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

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

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 Cubanias (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)

Intermission

Mayeya, no Juegues con los Santos (Son)
Mi Cha-Cha-Cha (Cha-Cha-Cha)
Carnegie Hall (Danzón-Cha)
Los Sitios Llanman (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.
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), gua-
racha, 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 percus-
sionist Roberto Borrell and violinist/composer Tregar Otton, Orquesta
la Moderna Tradición performs classics of the genre along with origi-
nal compositions designed to keep the tradition alive and kicking.

Raised in Habana Vieja (Old Havana), Roberto Borrell grew up im-
mersed 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 Valdés, 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.