my city than with "a norteña" – a song in a music style that is very us – with accordion and bajo quinto, instruments that are part of our culture. This is the kind of music I listened to as a teenager. I even loved wearing my cowboy hat and boots and going out to dance to the rhythm of Norteño and Tex-Mex music. For this song, I co-wrote lyrics with my "paisano" (that's what we called someone born in our same city or country), also from Monterrey but based in Mexico City, playwright and theater director Reynolds Robledo. He also knows about being an "immigrant," leaving your home and your family behind and looking for better opportunities and a better life somewhere else. In this track, I feel so honored to collaborate with one of the best leading artists, band leaders, and music producers in Mexican and Tex-Mex music today: three-time Latin GRAMMY® winner and accordionist virtuoso Jair Alcalá and his band El Plan. He is not only an amazing musician and iconic artist who has collaborated with some of the most important Mexican singers, but also a generous, warm, and kind human being that brings back memories of my people, my "Regios." (That's what we called people from Monterrey.) He makes me feel at home. We even have in the musical bridge of the song a musical quote to "El Corrido de Monterrey," a traditional Mexican folk song that is my hometown's anthem. Listening to this song I feel like I am in a backyard back in my hometown having a "carne asada" (barbecue) with my guitar in hand, and Jair with an accordion in his, eating a taco de rib-eye with salsa bien picante – laughing and sharing stories and songs as we play together. ¡Ay, como te extraño mi Monterrey! This song is for all my friends back at home. All of those who were by my side at my very first storytelling attempts: Demián, Gilberto, Lique, Pancho, Paco, David, Kiko, Jorge, Alan, Ramón, Óscar (RIP), Germán... Gracias for believing in me.



Lejos de mi hogar,  
Busco una señal,  
Estoy perdido.  
A veces siento que  
No encuentro mi lugar.

El aire se me va,  
Me siento confundido.  
Tal vez es tiempo  
De parar y respirar.

¿Qué camino he de andar?  
A veces cuesta tanto el avanzar.  
Aunque tenga un nuevo hogar,  
No dejo de extrañar.

Y no importa dónde voy  
Conmigo siempre está.  
Mil caminos puedo andar,  
Inevitable es regresar.  
Y no importa dónde estoy  
Tu voz me llamará.  
Si me pierdo una vez más  
Al norte debo de mirar.  
El norte es donde hoy canto esta  
canción,  
Mi gente y su pasión son la razón  
Que guía a mi corazón.

¿Qué camino he de andar?  
A veces cuesta tanto el avanzar.  
Aunque tenga un nuevo hogar,  
No dejo de extrañar.

Pues no importa a dónde voy  
Conmigo siempre está.  
Cielos, mares puedo andar  
Y el norte siempre es mi imán.  
Y no importa dónde estoy  
Tu voz me llamará.  
Si me pierdo una vez más  
Al norte debo de mirar.  
El norte es donde hoy canto esta  
canción,  
Mi gente y su pasión son la razón  
Que guía a mi corazón.

El norte es mi corazón.  
El norte es la canción  
Que guía mi corazón.



### 3. LEMONADE

*MUSIC BY* JAIME LOZANO  
*LYRICS BY* NATHAN TYSEN  
*FEAT.* TAMAR GREENE

*ARRANGEMENT BY* JAIME LOZANO  
*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*TAMAR GREENE'S VOCALS RECORDED BY* ANGIE TEO AT RENAISSANCE RECORDING  
IN NEW YORK, NY

*HARP:* CÉSAR SECUNDINO - *ACCORDION:* GEORGE SÁENZ - *GITARS:* PAVEL CAL  
*BASS:* RUDYCK VIDAL - *CLARINET:* ALEX HAMLIN - *VIOLIN:* RAÚL SÁNCHEZ  
AND MARIENN SÁNCHEZ - *VIOLA:* STEFAN DARAKCHIEV  
*CELLO:* DANIEL SUÁREZ NORDET

Being a father is one of the things I love the most, even when most of the time I might be doing it wrong for many reasons. I have my daughter Ely Aimé, who lives in México with her mom, and being far away has always been really hard for me; sometimes I am not the best at connecting with the people I love. I love her, and I am so proud of the lady she has become. And I have my son Alonzo who, on the other hand, is with me all the time. When I say all the time, I really mean it. He is by my side in rehearsals, concerts, shows, recording sessions, when I am teaching, in any writing residency or retreat, meetings, really important meetings, my date for shows, and more... Being an immigrant artist parent in a city like New York is not easy. It is very challenging, but I enjoy it all the time, no matter what. I learn a lot from Alonzo every single day. His wisdom and his kind heart have taught me a lot. He is my teacher and best friend. This song is for him. I had to call one of my favorite collaborators and my dear friend Nathan Tysen, who is also a father, and he wrote these beautiful lyrics and story while thinking of our kids. You have no idea how I cried the first time I read these lyrics and listened to him singing the demo. Nathan has such clear and beautiful storytelling. I am such a fan of my friends. I am grateful for all the lessons learnt as a father – as an artist father, as an immigrant father. I question my choices a lot. Alonzo doesn't really have a routine; for us, every day is different. That's the life of an artist in this city! But then I see how smart, kind, loving, and responsible Alonzo is, and I think we might be doing something right. Florencia and I are so blessed to have a very supportive family back in our country – even when they are far away – but also a beautiful chosen familia in New York who are Alonzo's tíos y tías, and he loves them. We are grateful for our familia, our community. We are blessed to be raising a child in the middle of this beautiful and crazy musical theatre life. And another father brings his beautiful rendition of this song: Tamar Greene. I became his fan when we saw him in *Hamilton*. His Washington is one of those things you can't miss in musical theatre. But this song vocally and energetically happens to be all the opposite of that. So, is there something the amazing Tamar can't sing? I don't think so. Enjoy this sweet "Lemonade." Mine with no sugar, por favor, because I'm diabetic.

Lucy checked the forecast in the morning,  
Warm and sunny partly cloudy skies.  
Called Alonzo so he had fair warning.  
She said, "today is the day  
To go and buy supplies."  
She woke up Tess and said to bring  
a table and chair.  
By ten o'clock the friends were  
nearly halfway there.  
They set up shop along the  
sidewalk in the shade.  
Today is the day  
For selling lemonade.

Lucy added sugar to the water  
In a pitcher one scoop at a time.  
Tess arrived and told her friends  
she brought her  
Favorite markers and pens  
So they could make a sign.  
And while Alonzo gave each lemon  
slice a squeeze,  
They took turns showing off their  
stirring expertise.  
Already spending money that they  
hadn't made  
Selling their lemonade.  
Today is the day  
For selling lemonade.

Alonzo wants a guitar,  
Tess would like a new bike.  
Lucy's saving to see  
Her favorite Broadway show.  
Purple chalk in their hands  
Arrow after arrow  
Pointing to the stand that they had  
made.

Here is where they'd make their  
millions  
Selling to their friends glasses of  
lemonade,  
Glasses of lemonade.  
There'll be a line 'round the block...  
At least that's what they thought.

Guess the neighborhood just  
wasn't thirsty,  
They only sold six cups of  
lemonade.  
Is the pitcher half-full or half-empty?  
"You know, I guess", said Tess,  
"It depends how much we made."  
And as Alonzo counts each quarter  
and each bill,  
Lucy knows there's not enough  
inside the till.  
Their dreams evaporating slowly by  
the sun.  
Until they realized  
That they'd already won.  
Until they realized  
The day was what was fun.  
And that they'd made enough  
For some sugar and more lemons.

Lucy checked the forecast in the  
morning...





## 4. MI ÁNGEL

**MUSIC BY** JAIME LOZANO

**LYRICS BY** GEORGIE CASTILLA

**FEAT.** XAVIER ZAZUETA

**ARRANGEMENT BY** JAIME LOZANO AND PAVEL CAL

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**XAVIER ZAZUETA'S VOCALS RECORDED BY** KELSEY FLANAGAN AT ORB RECORDING STUDIOS IN AUSTIN, TX

**GUITARS:** PAVEL CAL - **SAXOPHONES:** ALEX HAMLIN - **TRUMPETS:** CARLOS GARZA  
**TROMBONES:** LEÓN NAVA - **TUBA:** ULISES MIRANDA

