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**David Blanco's "Yo soy el punto cubano"**

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I have always believed that to come up with a successful cover version of a well-known song, one must approach the original with the same level of respect as its author. In any case, there are always musicians who consider this option an occasional diversion, although in reality with this attitude they may be indicating that they cannot transcend the original, and do not care to acknowledge their professional limitations. Fortunately, there are others who are capable of developing a version with the same dedication with which they treat a piece of their own inspiration.

Amaury Pérez recently produced a worthy effort, given his personal approach to 11 songs based on José Martí's verses set to music, presented by different performers. With the track, El Rosario, David Blanco provides a noteworthy example. Such is the emotional commitment of the popular vocalist to the essence of this sung poem - he captures its aura. But David has given us irrefutable proof that a cover can have impact, with his version of Yo soy el punto cubano.

To dare to reinterpret the context of one of the best known pieces in Celina Gonzalez's repertoire, and in all of Cuban music, one must be very sure of how to present a different reading, without losing much of the original. With this indispensable component of her legacy to the nation, Celina engraved in our hearts the joy of the Cuban countryside, and David has revitalized the classic, preserving its celebratory nature, but more quietly, ennobling his version with solemn patriotic pride, directed toward our inner selves, like a spiritual implosion loaded with emblematic symbols.

By means of a much more subdued sound, but marked by his passionate rock and roll style, the singer manages to make every phrase, every word in the lyrics so dear to our national identity, heard as love for Cuba flowing through our veins. His work, along with a stellar video by Alejandro Perez, will surely move listeners. Thus, with this magnificent artistic result, solid arguments have been made to enjoy more diligently new versions of the classics, when they are conceived with the quality achieved, in this case, by David Blanco, no less.

