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The Cuban Spectacular

Department of Music, University of Richmond

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The Cuban Spectacular

Designed by MUS 112 Class
"Cuba's Music: The Making of A Documentary"
Dr. Michael Davison, Professor of Music

A Multi-Media Event

Tuesday, November 29, 2005, 7:30 pm
Camp Concert Hall, Booker Hall of Music

The Cuban Spectacular is a multi-media show combining narration, demonstrations, live music and projected video vignettes.

The class – “Cuba’s Music and Dance: The Making of a Documentary” – planned and managed the show. There will be five vignettes interspersed throughout, authored and edited by the students, depicting the topics of Cuban dance, *Son & Changui*, *Danzon*, *Rumba* and *Santeria*.

PROGRAM

1 Entrance music

Mix of contemporary Cuban songs

2

Cuban montage (edited by Ed Tillett)

“Chan Chan” from *Buena Vista Social Club*

3

Performance of “Guantanamera” (traditional Cuban *son*)

Jazz Combo with vocalist, Jose Lorenzo

Peter Loman, trumpet

Edwin Roa and Amberlyn Sasser, dancers

4

Welcome by Ed Tillett and Mike Davison

5

“Dance” video vignette

Emma Bradley, editor

6

Introduction of *danzon* by Ed Tillett and Kate Harmon

7

Jazz Combo performs, "Danzon for my Father" (*danzon* in the style of a *Charanga Francesa* ensemble)

Edwin Roa and Amberlyn Sasser, dancers

8

"*Danzon*" video vignette

Edited by Claire Saylor

9

Ed Tillett introduces and interviews Peter Loman

10

Orquesta Tipica Group performs "Alturas de Simson"

Peter Loman, trumpet

Edwin Roa, Amberlyn Sasser, and six student dancers from class

11

Demonstration of Bongos and *clave* by Preston Fulcher and Mike Davison

12

Introduction of the *clave* by Ed Tillett

Introduction of *Son & Changui* by Mark Traina

13

"*Changui & Son*" video vignette

Edited by Allison Forrester

14

Demonstration of Conga drums and *clave* by Preston Fulcher

15

Introduction of *rumba* by Mike Davison

16

"*Rumba*" video vignette

Edited by Tim Tsoi

17

Ryan Manion reads introduction of the *Santeria* religion

18

"*Santeria*" video vignette

Edited by Teri McRae

19

Jazz Combo performs "Eva" (*bolero*)

Edwin Roa and Amberlyn Sasser, dancers

20

Concluding remarks by Ed Tillett

21

Jazz Combo performs "Batamambo" (*Latin jazz/mambo*)

22

All musicians perform "El Cuarto de Tula" (traditional Cuban *son*)

Jose Lorenzo, vocals

Peter Loman, trumpet

Edwin Roa and Amberlyn Sasser, dancers

23 Exit Music

Jazz Combo performs "Subway Harry" (*cha cha funk*)

Peter Loman's CDs
sold in the lobby directly after the show

VIDEO VIGNETTES

"Cuban Dance"

Introduction to Cuban Dance

by

Emma Bradley, Joyce Bennett, Emma Brown, Meredith Clarke

From the beat of the bata drums to the click of the clave, Cuban music is the pulse of the nation. Cuba is alive with movement! Swaying, shaking, shuffling, and stamping, the dance of Cuba captures the heart of the people and forces it to beat on, night and day, keeping time to the music that never fades away.

"Danzon"

Introduction to *Danzon*

by

Claire Saylor, Margaux LeSourd, Sabrina Bohlen,
Terence Malone, Kate Harmon (reader)

The African rhythms of slaves merged with the musical structure of the French Contradanza in the 1870s to form *Danzon*. The lilting melodies of band instruments accented by the rhythmic vamp of violins, combined with the cinquillo rhythm of the timbales and guiro, set the stage for formal dancing and time for quiet socialization.

Later, the mambo section was added so that dancers could show off their moves and strut their stuff. *Danzon* was the music of high society. Around 1910, Charanga ensembles began performing *Danzon* with instruments that complemented the parlor settings and European dance styles of the day. Charanga is *Danzon* in high heels!

“Changui & Son”

Introduction to *Changui & Son*

by

Allison Forester, Caroline Duke, Matt Deegan,
Lesley Byrd, Mark Traina (reader)

Marimbula, tres, guiro, bongos, maracas; instruments that punctuate the musical stylings of Eastern Cuba. The seeds of *Son and Changui* were planted in Eastern Cuba. The two branched into separate musical categories. How are they different? The clave. *Son* has it. *Changui* does not. Color, rhythm and pulse give life to the revolutionary sounds that influenced world music.

“Rumba”

Introduction to *Rumba*

by

Tim Tsoi, Susan Rhodes, Johnny Campbell,
Dana Kosky, Mark Gustin

African drumming fused with Spanish poetry and singing is the recipe for rumba. Rumba was developed in rural 19th century Cuba and is still vibrant today. Three basic forms of rumba include Yambu, the slowest and simplest; Columbia, fast paced and competitive as male dancers show off their acrobatics, courage, strength, agility and sense of humor; and the Guaguanco. The Guaguanco imitates the courting ritual of roosters and hens - dancers flirt, entice, move close and repel during this form of Rumba. Rumba, in all forms, is a celebration of music, dance and life.