I love Mexican music. Every single style. From cumbia, ranchera, son, joropo and Norteño, to corridos, banda, mariachi, Tex-Mex, huapango, Duranguense, Sierreño y más. This is my try into contemporary regional Mexican music. And once again, Georgie finds the perfect words for my music – this time in Spanish. I told him I had a song that I had written for my mom. She passed away back in 2008. I was in the middle of my master's program at NYU. I remember when I was accepted into this university my mom told me, literally: "Even if I have to die, you are going there to do this program." I had gotten a full-tuition scholarship, but we didn't have money for my rent and living expenses. Also, I didn't speak any English at the time. My mom used to work for the State government as a general office assistant in the Health Department. At that time, I believe her monthly salary was no more than \$10,000 pesos, which today would probably be less than \$500 dollars. My family didn't have the means for me to study and live in a new country, but they all together – my mom and her sister – made a huge effort for me. After my mom passed away, I blamed myself for her death. She was way too worried for me that she had two brain hemorrhages. Actually, after I left for New York in August 2007, I was never able to see her in person with health again. I went to visit her in the hospital a few times, but she wasn't able to move or speak. When she died, I didn't cry. Something in me was just blocked or numbed. I didn't know what to feel, what to do. If I am any good as a human being, it is because of her: her love, the way she raised me, and how she was with me. She was the most loving, patient, generous, giving human being you could know. At times she was very quiet and shy, but she was always honest, friendly, supportive. When I started doing music and theatre, she was by my side helping with my shows – either sewing costumes, selling tickets, handing out flyers on the street, and so much more. This song is for her. I know she is still with me. Maybe not physically, but she is always in me, in my heart, in every choice I make, in every song I write, in every show I do, in every laugh and in every tear. I am here because of her, and I know she is my angel, forever guiding every step I take. Te amo mamá, y te extraño. I wanted to keep this song very close to the Familia, and first I thought about singing it myself, but I wanted someone who really knew the style – so I thought of my dear Paco, aka Xavier Zazueta. Do you know that kind of person who just has a big heart? That's Paco. He always has a great, positive energy, and he is generous, kind, straightforward, and simple-hearted. When he was practicing the song without knowing the story I just shared, he asked: "Is this song for your mom or your grandma? Because I was just rehearsing it, and I inevitably thought about mine." Such is the power of music and songs. They connect hearts. Gracias compadre Paco por el honor de tener un tipazo como tú, con tu voz y tu corazón en esta canción. Nos quedó bien chila. This is for our loved ones who are no longer physically with us but will always be in heart and spirit. We will make you proud.

Desde el cielo tú me ves,  
Guías y vigilas todos mis pasos,  
Meces cada sueño mío en tus  
brazos,  
Y yo paso cada noche en vela  
Deseando que ya no me duela.  
Te extraño tanto, que quisiera  
Mirar tus ojos otra vez,  
Ojos que jamás tendrán  
un reemplazo.  
Pienso mucho en el calor de  
tu abrazo,  
Y yo paso cada noche en vela  
Mirando cómo el tiempo vuela,  
Pensando en tu alma de acuarela.

Flotando sobre el mar  
Con alas abiertas,  
Tan llenas de paz,  
Y luz celestial.  
Arriba tú estás,  
Haciendo bailar las olas de la  
eternidad  
Porque hasta el fin serás...

Mi ángel,  
Me cuidas desde arriba todos  
los días,  
Y aunque no te pueda ver,  
Te escucho susurrar.  
Mi ángel,  
Dejarte de extrañar quizá no podré,  
Pero sé que en sueños me  
acompañarás.  
Eres mi ángel,  
Las notas de una tierna y  
dulce armonía  
Que llena de música interna  
mi vida.  
Dolió tu partida, mas sé que  
aquí estás.

Nos veremos al final,  
Volveremos a encontrarnos,  
así será.

Mi ángel,  
Me cuida desde arriba todos los  
días,  
Y aunque no te pueda ver,  
Te escucho susurrar.  
Mi ángel,  
Dejarte de extrañar quizá  
no podré,  
Pero sé que en sueños me  
acompañarás.  
Eres mi ángel, ángel,  
Las notas de una sutil melodía  
de amor  
Que llena mi vida,  
Dolió tu partida,  
Te lloro a escondidas,  
No sana la herida,  
Mas sé que aquí estás  
Cuidando mis pasos ¡ay!  
Me dejas dormir  
Aquí en tu regazo ¡y ay!  
Cuando me llegue el final  
Podré volar como tú,  
Mi ángel.



## 5. FAR FROM HOME

**MUSIC BY** JAIME LOZANO

**LYRICS BY** NEENA BEBER

**FEAT.** DIDI ROMERO, OSCAR HERNÁNDEZ AND PAQUITO D'RIVERA

**ARRANGEMENT AND ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**DIDI ROMERO'S VOCALS RECORDED BY** ANGIE TEO AT RENAISSANCE  
RECORDING IN NEW YORK, NY

**OSCAR HERNÁNDEZ' PIANO RECORDED BY** IAN KAGEY AT RENAISSANCE  
RECORDING IN NEW YORK, NY

**PAQUITO D'RIVERA RECORDED BY** ANGIE TEO AT RENAISSANCE RECORDING IN  
NEW YORK, NY

**SAXOPHONE SOLO:** PAQUITO D'RIVERA - **PIANO:** OSCAR HERNÁNDEZ  
**CONTRABASS:** RUDYCK VIDAL - **DRUMS:** ROSS PEDERSON - **CONGAS:** JOEL MATEO  
**FLUTE AND SAXOPHONES:** ALBERTO TORO - **TRUMPETS:** CARLOS GARZA  
**TROMBONES:** LEÓN NAVA - **VIOLIN:** RAÚL SÁNCHEZ AND CARLOS SUÁREZ NORDET  
**VIOLA:** ANDREA OLVERA TORRES - **CELLO:** DANIEL SUÁREZ NORDET  
**BACKUP VOCALS:** MAYELAH BARRERA, GINA D'SOTO AND YAHIR MONTES

I strongly recommend meeting your heroes. The greatest artists are always great human beings. That is the case with two of my music heroes. Not even in my wildest dreams could I imagine meeting and collaborating with these two legends of the Latin and Latin-jazz music: Maestros Paquito D'Rivera and Oscar Hernández. All my life listening to their music, following their careers, and now they are in one of my albums. Oscar and Paquito are the "Avengers" of Latin jazz. Life is definitely good to me. This song is about missing your homeland, trying to make a new life far away from home while feeling in-between. The Spanish refrain in the song says, "Ya no se quien soy. Ya no se si soy de aquí o soy de allá." (I don't know who I am anymore. I don't know if I am from here or I am from there.) This is the song of many immigrants struggling with the language and with identity – speaking with an accent, making a new life far away from their people, raising a family in a new place where food tastes different... Being far from home is one of the reasons why I write about home and use the music from my home – Mexican music, Latin American music, and Latin music – in every single variation or style, as you might hear in my albums. I have learnt to embrace who I am, the wholeness of who I am. Yes, I am Mexican, mexicano con mucho orgullo. Español is my first language. Amo México, its music, its language, its food, its culture, and its people. But I am also an immigrant in this beautiful country, where people have been good to me. (Most of them.) I had to learn English. I actually learned when I arrived in this country, and I was already 28 years old. I learned to love its food and its culture. I speak Spanglish, and I celebrate Mexican Independence Day but also the 4th of July and "Cinco de Mayo." So I am from there, from México – and now I am also from here, the United States. My son was born in the United States. He is from here, but also from there. He is Mexican-American. He speaks Spanglish quite fluently. This is who we are. Y eso está bien. That's okay. My amazing collaborator Neena Beber always finds the right words for my music to express my feelings. These songs couldn't be complete without my collaborators' words, hearts, and ideas. Grateful to have amazing writers like Neena on my side. And, to sing about it, and share this song with the Maestros Paquito y Oscar, a young Boricua star with a long music and salsa tradition in her family and her roots, a beautiful, fun, and energetic soul that brings all the pride and el sabor to this song: the incomparable Didi Romero. ¡Wepa!



There was a ribbon of stars  
in the sky  
Lighting the way I could go.  
Now I've been far from  
home for too long,  
But I made a new home.  
Here we are,

I keep a small souvenir, time  
in hand  
And all the photos that fade  
'Cause I've been far from  
home for too long  
And I dance through  
the night

Looking back down the  
narrowing streets, dark  
like ink.  
I see the spring turn to fall,  
when I blink.  
Oh have I been far from  
home for too long.  
I ran forward instead.  
I never guessed that the  
world that I left  
Would not stay in one place  
As I raced and I raced up  
ahead.  
Every tear sheds alone.  
Every year calls me home.  
Every step that I take brings  
me voices  
From the past I knew

Calling my name.  
At least my name stays the  
same.  
Oh I've been far from home  
for too long,  
And I made a new world.  
And I learned how to speak  
new words, to be free,  
Wore a locket to carry you,  
here with me,  
Kept an accent I'll never  
lose, like the sea  
To remind me of who I am.

There's still a ribbon of stars  
in the sky  
Lighting the dreams we  
once shared.  
But I've been far from home  
for too long  
And I made a new home,  
And I learned how to speak  
new words, "mom" and  
"wife."  
In my pocket I carry grief,  
like a knife  
Cutting places from maps  
I've drawn, a new life.  
Is it too late to start again?

¡Ya no se quien soy,  
Ya no se si soy de aquí o  
soy de allá!

There was a ribbon of stars  
in the sky  
Lighting this world down  
below.  
And I'm trying to find my  
way home  
When you follow the stars.  
You soon learn that the road  
divides, in between,  
Where you're going and  
where you've been,  
All you've seen  
How I long to go back again,  
in my dreams.  
Now I'm always too far from  
home.  
Oh the light from the stars  
Shines from yesterday oh  
so far.



