

**GENEVA CONCERTS**  
presents

**Orquesta la  
Moderna  
Tradición**



*The finest in Cuban  
classical dance music*

November 22, 2002  
8:15 p.m.





**GENEVA CONCERTS, INC.**  
**2002-2003 SEASON**

**The Dukes of Dixieland**

Saturday, September 21, 2002

*Blowing Traditional Jazz into the 21st Century*

**Syracuse Symphony Orchestra**

**Daniel Hege, Conductor**

**Eliot Fisk, Guitar**

Thursday, October 17, 2002

*Daugherty, Rodrigo, Beethoven*

**Orquesta La Moderna Tradición**

Friday, November 22, 2002

*Performing Classical Cuban Dance Music*

**Syracuse Symphony Orchestra**

**Daniel Hege, Conductor**

**Olga Kern, Piano**

Sunday, March 23, 2003

*Featuring the 2001 Van Cliburn Gold Medalist*

**Rochester Philharmonic Orchestra**

**Jeff Tyzik, Conductor**

**Mark Kellogg, Trombone**

Friday, April 11, 2003

*Kernis, de Falla, Tyzik, Bernstein, Stravinsky*

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All Performances at Smith Opera House  
82 Seneca Street, Geneva, NY

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These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a state agency, and by a continuing subscription from Hobart and William Smith Colleges.

**PROGRAM**  
**ORQUESTA LA MODERNA TRADICIÓN**

San Pasqual Bailón (Contradanza)  
El Sungambelo (Danza)  
El Ñañigo (Danza)  
Alturas del simpson (Danzón)  
El Bombin de Barreto (Danzón)  
Tres Lindas Cubanas (Danzón)  
Serenata de Schubert (Danzón)  
Ay Jose (Cha-Cha-Cha)  
Que Se Fuñan (Son-Montuno)  
Te tengo bajo de mi piel (Danzón-Cha)  
En Un Barco Velero (Guaracha)

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**Intermission**

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Mayeya, no Juegues con los Santos (Son)  
Mi Cha-Cha-Cha (Cha-Cha-Cha)  
Carnegie Hall (Danzón-Cha)  
Los Sitios Llaman (Danzón-Cha)  
Canta la Ceiba (Songo)  
Angoa (Danzón-Cha)  
Goza Conmigo (Cha-Cha-Cha)  
Envidia (Danzón-Cha)  
Asimilalo (Timba)

*A two-day residency by Orquesta La Moderna Tradición preceding tonight's concert was funded in part by NYSEG, Tops Friendly Markets, Wegmans, The Department of Dance at Hobart and William Smith Colleges, the Ramada Inn, and by contributions of the supporters of Geneva Concerts.*

## ORQUESTA LA MODERNA TRADICIÓN



**O**rquesta la Moderna Tradición is one of the only ensembles in the United States, perhaps the world, that's dedicated to the performance of classic Cuban dance music: son (song), guachaca, cha-cha-chá, and especially, the lilting grooves of the danzón. A legendary ballroom style that developed from the syncretization of African and European music in Cuba, danzón blends the groove of Afro-Cuban drums with the refined riffs of flute and violins. One of the most popular styles from the turn of the century through the 1960s, danzón led directly to the development of the cha-cha-chá and Argentinean tango. Led by the renowned Cuban dancer and percussionist Roberto Borrell and violinist/composer Tregar Otton, Orquesta la Moderna Tradición performs classics of the genre along with original compositions designed to keep the tradition alive and kicking.

Raised in Habana Vieja (Old Havana), Roberto Borrell grew up immersed in the fertile Cuban music scene of the 50s and 60s. In those days, each Havana neighborhood had its own Sociedad (social club). There were over 100 sociedades in Havana, open with live music seven days a week. These sociedades maintained elegant dance halls

that filled up every weekend with a dedicated, dressed-to-kill dancing public, who moved with ease from elegant danzóns to funky son montunos, lively cha-cha-chás or romantic boleros, played by greats such as Aragon, Neno Gonzales, Arcano, and Chappottin. The young Roberto became an accomplished dancer, and later, percussionist.



In the early 60s, the social clubs closed, and the music that had flourished there faded into obscurity and nostalgia.

Twenty years went by. Roberto emigrated to the United States and worked for a decade as a percussionist in New York's salsa and Latin jazz club scene. When he moved to the San Francisco Bay Area in the early 90s, he discovered a unique set of circumstances: a swing revival was under way, a growing community of music lovers was wondering how to dance to the vintage Cuban sounds newly available on CD reissues, and musicians were eager to study and play Cuban music.