“Santeria”

Introduction to *Santeria*

by

Teri McRae, Meli Pacheco, Brooks Trefsgar,
Ashley Crenshaw, Ryan Manion (reader)

Cubans who practice Santeria communicate with the gods via the beat of bata drums, the sound of their voices and the movement of their bodies. Using the special language of the religion, they seek help from orishas, ask for tangible objects and even request harm to those for whom they do not care. Santeria combines various aspects of Catholicism and the West African Yoruba religion and evolved during the four centuries of the Cuban slave trade. Dure the *toque de santo* - the main public religious performance of Santeria – practitioners chant loudly, spin rapidly, and beat bata drums. They swish and swoop and gesticulate wildly, expressing the nature of their patron saint. No one underestimates the power of the ceremony and everyone is enraptured by the fierce movement of the practitioner’s feet and the passionate expressions on their faces. Many Cubans, Americans and others, worldwide, practice Santeria. The images you are about to see are dramatizations of the songs and dances of Santeria. They are mimetic representations of of divine manifestations, such as possession performances, and are achieved primarily through the acts of singing, drumming, and dancing that have their origins in religious contexts.

PERSONNEL

University of Richmond Jazz Combo led by Dr. Michael Davison

Mike Davison	trumpet/flugel horn
Ryan Manion	alto saxophone
Ben Mertz	flute
Matt Giles	trombone
Chris Chandler	guitar
Kevin Farrelly	piano
Andrew Schutte	bass
Krishna Ramachadran	drums

Orquesta Tipica Ensemble Prepared by Peter Loman

Peter Loman	trumpet
Abby Bourdon	violin
Liz Anaya	violin
Gene Anderson	clarinet
Allison Burr	clariinet
James Neary	euphonium
Matthew Giles	trombone
Preston Fulcher	timbales
Krishna Ramachandran	guiro
Joyce Bennett	bass

Guest Artists

Ed Tillett	narrator/trumpet
Jose Lorenzo	vocal
Edwin Roa	dancer
Amberlyn Sasser	dancer
Preston Fulcher	congas/ bongos/timbales

CREW

Stage Manager

Emma Brown, senior theatre major

Assistant Stage Managers

Brooks Trefsgar, senior finance and economics major

Ashley Crenshaw, junior journalism major

Mark Gustin, senior political science major

Meredith Clarke, senior leadership studies major

Johnny Campbell, senior history major

Ushers/Dancers (*orquesta tipica*)

Caroline Duke, senior sociology major

Meli Pacheco, senior music major

Susan Rhodes, senior international studies and environmental studies major

Matt Deegan, senior journalism and history major

Mark Traina, senior political studies major

Tim Tsui, sophomore business major

Ushers (no dancing)

Emma Bradley, senior journalism major

Joyce Bennett (musician, double bass w/*orquesta tipica*); junior American studies and music major

Lighting Assistants

Dana Kosky, senior finance major

Claire Saylor, senior Spanish major

Musician

Ryan Manion, sophomore religion and music major

Projectionists

Allison Forrester, senior English major

Lesley Byrd, senior international studies and Spanish major

Assistant to production manager

Kate Harmon, junior journalism major

Assistant to Sound Engineer

Margaux LeSourd, junior music major

Videographers

Terence Malone, senior finance/economics major

Sabrina Bohlen, senior international studies and anthropology major

Teri McRae, senior international studies and Spanish major

Production Manager

Bill Luhrs

Lighting Manager

Bill Land

Sound Engineer

Dano Collins

BIOGRAPHIES

Trumpeter **Peter Loman**, was born on March 15, 1961, in Helsinki, Finland. He started playing the trumpet in secondary school and performed early with amateur Big Bands in the Helsinki region. In 1982 he began his professional career playing Cuban music with the Finnish band, Septeto Son and visited Cuba in 1984, 1986 and 1988, performing in festivals. From 1984 to 1987 he played in the Espoo Big Band, performing with the band in Hungary, Belgium, Jazz Festival in Antibes, France, and Jazz Festival in Montreux, Switzerland. From 1984 to 1986 he studied jazz in the "Sibelius Akatemia" in Helsinki. Since 1990 he has performed in Santiago de Cuba, where he has played in several popular dance bands. In 1995 he founded the group "Los Cumbancheros" and since then he has been working as its band leader and trumpet player. In 2003 Los Cumbancheros recorded their 3rd CD, "Rompe hielos de Corazones," published in Finland by OK Records, which includes 6 original compositions by Peter Loman. He has investigated extensively the history of Cuban Music and has had expositions on early Cuban Music in Santiago de Cuba and Havana. He has worked as lecturer in conservatories in Finland. In November 2000 he visited the University of Richmond as artist-in-residence, teaching classes in Latin American Studies, Jazz, Spanish and Salsa.