## 6. UNDER THE SNOW

**MUSIC BY** JAIME LOZANO

**LYRICS BY** GEORGIE CASTILLA

**FEAT.** ALINE MAYAGOITIA

**ARRANGEMENT AND ORCHESTRATION BY** JAIME LOZANO AND  
JESÚS ALTAMIRA

**ALINE MAYAGOITIA'S VOCALS RECORDED BY** NEAL SHAW AT  
RENAISSANCE RECORDING IN NEW YORK, NY

**PIANO:** JESÚS ALTAMIRA - **ACCORDION:** GEORGE SÁENZ  
**GUITARS AND BAJA QUINTO:** PAVEL CAL - **BASS:** MARCOS MILAGRES  
**DRUMS:** ALAN LÓPEZ - **PERCUSSION:** JONATHAN GÓMEZ  
**SAXOPHONES:** ALEX HAMLIN - **TRUMPETS:** CARLOS GARZA  
**TROMBONES:** LEÓN NAVA

Mexicans in New York, we found each other, and we became family. Georgie Castilla is one of my main collaborators, and one who knows me very, very well. We have been at each other's sides for many years – more than 15 and counting. (And we look better than ever, hehehehe!) We have shared many moments, low and high. We have cried and laughed together. We have written many songs together by now. This song was born during the pandemic. Yes, we were very creative during that time. And it was written for a show named *Notes from Now*, a song cycle by many different writers that we had the honor to contribute to with this song. It was one of the very first shows opening in New York City Off-Broadway once we were allowed to “come out.” Georgie and I didn't want to write a “pandemic” song. We wanted to do something that speaks about New York, about being an immigrant artist, but something hopeful. To our surprise, the girl cast for the show was another Mexican: a very talented artist named Aline Mayagoitia, whom I had the pleasure of meeting right before the pandemic. We had no idea this song would become hers. Much like the character in the song, Aline moved with her parents to the United States when she was a young girl, and she used to dream about singing and being on Broadway... and she made it. Aline just made her Broadway debut, alongside my wife Florencia in the musical *Real Women Have Curves*. She speaks Spanglish just like the girl in this song. She is Familia. Musically, the song is also a fusion of different things. At its heart, it is a Mexican huapango style, with mariachi trumpets, bajo quinto, accordion, quijada de burro (yes, a donkey jaw as percussion instrument), but also a very pop vibe, with piano, drums, electric bass, jazzy baritone saxophone, and more. Maybe a little bit too complicated, but hey, I love complicated... just ask my wife!

We were far from home  
Fighting on our own.  
Dreams were just trial and  
error.  
We tripped over doubts and  
the terror  
Of leaving what we loved  
behind.  
I recall the story now,  
It's written between every line.

I'm reading your letters,  
I'm hearing your voice.  
You always knew better  
When you made the choice  
To give your familia the chance  
To become something greater.

We packed a few things  
And we took a late light.  
We sat by the wings  
And I cried through the night.  
You whispered “mi amor, sé  
valiente,  
It's gonna get better.”

You'll be like those kids in the  
movies,  
You're gonna learn English  
and sing like a pro.  
Back home todo el año es  
caliente  
But girl, you should know...

Up there they've got snow,  
It falls from the sky to meet  
your nose,  
It tickles your soul  
And it covers your fear with  
its glow.  
And there in the snow,  
You'll find who you are, your  
dreams will grow,  
We'll have a new life, you'll  
thrive, I'll work,  
We'll get a beautiful home.  
Mi niña, sé valiente,  
Mi amor, don't give up,  
Levanta bien la frente,

We're close to the top.  
You gotta be strong y  
paciente,  
We need to move on.

Think about snow,  
Dream about snow,  
Under the snow  
You'll shine like the star of the  
show.”

You got yourself hired  
To drive a few miles.  
You always looked tired  
Behind your sweet smiles.  
I hated when you went away  
But I didn't know better.

You worked double shifts,  
counting pennies.  
I don't think you ever spent  
one on yourself,  
And now at the end of my  
twenties  
I wish I could say...

Come play in the snow!  
I wish you were here to watch  
it fall.  
No, don't get me wrong,  
I'll be fine.  
I'll be fine on my own.  
But under the snow  
Sometimes I feel frozen to the  
bone.  
I let myself cry  
Though I try to be tough and  
move on.

Don't tell me “Sé valiente”  
When I'm all alone.  
It's sad and complicated  
When it hits that you're gone.  
You wrote “Don't give up, sé  
paciente”  
I'm trying to hold on...

But it gets cold out in the  
snow.  
Under the snow...  
Wish you were more than  
thoughts and letters.  
Out in the snow  
You worked so hard to make  
it better.  
Now I'm like snow  
Hoping to glow and blow  
unfettered.  
I'm clinging to these papers,  
Quizás it's time to let go.  
I better make it count  
Cause you gave it all.

But you were wrong,  
Wasn't the snow that made  
things greater.  
Dad, you should know  
It was you, it was you all along.

You were the snow  
Falling so hard to make it  
better.  
You helped me grow  
And believe I could sing like  
a pro.  
It's time to be valiente,  
You're right, can't give up.  
Levantaré la frente till I reach  
the top.  
Te llevaré presente wherever  
I go.  
You're more than thoughts and  
letters  
Thought I miss you so.

Prometo ser paciente  
Till I make the show.  
I promise I'll keep trying  
Till I sing like a pro.  
I owe it you, mi valiente,  
I'm ready to flow...  
Just like the snow.  
Wasn't the snow that made  
me grow.  
You made it so.  
You are my snow.



## 7. ¿CÓMO SE PUEDE?

**MUSIC BY** JAIME LOZANO

**LYRICS BY** JAIME LOZANO AND GEORGIE CASTILLA

**FEAT.** FLORENCIA CUENCA

**ARRANGEMENT BY** JAIME LOZANO

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**FLORENCIA CUENCA'S VOCALS RECORDED BY** NEAL SHAW AT RENAISSANCE RECORDING  
IN NEW YORK, NY

**HARP:** CÉSAR SECUNDINO - **VIHUELA AND GUITARRÓN:** HOMERO VILLARREAL

**GUITARS:** PAVEL CAL AND HOMERO VILLARREAL - **FLUTE:** ALEX HAMLIN

**TRUMPETS:** CARLOS GARZA - **VIOLINS:** LUIS CARDOSO

This song has history. It was the very first song I wrote thinking of my wife Florencia Cuenca's voice, way before we became husband and wife. It was the first of my songs she ever sang. I was living in México because – long story short – I applied for my artist's visa when I was in New York, and my immigration lawyer at the time turned out to be a scammer who stole all my money. But, thanks to that lawyer, I had to go back to México, where I met the love of my life, and I started writing songs for her. This song is inspired by a Mexican play that my friend filmmaker Jesús Alarcón has been trying to turn into a movie – a movie musical, as a matter of fact. It was the year of 2014, and I had just moved to México City from Monterrey, hoping to convince the love of my life to be with me. And what better way to convince her than writing love songs for her – and also writing songs to be sung by her? I tried both ways... And they both worked! Today I keep writing songs for her, to her, and with her. I remember getting into a studio with a piano in México City, because Jesús was visiting and I could play the song for him with Florencia singing. Let me tell you, Florencia is the best storyteller I know. I might be biased, but I am also very smart, and I have very good taste, so I can confidentially make this statement: yes, she is the best storyteller... And her voice... And yes, I love her. To be honest, I am where I am because of her love and support. I couldn't make it without her. This song is the story of a woman whose husband has left for the United States, but she must be strong and take care of her own dry land. The only thing left from him are "old tools for the field." She is tired; she is losing hope, and she asks herself, God, her husband, or the universe: "¿Cómo Se Puede?" ("How can I?") A mariachi song that slowly turns into a joropo for a mezzo singer. I just love Florencia's low notes, so deep and soulful. Her voice sounds like a voice that has lived many lives, and I am so grateful to be sharing this present life with her and her voice. Another of my favorite things about this track is the amazing harp playing by el Maestro César Secundino. Orgullosamente mexicano; a great ambassador of Mexican and Latin American music around the world, and some people, including myself, call him: the best harpist in the world.



¿Cómo se puede vivir así,  
Con el orgullo destejado?  
¿Cómo aguantar? ¿Cómo seguir  
Sin un motivo?  
La paciencia se agota,  
La esperanza se seca,  
Como la tierra que dejaste  
tras de ti.  
Dime, ¿cómo se puede?

¿Cómo se puede sacar de aquí  
El mal sabor a muerte y duda?  
¿Cómo se puede olvidar  
Verdad tan cruda?  
El deseo se ahoga,  
La confianza se quiebra,  
Como palma entre mis manos  
Sin razón para vivir.  
Dime, ¿cómo se puede?

Herramientas viejas de hombre  
de campo,  
Eso es lo que queda de mis días  
junto a ti.  
Y hasta que los cielos no rompan  
en llanto,  
Árida se queda la fe en el  
porvenir...  
Dime, ¿cómo se puede esperar?  
que no aguanto,  
Necesito ya hacer algo por mí.

¿Cómo se puede escapar de aquí  
Dejar atrás todas mis culpas?  
¿Cómo empezar? ¿Cómo vivir  
Sin más excusas?  
Lucharé a sol y sombra,  
Lucharé con más fuerza  
Con mis manos lograré  
levantarme y salir.  
Se que puedo por fin olvidarme  
ya de ti...  
Dime, ¿cómo se puede?