He met Tregar Otton, a classically trained musician originally from South Texas, who had been playing Cuban music since his early twenties. When Tregar approached him with the idea of starting a danzón orchestra, Roberto didn't think people would be interested, but they began working together and it became clear that theirs would be a fruitful and exciting collaboration. By late 1996, they had put together an assortment of musicians from extremely diverse backgrounds and musical roots: Chus Alonso and Jorge Liceaga are both accomplished flamenco musicians; Kash Killion, Sandy Poindexter, and Don Gardner are well known in jazz circles; Sage Baggott, Bob Karty, and Brian Rice are all classically trained musicians who, like Steve Senft-Herrera, have been an integral part of the Bay Area Cuban/Salsa scene for years; and Michael Spiro is internationally renowned for his extraordinary knowledge of afro-cuban folkloric as well as modern drumming. Each musician brings their unique background and style while keeping a deep commitment to the orchestra's authenticity and artistic integrity.

In 1997, they released their first CD, the critically acclaimed *Danzonemos*. Their second CD, *Goza Conmigo*, showcases the Orquesta's continuing evolution as they pursue their artistic goals, modernizing traditional genres while keeping the form pure. They have incorporated more upbeat tempos and original compositions as well as creating strikingly contemporary arrangements of some familiar classics.

## WHO WE ARE



**Roberto Borrell** (Tumbadora, Co-Director, Musical Director), originally from Havana, Cuba. Roberto is a world renowned percussionist and dancer of folkloric and popular styles of Cuban music. Roberto danced professionally as a member of the Conjunto Folklórico Nacional de Cuba, headed the folkloric dance ensemble Kubatá in Cuba and New York City, and danced in Cuba with all the legendary orquestas de danzón in the 1950s and 1960s.

**Tregar Otton** (Violin, Co-Director, Composer, Arranger), born in the Marshall Islands and raised in Corpus Christi, Texas. Tregar has played the violin since age four and has training in classical music performance and theory. He was a member of the Berkeley Symphony Orchestra, has worked in California, and in New York with Chocolate Armenteros, Patato Valdéz, Orquesta Broadway, and La Típica Novel, among others.

**Jesus "Chus" Alonso** (Flute), born in Zamora, Spain, performs flamenco music as well as Cuban music in Spain and the United States. He is founder and director of Potaje, a musical ensemble that crosses boundaries between flamenco and latin music.

**Sage Baggott** (Güiro, Bongó), from Berkeley, California, is a classically trained percussionist who actually chose trombone as his instrument in the 6th grade, but within a week discovered the error of his ways and switched to percussion. He plays a variety of styles, but concentrates on Afro-cuban and flamenco music.

**Don Gardner** (Clarinet), born in Oakland, California, began his musical education with the clarinet and plays the flute and saxophone as well. He has great appreciation of jazz, blues, and latin music from various countries, especially from Cuba and Venezuela.

**Robert Karty** (Piano, Arranger), was born and raised in St. Louis, Missouri. He began studying piano at age six. Bob performs salsa and

jazz and has been playing popular and folkloric Afro-cuban music since 1991.

**Kash Killion** (Cello), is a composer, cellist and bassist. He began performing at age ten in the St. Louis Area, where he was raised listening to jazz, blues, and contemporary music. Kash has performed as a solo artist, and has played with many jazz greats including Donald Byrd, George Cables, Bobby Hutcherson, Sun Ra, Pharaoh Sanders, and Reggie Workman to name a few.

**Jorge "el Brujo" Liceaga** (Tres), has been performing for the last ten years as a flamenco guitarist in his native Mexico City. Jorge was also founder and director of Grupo Katá, performing in Mexico and internationally. Grupo Katá's focus was to perform children's music of different genres, such as Cuban, Mexican and jazz.

**Sandy Poindexter** (Violin), from Oakland, California, has played violin since a very young age. She is a versatile musician who plays jazz and classical music as well as other genres. Sandy has toured the U.S. and abroad with John Handy playing concerts and festivals.

**Steve Senft-Herrera** (Bass), born in Sacramento, California, began his musical studies at age fourteen with the piano. Since changing to bass as his instrument, he has dedicated himself to the study and performance of Cuban music and jazz.

**Michael Spiro** (Pailas), from St. Louis, Missouri, is an internationally renowned percussionist, recording artist, and educator who is known specifically for his work in the Latin music field. He has performed on hundreds of records, co-produced instructional videos, and produced seminal recordings in the Latin music genre including Orquesta Batachanga, Grupo Bata-Ketu, and Grupo Ilu-Añá.