L. Edward Tillett III is a communications, training and instructional designer whose company develops and produces electronic media for corporate, government, broadcast and education training environments. Credits include Executive Producer of the 13 week television series, *Outdoor Virginia*, *The Outdoor Life Network*; and broadcast news anchor with WHRO TV & FM, PBS, Norfolk, Virginia and WAVY TV, NBC, Portsmouth, Virginia from 1978 to 1994. He has been honored with 15 national and two international honors for excellence in communications including five *Telly's*, and seven *Communicator of the Year* awards. His work with University of Richmond's Department of Music includes collaboration with Dr. Michael Davison in the production of a radio documentary series and one-hour radio special broadcast on the music of Cuba, and support in the design of tonight's Cuban Spectacular. Active in the community service and volunteer organizations he is Director and Treasurer, Rotary Club of South Richmond, Rotary International; Past President, Virginia Wildlife Federation; Past Chair, Executive Dialogue Committee, Greater Richmond Chamber of Commerce; Past Director, Virginia Beach Lifesaving Museum; and Past Director, Back Bay Restoration Foundation.

Jose Lorenzo Reyna is tenacious, to say the least. After landing in Guantanamo after a three-day swim from Cuba, he eventually settled in Richmond and formed TimbaSon, a band that plays an exhaustive variety of Cuban music mixed with American musical elements. Jose is the vocalist with the group. TimbaSon takes its name from *son*, the most influential form of Latin music in the late 1800s, and *timba*, the Cuban version of America's soul and funk explosion in the '70s. Reyna and company fuse cha-cha, salsa, boleros with rap and hip-hop to their musical mishmash.

Edwin Roa, professional dance instructor in Richmond, Virginia, was born in Bogotá, Colombia. He came to the United States in 1996 and started his professional teaching career in 1998. He moved to Richmond in 2001 due to his work as a teacher and company member of the Latin Ballet of Virginia. Roa's specialty in dance is based on partner dancing (ballroom and social dances). In 2003 he began his independent business in order to introduce his own method of

instruction, ZABOR. His quest to understand the cultural significances of the different partner dances has led him into numerous research projects. His latest was a joint effort with the University of Richmond's professor, Dr. Michael Davison, with the purpose of studying the musical interpretation of Cuban dancers. For the past five years, Roa has been heavily involved in the arts community throughout Virginia. He has offered workshops and lecture demonstrations at various universities and public schools, such as the University of Virginia, William and Mary, Virginia Commonwealth University, the Governors' School among others. He also offers independent instruction at various dance academies in the Richmond area, including Jessica Morgan School of Dance, Bon Air Dance+Pilates, the Village Dance Studio, and the Dance Space. He has developed a series dance projects, such as "Rhythms of the Soul" (a theatre play about the development of social dances, which debuted at UVA in 2002), ETNIA (an amateur dance group concentrated in partner dancing), and numerous choreographies that have been performed among many shows at various schools. Roa also competes in ballroom dancing with his partner **Amberlyn Sasser**, with whom he recently won first place in the professional competition at the 2005 Carolina Classic in Raleigh, North Carolina. Today, Roa and Sasser reside in Richmond, Virginia, where they offer instruction in various forms of partner dances.

Percussionist, **Preston Fulcher**, is a native of Richmond Virginia. A child prodigy, Preston is a first call performer on many Cuban percussion instruments, including the timbales, bongos and congas. Preston is presently performing with many local salsa group, including *tropikiimba*.

Dr. Michael Davison has been head of the trumpet and jazz and programs at the University of Richmond since 1986 and brass area coordinator and trumpet teacher at Interlochen International Arts Camp since 1987. A versatile musician, Dr. Davison performs all styles of music. As a classical musician, his CD with trumpeter John Aley received a rave review from the *International Trumpet Guild Journal*. As a jazz musician, he has worked with such artists as Michael Brecker, The Temptations, Aretha Franklin, and Natalie Cole. Re-

cently, he was the featured soloist with the Buffalo Philharmonic Orchestra performing the music of Harry James and in recorded *Bach's Brandenburg Concerto no. 2* with the Interlochen Faculty/Staff Orchestra. Dr. Davison was also a featured soloist with the Santiago de Cuba Symphony Orchestra. Davison is a prolific recording artist with numerous jazz and classical albums to his credit. As an author, he has published several jazz combo compositions with Walrus Music and has written two transcription books of trumpeter Randy Brecker. Dr. Davison is on the board of the National Trumpet Competition and consultant to the International Trumpet Guild. A clinician for the Edwards Co, Dr. Davison is known as a virtuoso, diverse performer and teacher.

Special thanks . . .

Reed West for his invaluable advice; Hil Scott for his work with our students in the editing lab (TLC); Modlin Center staff; Gene Anderson, chair of the Music Dept; Uliana Gabara, dean of International Education, and guest lecturers: Mike Spear, Edwin Roa, Steve Clark, and George Kindel.

And a very special thanks to Ed Tillett. Ed filmed the live footage in Cuba, lectured in the class, worked with the editors in the class to prepare the video vignettes and was involved in the planning and producing of the show. I could not have done it without him!

Thanks to our guest artists, especially Peter Loman who came from Cuba to work with our students, participate in UR Spanish classes and perform.

Now . . . get up and dance!

Notes by
Mike Davison