## 8. LIBRE

*MUSIC BY* JAIME LOZANO

*LYRICS BY* DAVID DAVILA

*SPANISH LYRICS BY* JAIME LOZANO

*FEAT.* LINEDY GENAO

*ARRANGEMENT BY* JAIME LOZANO AND PAVEL CAL

*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*LINEDY GENAO'S VOCALS RECORDED BY* ANGIE TEO AT RENAISSANCE RECORDING  
IN NEW YORK, NY

*RHODES:* ROBERTO VERÁSTEGUI - *ACCORDION:* GERARDO "QUIRRI" PADILLA

*GITARS:* PAVEL CAL - *JARANA AND LEONA:* VICTOR MURILLO

*BASS PROGRAMMING:* DEMIÁN CANTÚ - *DRUMS:* JASIEL CARRIZALES

*PERCUSSION:* DAYRON CARTAS *FLUTE:* ALBERTO TORO - *TRUMPET:* CARLOS GARZA

*TROMBONE:* LEÓN NAVA - *TUBA:* ULISES MIRANDA - *VIOLIN:* RAÚL SÁNCHEZ AND

MARIENN SÁNCHEZ - *VIOLA:* STEFAN DARAKCHIEV - *CELLO:* DANIEL SUÁREZ

NORDET - *PROGRAMMING:* DEMIÁN CANTÚ - *BACKUP VOCALS:* MORGAN REILLY

"Libre" ("Free") is a song that David Davila and I wrote during the pandemic. That is one of the reasons we called it that. We were in a lockdown. He was in Texas, and I was in New Jersey. Like many of my songs, it was born music first, then I wrote the Spanish lyrics for the chorus, and then David did his magic with the rest. Musically, the song has been evolving all these years. I started arranging and producing this track back then, and only now were we able to finish. I like going crazy with layers and mixing elements from different styles. What starts as a kind of a pop song with a programming beat transforms into a cumbia salsa using Mexican jaranas, accordion, and tuba, and then transforms again into a salsa with strings and a Rhodes montuno. It is indeed a "free" song. Anything goes. Also, the two languages in the song – with the last chorus in Spanish – are an invitation to be yourself, to open your wings and fly free. It is a celebration of loving who we are no matter what. Linedy Genao has been a great inspiration for our Latine community. She made history as the first Latina to originate a lead role in an Andrew Lloyd Webber musical on Broadway. And that is HUGE! We have been following her journey and have witnessed her love in representing our community with such pride and joy. She continues to make us proud at every step. Plus, she has a voice and feeling that are so perfect for this song.



It must be painful but just know  
that it's okay  
Not to fit in.

So you've got questions that won't  
seem to go away  
A doubt from within.

I know you're scared, you're feeling  
left behind and bruised,  
Go your own pace.

Just take a breath cause you're  
allowed to be confused  
And life's not a race.

Libre, libre,  
One day you'll be free to break the  
Walls of your cocoon  
And spread your wings up to  
the sky.

Libre, libre,  
One day you'll be brave enough  
To ride the roaring wind  
beneath you,  
You were born to fly.

If you get lost or lonely looking for  
your way,  
Write your own psalm.  
Build your own destiny, you'll never  
go astray.  
Your fate's in your palm.  
You've got the strength inside you  
ready to escape.  
Reach in and see.  
The butterfly that you'll become is  
taking shape,  
Now just set it free.

Libre, libre,  
One day you'll be free to break the  
Walls of your cocoon  
And spread your wings up to  
the sky.

Libre, libre,  
One day you'll be brave enough  
To ride the roaring wind  
beneath you,  
You were born to fly.

Libre, libre, libre.  
Libre, libre, libre.  
Libre, libre, libre.  
Libre, libre, libre.

Libre, libre,  
Libre como mariposa  
No me detendrán que yo nací  
para volar.  
Libre, libre,  
Libre, fuerte y valerosa.  
Lo que me proponga, se que lo voy  
a lograr.  
Libre, libre, libre.  
Libre, libre, libre.

The bravery you need is there  
inside your soul.  
Just let it free.



## 9. MOUNTAIN IN THE SKY

*MUSIC BY* JAIME LOZANO  
*LYRICS BY* MARINA PIRES  
*FEAT.* LORNA COURTNEY

*ARRANGEMENT BY* JAIME LOZANO  
*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*LORNA COURTNEY'S VOCALS RECORDED BY* ANGIE TEO AT RENAISSANCE RECORDING  
IN NEW YORK, NY

*PIANO:* DAVID COOK - *GUITARS:* PAVEL CAL - *BASS:* MARCOS MILAGRES  
*DRUMS:* JOEL MATEO - *PERCUSSION:* DAYRON CARTAS - *FLUTE:* ALBERTO TORO  
*SOPRANO SAXOPHONE:* OLE MATHISEN - *BARI SAXOPHONE:* ALEX HAMLIN  
*TRUMPETS:* CARLOS GARZA - *TROMBONES:* LEÓN NAVA - *VIOLIN:* RAÚL SÁNCHEZ AND  
CARLOS SUÁREZ NORDET - *VIOLA:* ANDREA OLVERA TORRES  
*CELLO:* DANIEL SUÁREZ NORDET

Theatre has saved me, and it has brought amazing people into my life. Beautiful human beings who have become family. One of them is Marina Pires, a talented actress, singer and songwriter, who wrote the lyrics for this very special song. I was raised by my mom and her sisters in a matriarchy because my father was never home; he was an alcoholic. I had three moms. If I am any good as a person, it's because of them. They were caring, loving, and understanding. They were honest, generous, hard-working people. They never raised their voice but spoke with kindness and actions. This song is for them. It is an anthem to resilience and sorority. As a man, I have made a lot of mistakes, and every single day I am learning to be a better ally to all women, especially the ones I am honored to be close to. I remember my aunts always being there for my mom. They weren't only sisters; they were best friends. I learned about unconditional and incommensurable love because of them. I learned that if you love someone, you have to say it out loud. You have to say "te amo" to others, and you have to be congruent with your actions, showing your love in all kind of ways – with a hug, a good word, a hot meal, quality time together, advice, or an open ear... And speaking of amazing women, I have the pleasure of knowing a great artist, singer, and storyteller, and one of my favorite contemporary musical theatre voices: Lorna Courtney. I could listen to her voice for years and years. She has all the notes, all the colors, all the emotions... What an honor to be able to create and collaborate with many amazing women!

Oh sweet breeze that touches me  
deep inside  
Your magical caress has made me  
realize,  
A woman mustn't let her instinct fall  
behind.  
The mountain and the music.  
The only cure for days like this is  
sky.

I've marked out every road.  
My compass pointing north,  
And I grow stronger with each step  
I'm taking.

Just like the climb I learned  
To take in every sight,  
And keep on moving though my  
legs are shaking.

Standing here. This mountain air  
Has breathed new life into me.  
All I know is looking back,  
My path makes sense to me.  
I'll climb up to the stars where  
I am free.  
I'll climb up to the stars where  
I am free.

For a long time I had stopped  
Listening to my heart  
Although it echoed loudly every  
morning.

And every night I wept  
Just thinking of the sound  
When I'd ignore another deep felt  
warning.

Standing here. Mountains fall.  
And I've just reached the summit.  
All I know is I felt so small  
But I finally believe.

My home among the clouds where  
I am free.  
My home among the clouds where  
I am free.

I'm not usually one to ask the sky  
to guide me  
But then again I've always lost my  
way.  
So breathe into my lungs some  
wind for singing  
And I will cry into the sky today,  
Today.

Standing here. A mountain tall.  
Singing out my story.  
Gliding on the wings of women's  
songs  
Running through my veins.  
I will never stop a dream.  
I will always chase my glory.

The breeze within my lungs has  
helped me see.  
The echo in my heart is meant for  
me.  
The mountain in the sky...  
Where I am free.  
Free.





## 10. TE VERÉ OTRA VEZ

**MUSIC AND LYRICS BY** JAIME LOZANO AND TOMMY NEWMAN  
**FEAT.** MAYELAH BARRERA

**ARRANGEMENT BY** JAIME LOZANO AND PAVEL CAL  
**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**MAYELAH BARRERA'S VOCALS RECORDED BY** ALEX VENGUER AT RENAISSANCE  
RECORDING IN NEW YORK, NY

**BACKUP VOCALS RECORDED BY** ALEX VENGUER AT RENAISSANCE RECORDING IN NEW  
YORK, NY

**ACCORDION:** GEORGE SÁENZ - **GUITARS AND VIHUELA:** PAVEL CAL  
**BASS:** RUDYCK VIDAL - **FLUTE:** ALBERTO TORO - **CLARINET:** ALEX HAMLIN  
**TRUMPETS:** CARLOS GARZA - **TROMBONES:** LEÓN NAVA - **VIOLIN:** RAÚL SÁNCHEZ  
AND MARIENN SÁNCHEZ - **VIOLA:** STEFAN DARAKCHIEV - **CELLO:** DANIEL SUÁREZ  
NORDET - **BACKUP VOCALS:** JAIME LOZANO, YAHIR MONTES AND ALONZO LOZANO

Writing with Tommy Newman always ends in a great song. And it is not because of me, hehehe. He is a really gifted lyricist, composer, and storyteller. Every time I get the chance to share a creative room with him is a joy. We started working on a musical adaptation of *Little Red Riding Hood*, but in a Mexican context with Mexican music, called *ROJA*. In our version, Roja's father has passed away, and she has to learn how to navigate this loss. She sings this song to her dad. When I am writing a song, I usually have a voice in mind, which helps me visualize and imagine melodies, colors, dynamics, and feelings... Mayelah Barrera is someone who has become very close to me, to my family. She is a sister to Alonzo. She is like a daughter to me. And she is so talented, with a really special voice and a natural "spotlight" that you don't find in many people. We wrote this song thinking of her. We went to a writer's residency in the middle of the woods at Forestburgh Playhouse. While there, Tommy and I wrote the whole show, including this song, and Mayelah joined us for a few days. It is beautiful when you can share as a family, as a team, and as a community. Being in the middle of nowhere writing, singing, rewriting, having lunch and dinner together, sharing not only a show but also life. Being friends, being familia, being together. Enjoying each other. Laughing at the simplest things in life and getting emotional and crying because you wrote a song with your friend – and this girl who is your familia sings it so beautifully. On top of that, your wife is there supporting and helping you develop the show, and your son is also there. And even when it seems like he isn't paying attention sometimes, you catch him later singing and humming your songs. Sondheim once said: "Children will listen." We are living the dream every single day.

Papá, ¿es real?  
Te fuiste— para siempre.  
Papá, ¿es verdad?  
Could you come back to us  
somehow?

You were gone.  
You left us all alone.  
The days go on and on, and  
on without you.  
Could it be—  
Soon you'll come back to  
me—  
And life will suddenly be as it  
was before.

Te veré otra vez.  
Puede ser— I will see you  
again.  
Te veré otra vez.  
Sé que te veré por fin.

Would you recognize me  
If you saw me today?  
Ha pasado tanto tiempo.  
And I can't imagine  
What mamá would say  
Si te viera en tu sombrero.

You would call  
The way you used to call  
Then to her knees she'd fall  
¡Ay mi amor!  
Joy would break—  
Like morning on her face.  
¡Al estar juntos los dos!

Te veré otra vez.  
Puede ser— I will see you  
again.  
Te veré otra vez.  
Sé que te veré por fin.

There is magic in the  
sunlight!  
And a promise in the air.  
I feel the world is changing—  
I feel it everywhere.

When you return,  
The land will know.  
The seeds we've sown  
In earth will grow.  
The rain will fall,  
The wind will blow—  
The dust from every corner—  
The longing from our  
hearts—  
And we will be a family again.

Te veré otra vez.  
Puede ser— I will see you  
again.  
Te veré otra vez.  
Sé que te veré por fin.  
Te veré otra vez.  
Puede ser— I will see you  
again.  
Te veré otra vez.  
Sé que te veré por fin.  
Sé que te veré por fin.  
Sé que te veré por fin.



# 11. SO THAT I CAN LIVE

*MUSIC BY* JAIME LOZANO

*LYRICS BY* NEENA BEBER

*FEAT.* MAURICIO MARTÍNEZ

*ARRANGEMENT BY* JAIME LOZANO

*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*MAURICIO MARTÍNEZ VOCALS RECORDED BY* ALEX VENGUER AT RENAISSANCE  
RECORDING IN NEW YORK, NY

*HARP:* CÉSAR SECUNDINO - *ACCORDION:* GEORGE SÁENZ

*GUITARS AND VIHUELA:* PAVEL CAL - *FRETLESS BASS:* MARCOS MILAGRES

*FLUTE:* ALBERTO TORO - *BARI SAXOPHONE:* ALEX HAMLIN

*TRUMPETS:* CARLOS GARZA - *TROMBONES:* LEÓN NAVA - *VIOLIN:* RAÚL SÁNCHEZ AND  
CARLOS SUÁREZ NORDET - *VIOLA:* ANDREA OLVERA TORRES

*CELLO:* DANIEL SUÁREZ NORDET - *PERCUSSION:* DAYRON CARTAS

One of the projects I am most excited to be working on is a musical about Frida Kahlo. As a Mexican immigrant, I feel really connected to her. She was also a Mexican immigrant artist living in New York City, and I would like to think that she was also struggling with the language, the culture, the food, and her identity as a Mexican artist. Personally, because I live in the United States, I needed to find ways to connect with my country, my culture, my roots... That is why many of my songs and musicals address Mexican or Latine themes and issues. My music is very influenced and informed by the music of my country. When I was writing this song, I was thinking of Juan Gabriel and Alejandro Fernández, with those big mariachi ranchera ballads. This song, which I hope makes the final cut of the show (you never know, because we keep rewriting to find the best way to tell the story), is performed by the character of Diego Rivera. When Frida was in bed already in the terminal phase of her illness, she would ask Diego: "Tell me, why am I still alive?" And Diego would answer: "You are alive so that I can live." These words inspired this song. Because I already told you I always have my favorite voices in mind when I am writing a song, I wrote this one thinking of my brother Mauricio Martínez. Te amo, paisanito. We have been together celebrating triumphs and crying at losses. Life might be hard on us sometimes, but when you have friends that are familia to grab your hand, you find the strength to keep always going.

Oh my little dove,  
You gave me all your love.  
If only love could take away  
All the pain, all the hurt, all the  
gray...

Shout at me to go,  
Then stab my pride.  
Shoot me til I bleed,  
But I won't leave your side.  
Do I ask too much,  
I always have.  
You are the flower that blooms,  
I'm just the vine.

Oh my little dove, if I exist  
You are the breath upon my lips.  
Take all my mistakes, you must  
forgive  
So that I can live,  
So that I can live.

After all these years  
Your tears are also my tears.  
I push them back, those  
mutineers.  
What you feel, I can feel as my  
own.

We dance as one, with one  
corazón.  
You are the reason  
My heart still even has a beat.  
I must insist that you fight back  
defeat  
So that I can live.  
¡Ay ay!

Do not set me free  
I still can see  
The demon that's inside  
Your father warned me against.  
But demons give us fire,  
That was my defense.  
It is your fire, I still desire.  
We are intertwined  
Your cries are mine.

Ah!

Grab me by the hand,  
I'll make you stay.  
Spit on all I am,  
I will not go away.  
Kick and punch all night,  
Show me your fight.  
You are my laughter, my joy, and  
my light.  
Now is not the time  
To let in grief.  
Don't let them say,  
Oh life is brief.  
You must stay right here,  
I need you here  
So that I can live.  
So that I can live.  
So that I can live...

Oh my little dove,  
I give you all my love.



## 12. TE AMO. TODO. SIEMPRE.

**MUSIC BY** JAIME LOZANO

**LYRICS BY** TOMMY NEWMAN

**FEAT.** JAIME LOZANO AND ALONZO LOZANO

**ARRANGEMENT BY** JAIME LOZANO

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**JAIME LOZANO AND ALONZO LOZANO'S VOCALS RECORDED BY** ANGIE TEO AT  
RENAISSANCE RECORDING IN NEW YORK, NY

**SPECIAL THANKS TO** HAYDYN MEYTHALER, MICAH JOEL AND ANGIE TEO FOR  
THEIR SUPPORT IN PRODUCING AND RECORDING ALONZO AND JAIME  
LOZANO'S VOCALS FOR THIS SONG.

**ACCORDION AND RHODES:** PAQUITO LÓPEZ - **GUITARS:** BILLY BIVONA  
**BASS:** PABLO GONZÁLEZ SARRE - **PERCUSSION:** DAYRON CARTAS  
**SAXOPHONE AND FLUTE:** ALEX HAMLIN - **FLUGELHORN:** CARLOS GARZA  
**PROGRAMMING:** DEMIÁN CANTÚ - **BACKUP VOCALS:** MORGAN REILLY

We wrote this song as an opening night gift for my wife Florencia. She was out of town in Cambridge doing *Real Women Have Curves*, and we were in New York City because Alonzo had school, and I had a concert scheduled at Lincoln Center on the same day as her opening night. We couldn't be there with her to celebrate together in person and cheer for her. (I am a very loud cheerer in the audience!) I love being moved in a theater, reacting and crying out loud, and cheering and shouting after songs. Well, I couldn't be by her side, but what better way to celebrate her than with my music? I have written many songs for Florencia. So, I reached out to Tommy to write the song with me, and he asked me for a line, a nickname, or something we use to call each other. All I could think of was "TE AMO. TODO. SIEMPRE." ("I love you. All. Always.") I believe that real love cannot be measured. When you love someone, you love that person all the time, no matter what. Maybe this is too romantic or old fashioned, or perhaps a bit utopic for some people, but that's the way I see, feel, and do love. So, we wrote, arranged, produced, recorded and mixed the song in record-breaking time so that it could be ready for her opening night. My dear friend Alfredo, who was her stage manager, played the song for her on a speaker onstage at the theater. We were on FaceTime together while she was listening to the song. (I was in the middle of my soundcheck at Lincoln Center.) It was a very special moment for us. We are usually always together as a family. We have a lot of projects together – as collaborators of all kinds – and for me, to be quite honest, it is hard when we are not together. I love being her husband and raising Alonzo together, but I also love being her friend, her co-writer, and her collaborator. I am very in love. I love her and admire her in a way that is so very unique to us. It is a weird, authentic, and very special relationship that we have. This song – and really all my songs – are for her. I celebrate you; I celebrate us every single day. TE AMO. TODO. SIEMPRE. Mi Henrucha hermosa.

I remember how you used to tell  
me,  
Every song I sang was somehow  
written in your heart.  
So you sang along when no one  
else would—  
Now, we sing in harmony, a major  
third apart.

Each and every thing you do  
inspires me.  
You amaze me every day in some  
new kind of way.  
I cannot imagine life without you.  
As long as we're together, love,  
We're gonna be okay.

So—  
Let's sing our little song along  
together,  
Te amo. Todo. Siempre.  
And we'll go—  
Along like this forever and forever,  
Te amo. Todo. Siempre.

Every verse we share is better still,  
love.  
Note for note, I know my heart is  
better in your hands.  
Turning our duet into a family—  
And as the years go by,  
We find the harmony expands.

Maybe someday they will sing our  
story.  
Maybe they'll remember how our  
melody was made,  
Facing all the odds we faced, and  
yet, love—  
We found hope in every new  
Bolero that we played.

So—  
Let's sing our little song along  
together,  
Te amo. Todo. Siempre.  
And we'll go—  
Along like this forever and forever,  
Te amo. Todo. Siempre.

Oh—  
Let's sing our little song along  
together,  
Te amo. Todo. Siempre.  
And we'll go—  
Along like this forever and forever,  
Te amo. Todo. Siempre.

Oh—  
Let's sing our little song along  
together,  
Te amo. Todo. Siempre.  
And we'll go—  
Along like this forever and forever,  
Te amo. Todo. Siempre.





# 13. BECAUSE OF YOURS

**MUSIC BY** JAIME LOZANO AND TOM KITT

**LYRICS BY** JAIME LOZANO AND GEORGIE CASTILLA

**FEAT.** MAX MENDOZA CRUMM AND TOM KITT

**ARRANGEMENT AND ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**CO-PRODUCED BY** TOM KITT

**RECORDED AND EDITED BY** NEAL SHAW AT POWER STATION AT BERKLEENYC  
IN NEW YORK, NY.

**ASSISTANT ENGINEERING BY** JUAN CARLOS MARTÍNEZ

**PIANO:** TOM KITT - **GITAR:** JAIME LOZANO - **REQUITO:** YAHIR MONTES

**BASS:** RUBEN RODRIGUEZ - **PERCUSSION:** JONATHAN GÓMEZ

**TRUMPET:** HUGO MORENO - **VIOLIN:** TAYA RICKER AND TOMOKO OMURA

**CELLO:** MARÍA GABRIELA FIGUEROA

I was about to finish my master's program at NYU, and I went to see a new Broadway musical called *Next to Normal*. I kind of knew what it was about, but what I watched there was completely unexpected. I saw it at least 7 times, and every single time I cried my heart out. I don't know if it was because my mom had passed away nearly a year before, but to be honest, I am a crier. I cry out loud in the theatre. Nowadays, when I go to see a show with Florencia, she has to warn me and make sure that I am not too noisy (hahahaha). That's who I am. When I don't cry, it feels weird, and the show doesn't work to me. So, every time I saw *Next to Normal*, it was like seeing the show for the first time. And those songs... "I Miss the Mountains," "He's Not Here," "I Am the One," "I'm Alive," "I've Been"... song after song. I wanted to write songs and shows like that one, ones that speaks directly to the heart. In addition to my education, it was through shows like *Next to Normal* – which always felt like listening to a great teacher – that I started to find my own voice to tell my own stories. Sometimes, you just try to imitate the masters, and in failing to do so you find your own voice. It was listening to Tom Kitt, Jason Robert Brown, Lin-Manuel Miranda, Stephen Schwartz, and Stephen Sondheim that I found myself – that I found my voice, my sound, my way into telling stories. I am standing on their work and legacy, writing about what I feel passionate about, hoping that another person can relate to and be moved by my work, as I am moved by these masters. I never in my wildest dreams imagined that I would be where I am today, honored to call some of these masters my friends. Such is the case with Tom Kitt. Tom is the GENTLEMAN, with capital letters. Noble, generous, kind, compassionate, selfless, respectful... I could keep going. And you can hear that in his music, so full of heart. We were having lunch one day, and I asked him if he would do me the honor to write a song with me. Without any hesitation he said: "Yes. What do you want the song to be about?" I told him, "I want to write a song to honor you and all the writers and composers who have inspired me," and that's how this song was born. I sent Tom some lyrics, and he came back with a music idea; then my brother Georgie helped me finish these lyrics. This song aims to let my heroes know that I am here because of them. They have, as real heroes do, saved me. Tom and I got into the recording studio together with some of my Familia – my brothers and sisters, amazing musicians – to record this track live all together, and I found the most perfect voice to sing it and honor these muses. Max Mendoza Crumm and I agreed together that we also wanted to honor all those before us: his ancestors, his familia, as we welcome him at the same time to this new Familia. Max, with his honest, unapologetic, funny spirit and a voice that flows so freely was the perfect person to deliver this sentiment. He was the one that I wanted.



One song,  
One verse at a time,  
Following each new rhyme.  
My life took a detour—  
And so, I found my voice because  
of yours.

Your notes taught me to believe;  
Your words helped me find my  
leitmotif.  
I wrote these lines for you,  
To let you know I'm here because  
of you.

'Cause when the muses go,  
And I can't hear a noise,  
I turn up the volume  
As I fly to Heaven's doors;  
My music makes sense  
And sails me to that sacred shore  
Guided by yours.  
My song exists because of yours.

Each bittersweet melody,  
Each loving harmony;  
The soundtrack of my life—  
Is all the things I've learned  
because of yours.

'Cause when the muses go,  
And I can't hear a noise,  
I seek for the answers  
In the wisdom of your scores;  
My lyrics are touched  
By all those verses I adore,  
They look up to yours.  
It's all because of yours.

One song,  
One note at a time,  
Following each new rhyme.  
My life took a detour—  
And so, I found my voice because  
of yours.  
Let's put some music on—  
And bless your heart for opening  
the doors.  
I found my voice because of yours.





# 14. WHEREVER I GO

**MUSIC BY** JAIME LOZANO

**LYRICS BY** GEORGIE CASTILLA

**FEAT.** KRYSTINA ALABADO

**ARRANGEMENT BY** JAIME LOZANO

**ORCHESTRATION BY** JAIME LOZANO AND JESÚS ALTAMIRA

**KRYSTINA ALABADO'S VOCALS RECORDED BY** ANGIE TEO AT  
RENAISSANCE RECORDING IN NEW YORK, NY

**PIANO:** JESÚS ALTAMIRA - **GUITS:** PAVEL CAL  
**BASS:** RUDYCK VIDAL - **DRUMS:** ROSS PEDERSON  
**PERCUSSION:** DAYRON CARTAS - **ALTO AND TENOR SAXOPHONE:**  
ALBERTO TORO - **BARI SAXOPHONE:** ALEX HAMLIN  
**TRUMPETS:** CARLOS GARZA - **TROMBONES:** LEÓN NAVA  
**VIOLIN:** RAÚL SÁNCHEZ AND MARIENN SÁNCHEZ  
**VIOLA:** STEFAN DARAKCHIEV - **CELLO:** DANIEL SUÁREZ NORDET  
**BACKUP VOCALS:** MORGAN REILLY

Wherever I go, my country, my culture, my people, my ancestors, my family, and my roots are with me. That is what this song is about. As you might notice throughout my albums, even when the song styles are very eclectic and diverse, I always come back to salsa. I enjoy all kinds of music. Paquito D'Rivera often quotes Duke Ellington: "There are simply two kinds of music: good music and the other kind." I strongly believe that, and I welcome every genre, style, and fusion – but I always come back to the music that makes me move my body, even if I don't dance. (I wish I did.) But I want to make you dance as we sing about ourselves, our stories, and how we feel. In this song, I wanted to feature our amazing string section, and in the music bridge you can hear these crazy unison phrases soloing. I am grateful to all my musician friends and family for believing in my crazy music and songs and for being part of the game unconditionally. As art, theatre and music should be a reflection of life, and life is pretty complicated. I love making music that reflects those complications. Sometimes, people say that my music is too much: too many layers or things sounding at the same time, too many chords, too many notes. Less is less and more is more, and I just want to be less and more depending on how I feel. Period. If there is something present in every single one of my songs, it is honesty. And to portray that honesty and heart within this song, I needed a real storyteller, someone who'd connect with both the simple and the complicated. Someone who's never afraid – or even if she is afraid, she'd just do it and transcend. Krystina Alabado brings that to this and any song. She is brave, charismatic, smart, and straightforward with a huge heart, all of which you can hear in this song.



You're a piece of me;  
So intricate, and often  
complicated,  
Yet beautiful too.  
You're the skin they see,  
So tan, like earth and fire  
consummated;  
You're present in all the  
things I do.  
You show like onyx shining  
on my hair;  
My voice, with heavy  
accent,  
Tells our story with a  
prayer.  
And though I might be far  
away  
You nurture every dream  
from over there,  
I'm proud you're the face I  
always wear.

Wherever I go,  
You're still the flames that  
burn inside my eyes.  
Wherever I go,  
Your spirit makes me want  
to touch the sky;  
Wherever I go,  
I tell them that it's all  
because of you  
That I can fly.  
Wherever I go,  
You're still my home, we  
never say good-bye.  
Wherever I go,  
If life is hard, you always  
make me try.  
Wherever I go,  
Your faith in me becomes  
the very reason  
I can fly.

I'm a piece of you,  
I get the feeling that we'll  
be together  
For ages to come.  
Know this to be true:  
You always make me smile  
Through stormy weather.  
No matter how loud a  
thunder hums.

You're the music that I  
need  
To turn the beat around.  
You're the beating of the  
drum  
That keeps me holding  
ground.  
I come from you — I'm  
glad to say out loud  
That everything I am is  
thanks to you, my home,  
My piece of sky, I know I'll  
make you proud.

Wherever I go,  
You're still the flames that  
burn inside my eyes.  
Wherever I go,  
Your spirit makes me want  
to touch the sky;  
Wherever I go,  
I tell them that it's all  
because of you  
That I can fly, fly.  
Wherever I go,  
You're still my home, we  
never say good-bye.  
Wherever I go,  
If life is hard, you always  
make me try.  
Wherever I go,  
Your faith in me becomes  
the very reason I fly.  
Fly.

You're the skin I wear,  
So tan, like earth and fire  
consummated.  
You're the gift I bear,  
The flames burning in my  
eyes.  
You're the song, the  
prayer,  
The very reason I believe  
my dreams can fly,  
The reason my soul shines  
bright.

Wherever I go,  
You're still the flames that  
burn inside my eyes.  
Wherever I go,  
Your spirit makes me want  
to touch the sky;  
Wherever I go,  
I tell them that it's all  
because of you!  
You're the very reason I  
can fly, fly, fly.  
Wherever I go,  
You're still my home, we  
never say good-bye.  
Wherever I go,  
If life is hard, you always  
make me try.  
Wherever I go,  
Your faith in me becomes  
the very reason  
I fly, always fly, always  
through the sky.  
Fly, always fly, always oh,  
so high.  
Fly, always fly, always high,  
Till I'm touching the sky.

Wherever I go. Wherever  
I go.  
Wherever I go. Wherever  
I go.  
Wherever I go.



# 15. HOY VOY A CANTAR

*MUSIC BY* JAIME LOZANO

*LYRICS BY* JAIME LOZANO AND FLORENCIA CUENCA

*FEAT.* FLORENCIA CUENCA AND JAIR ALCALÁ

*ARRANGEMENT BY* JAIME LOZANO

*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*FLORENCIA CUENCA'S VOCALS RECORDED BY* ANGIE TEO AT  
RENAISSANCE RECORDING IN NEW YORK, NY

*ACCORDION:* JAIR ALCALÁ - *GUITARS AND BAJA QUINTO:* PAVEL CAL

*BASS:* DEMIÁN CANTÚ - *DRUMS:* JASIEL CARRIZALES

*CLARINETS:* ALEX HAMLIN - *TRUMPETS:* CARLOS GARZA

*TROMBONES:* LEÓN NAVA - *TUBA:* ULISES MIRANDA

*VIOLIN:* RAÚL SÁNCHEZ AND MARIENN SÁNCHEZ

*VIOLA:* STEFAN DARAKCHIEV - *CELLO:* DANIEL SUÁREZ NORDET

Florencia and I have been working with our dear friend, paisana and amazing writer Georgina Escobar on this show called *DESAPARECIDAS* (*The Missing Ones*). Georgina is one of the most imaginative, ingenious and inventive writers I know. The way she creates worlds, images, and characters is as brave, honest, and unique as herself, and personally I really connect with her and her writing. As storytellers, we are very passionate about stories that are close to us, that talk about our people, our community, and our culture. Told through the lens of Mexican folklore and music, this musical explores the strategic erasure of female voices in the fight to end gender-based violence and the disappearance of women and girls, especially in México. We started writing this show during the pandemic, and we interviewed women from the border between Ciudad Juárez and El Paso, TX via Zoom to learn about their life and experiences. Based on those interviews, we wrote songs in Spanish, and then Georgina worked her magic with a very clever and compelling book in English (and some Spanglish) to connect the songs and tell these stories, honoring the fight of these women from the past, the present, and the future. This song in the musical is sung by a character inspired by Mexican American singer and regional Mexican music superstar Jenni Rivera, who was also an activist against domestic violence and other civic causes. "Hoy Voy a Cantar" ("Today, I'm Gonna Sing") is a song about empowerment – about raising your voice and owning and celebrating who you are.

Hoy me escribo una canción  
Porque me tenía olvidada.  
Tantas letras te escribí  
Que jamás pensaba en mí...  
Hoy te mando a la chingada.  
Desde ahora soy mi musa.  
Se acabaron las excusas,  
Esta vida si me gusta  
Y celebro lo que soy.

Hoy voy a cantar,  
Mi vida a cambiar,  
Prometo que nunca me voy a  
callar.  
Sí, voy a cantar  
Y voy a gritar.  
Ya nunca jamás yo me voy a  
dejar.  
Abriendo mis alas  
Sin miedo a volar  
De cualquier manera  
La muerte vendrá.  
Abriendo mis alas  
A la libertad.  
Hoy voy a cantar.  
Hoy voy a cantar.

Y al final de nuestras vidas  
¿Cómo nos recordarán?  
Si no se canta, se olvida,  
Y si se olvida, se va.  
Hay que cantar, y recordar.  
Mano con mano, tu voz y mi  
voz  
Levantar.

Y juntas cantar,  
Nos van a escuchar.  
Si cantas conmigo  
Mi voz no se irá.  
Sí, juntas cantar,  
En coro gritar.  
Aquí estoy mi hermana  
Siempre hasta el final.  
Abriendo mis alas  
Sin miedo a volar.  
De cualquier manera  
La muerte vendrá.  
Abriendo las alas  
A la libertad  
Y juntas cantar...  
Hoy voy a cantar.  
¡Hoy voy a cantar!





## 16. **SO THAT I CAN LIVE** (TROOKO VERSION)

*MUSIC BY* JAIME LOZANO

*LYRICS BY* NEENA BEBER

*FEAT.* MAURICIO MARTÍNEZ AND TROOKO

*ARRANGEMENT BY* JAIME LOZANO

*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*CO-PRODUCED BY* TROOKO

*MIXED BY TROOKO AT* CONTRA RITMO STUDIOS IN MICHIGAN

*MAURICIO MARTÍNEZ VOCALS RECORDED BY* ALEX VENGUER AT RENAISSANCE RECORDING IN  
NEW YORK, NY

*HARP:* CÉSAR SECUNDINO - *ACCORDION:* GEORGE SÁENZ

*GITARS AND VIHUELA:* PAVEL CAL - *FRETLESS BASS:* MARCOS MILAGRES

*FLUTE:* ALBERTO TORO - *BARI SAXOPHONE:* ALEX HAMLIN - *TRUMPETS:* CARLOS GARZA

*TROMBONES:* LEÓN NAVA - *VIOLIN:* RAÚL SÁNCHEZ AND CARLOS SUÁREZ NORDET

*VIOLA:* ANDREA OLVERA TORRES - *CELLO:* DANIEL SUÁREZ NORDET

*PERCUSSION:* DAYRON CARTAS - *PROGRAMMING:* TROOKO

I have been a huge fan of the amazing Trooko for a long time. The way he makes music is so fascinating to me. He is a consummate storyteller, using music, sounds, beats, layers, effects, details, silence and all kind of elements within his reach. I wanted to create something different with these two bonus tracks. I actually sent the two songs to him and asked him which one he wanted to try, and he decided to do both. I told him to do whatever he wanted with the songs. I let him do his magic. I was so curious to see what he would find in these very “traditional Mexican songs” – one a bolero ranchero love song and the other a corrido Norteño. Trooko never disappoints. He brought both songs to the next level, finding surprises I couldn’t have thought better. With “So That I Can Live,” he found a different light and darkness, a depth in sound and meaning. He turned the love song into a desperation scream, a war call, a song of a heart racing to reach a love that is dying. Using textures and reverb with “Mi Ángel,” another love song in the form of a corrido, he literally takes us to that heaven referred to in the song.



## 17. MI ÁNGEL (TROOKO VERSION)

*MUSIC BY* JAIME LOZANO

*LYRICS BY* GEORGIE CASTILLA

*FEAT.* XAVIER ZAZUETA AND TROOKO

*ARRANGEMENT BY* JAIME LOZANO AND PAVEL CAL

*ORCHESTRATION BY* JAIME LOZANO AND JESÚS ALTAMIRA

*CO-PRODUCED BY* TROOKO

*MIXED BY TROOKO AT* CONTRA RITMO STUDIOS IN MICHIGAN

*XAVIER ZAZUETA'S VOCALS RECORDED BY* KELSEY FLANAGAN AT ORB RECORDING STUDIOS IN AUSTIN, TX

*GITARS:* PAVEL CAL - *BASS:* EMILIANO CORONEL - *SAXOPHONES:* ALEX HAMLIN - *TRUMPETS:* CARLOS GARZA

*TROMBONES:* LEÓN NAVA - *TUBA:* ULISES MIRANDA - *PROGRAMMING:* TROOKO

My gratitude, love, and admiration to every single collaborator on this album. You all are family to me. We all together are The Familia: my lyricists, co-arrangers and co-orchestrator; every single musician; my recording session musicians: Chuy, Pavel, Carlitos, León, Dayron, Rudyck; my live band: Joel, Ruben, Jonathan, Berti, Hugo, Alex, Toro, Ole, Taya, Ludovica, Agustín, Fung Chern Hwei, George, Loic, Ramoncito; every engineer, designer, performer; and to the amazing people from Concord Theatricals Recordings: Sean, Ali, Haydyn, Jeremiah, Derek, and all the terrific team, thanks for believing in me and my music. Thanks to every single venue that has been our home, especially Lincoln Center, Joe's Pub, and 54 Below, every artistic director and staff member. Thanks to all my collaborators, not only on this album but also every single person I have crossed paths with during the years. Thanks for every shared moment. I keep learning from all of you. My blood family: mi hermano Carlos, mi tía Conchita, Carlitos, Santi, Moni, mi papá, todos mis tíos, tías, primos y primas always supporting me. Gracias to my hermosa suegra Verónica, mi cuñada Valentina, and Helenita and Mati, their love and support in all ways have helped us to be brave and continue with this adventure. To my chosen Familia, on and off stage: Demián, Gil, Lique, Yahir, Dilis, Saúl, Haeun, Noah, Indra, Edward, Irais, Paola, Jesús, Logan, Pujol, Zetina, Mau, Maye bebé, Toty, Meli, Rosana, Migguel Anggelo, Davidcito, Tita... Gracias to those of you coming to our concerts; to those listening to our albums; to those following us on social media, writing me emails, sending DMs; to everyone who listens to these songs and relates. You are why we are telling these stories. Representation matters. Our stories matter. Your story is important. And especially gracias to the ones I am writing my story with: my wife, collaborator, partner, lover, and more, mi Florencia. Gracias for loving me no matter what. Gracias for being the best compañera for this crazy and weird guy who loves you. TE AMO. TODO. SIEMPRE. Gracias to mi princesa hermosa, my daughter Ely Aimé. Even in the distance, you are in every song. Thanks for always being so patient and loving with me. Thanks for understanding my decisions. Gracias for being my supporter always. And to Alonzo, the coolest person I know in the whole world. The one who is with me literally everywhere I go. You are the reason for everything I do. You make me a better person. My favorite thing to do is spending time with you and your mom. No matter where I am or what I am doing, as long as I am with you, I am home. You are my home. This album is like our family photo album, but in sound. Thanks for each beautiful moment together. We have many more stories to tell. Many more memories together.









## PRODUCTION CREDITS

*PRODUCED BY* JAIME LOZANO, DEMIÁN CANTÚ AND SEAN PATRICK FLAHAVEN

*CO-PRODUCED BY* VICTORIA KÜHNE

*EXECUTIVE PRODUCED BY* JAIME LOZANO & THE FAMILIA

*ALL ARRANGEMENTS AND ORCHESTRATIONS BY* JAIME LOZANO AND JESÚS ALTAMIRA

*RECORDED, EDITED AND MIXED BY* DEMIÁN CANTÚ AT LA CASITA RECORDING STUDIO IN MONTERREY, MEXICO

*MASTERED BY* OSCAR ZAMBRANO AT ZAMPOL PRODUCTIONS IN NEW YORK, NY

*ALL TRUMPETS, TROMBONES AND TUBAS RECORDED BY* DEMIÁN CANTÚ AT LA CASITA RECORDING STUDIO IN MONTERREY, MÉXICO

*ALL STRINGS RECORDED BY* DEMIÁN CANTÚ AT VICTORIA RECORDS IN MONTERREY, MÉXICO

*LUIS CARDOSO'S STRINGS RECORDED BY* LUIS CARDOSO IN CIUDAD DE MÉXICO, MÉXICO

*JESÚS ALTAMIRA'S PIANO RECORDED BY* DEMIÁN CANTÚ AT VICTORIA RECORDS IN MONTERREY, MÉXICO

*DAVID COOK'S PIANO RECORDED BY* DAVID COOK IN MAPLEWOOD, NJ

*ROBERTO VERASTEGUI'S KEYBOARDS RECORDED BY* ROBERTO VERASTEGUI AT STRUTTIN JAZZ LAB IN CIUDAD DE MÉXICO, MÉXICO

*JAIR ALCALÁ'S ACCORDION RECORDED BY* JAIR ALCALÁ AT INDEPE MUSIC IN MONTERREY, MÉXICO

*GERARDO "QUIRRI" PADILLA'S ACCORDION RECORDED BY* GERARDO "QUIRRI" PADILLA IN SAN NICOLÁS DE LOS GARZA, MÉXICO

*PAVEL CAL'S GUITAR RECORDED BY* PAVEL CAL AT ARTESOUND STUDIO IN MCALLEN, TX

*HOMERO VILLARREAL'S GUITAR, VIHUELA AND GUITARRÓN RECORDED BY* HOMERO VILLARREAL AT HAMMER RECORD IN MONTERREY, MÉXICO

*BILLY BIVONA'S GUITAR RECORDED BY* BILLY BIVONA IN NEW YORK, NY

*ALEX HAMLIN'S REEDS RECORDED BY* ALEX HAMLIN AT MAGNOLIA STUDIOS IN DOBBS FERRY, NY

*ALBERTO TORO'S REEDS RECORDED BY* ADÁN PÉREZ AT ALLERTONE STUDIOS IN BRONX, NY

*OLE MATHISEN'S SAXOPHONES RECORDED BY* OLE MATHISEN IN MANHATTAN, NY

*PABLO GONZÁLEZ SARRE'S BASS RECORDED BY* PABLO GONZÁLEZ AT MI DESMADRITO RECORDS IN "WHEREVER PABLO IS"

*RUDYCK VIDAL'S BASS RECORDED BY* RUDYCK VIDAL IN CIUDAD DE MÉXICO, MÉXICO

*MARCOS MILAGRES' BASS RECORDED BY* ROBERTO LUNA IN LUMI ESTUDIO AT SAN CRISTÓBAL ECATEPEC, MÉXICO

*RUBEN RODRIGUEZ' BASS RECORDED BY* ADÁN PÉREZ AT ALLERTONE STUDIOS IN BRONX, NY

*DEMIÁN CANTÚ'S BASS RECORDED BY* DEMIÁN CANTÚ AT LA CASITA RECORDING STUDIO IN MONTERREY, MÉXICO

*CÉSAR SECUNDINO'S HARP RECORDED BY* CÉSAR SECUNDINO IN BOSTON, MASSACHUSETTS

*VICTOR MURILLO'S VARANAS RECORDED BY* VICTOR MURILLO AT VICTOR MURILLO MUSIC IN UNION CITY, NJ

*GEORGE SÁENZ' ACCORDION RECORDED BY* GEORGE SÁENZ AT ART GARDEN STUDIO IN ASTORIA, QUEENS

*ROSS PEDERSON'S DRUMS RECORDED BY* ROSS PEDERSON AT RPM STUDIOS BK IN BROOKLYN, NY

*ALAN LÓPEZ' DRUMS RECORDED BY* OMAR AGUILAR AT URBANA RECORDS IN HOUSTON, TX

*JASIEL CARRIZALES' DRUMS RECORDED BY* DEMIÁN CANTÚ AT LA CASITA RECORDING STUDIO IN MONTERREY, MÉXICO

*JOEL MATEO'S DRUMS RECORDED BY* MARIO CASTRO AT CAPTURE ACID IN NEW YORK, NY

*ENRIQUE NATIVITAS' DRUMS AND PERCUSSION RECORDED BY* ENRIQUE NATIVITAS AT NATIVITAS STUDIO IN CIUDAD DE MÉXICO, MÉXICO

*DAYRON CARTAS' PERCUSSION RECORDED BY* DEMIÁN CANTÚ AT LA CASITA RECORDING STUDIO IN MONTERREY, MÉXICO

*JONATHAN GÓMEZ' PERCUSSION RECORDED BY* JONATHAN GÓMEZ AT JG STUDIOS IN ELIZABETH, NJ

*PREGONES BACKUP VOCALS FOR "REGALOS" AND "FAR FROM HOME" RECORDED BY* ANGIE TEO AT RENAISSANCE RECORDING IN NEW YORK, NY

*MORGAN REILLY BACKUP VOCALS RECORDED BY* MORGAN REILLY IN NEW YORK, NY

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HAYDYN MEYTHALER – SR MANAGER, MUSIC MARKETING

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CONCORD THEATRICALS  
RECORDINGS

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