An Arts and Culturally Blended Festival

April 9 – 19, 2014

Latin Is America

CONCERTS
DISCUSSIONS
DANCE
AND MORE

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Michigan State University | College of Music
Explore our interwoven Latin American and U.S. cultures through an innovative series of music, discussions, and dance. Celebrate this cultural blend with artistic and scholarly works that dissolve boundaries and establish fresh connections. Enjoy events that combine classical and popular influences and discover new directions within our ever-evolving society.

Festival Advisory Committee from the MSU College of Music:
James Forger, Dean; Ricardo Lorenz, Associate Professor of Composition and Chair of the Composition Area; Mark Sullivan, Associate Professor of Composition; Etienne Charles, Assistant Professor of Jazz Trumpet; Diego Rivera, Assistant Professor of Jazz Studies, Saxophone, and Improvisation; Rhonda Buckley, Associate Dean for Outreach and Engagement, Executive Director of the MSU Community Music School.

Latin IS America is coordinated by the MSU College. Financial support provided by a grant from the MSU Office for Inclusion and Intercultural Initiatives. A special thanks to MSU Chicano Studies for their support and to community advocates Veronica Reyes and Sein Paul Benavides.

Wednesday, April 9
7:30 p.m. CONCERT: MSU Percussion Ensemble. Featuring a variety of percussion instruments showcasing works by American and Latin American composers.

Sunday, April 13
7:00 p.m. CONCERT: University Chorale and Choral Union. Cantata by Benjamin Britten and the U.S. premiere of Cacerola Soul by Ricardo Lorenz.

Thursday, April 17
7:00 p.m. LECTURE: Cuban musicologist Miriam Escudero. Musical Interconnections between Cathedrals and Churches in Cuba and Mexico.

Also see the Tuesday, April 15
8:00 a.m. lecture and discussion with Miriam Escudero; Choral works of Cuban composers Esteban Salas and Cayetano Pagueras.

Wednesday, April 16
7:30 p.m. CONCERT: Dali Quartet. String quartet performs music expanding four continents; works by Brahms, American composer Gill, Cuban jazz luminary D’Rivera, and Venezuelan-born Lorenz. An encore performance will be held Thursday, April 17, 7:00 p.m. in Detroit. COMPAS, Odd Fellows Building.

Friday, April 18
8:00 p.m. CONCERT: Musique 21 with the Children’s Ballet Theatre of Michigan. Performing arts groups offer interpretations of Mexican classics adapted by young American conductors.

Saturday, April 19
6:00 p.m. DANCE PARTY: Tejano Sound Band. Award-winning songs; artists talk about their musical migration to the Midwest. Reception with music and dancing. MSU Demonstration Hall Ballroom.

16 Artist Biographies
20 Festival Map
CONCERT: MSU Percussion Ensemble
Wednesday, April 9
7:30 p.m.
Cook Recital Hall,
Music Building.
Free event

This concert will showcase the works of American and Latin American composers including works by Argentinean composer Alejandro Viñao, John Psathas, Paul Lansky, Nigel Westlake, and others. The ensemble will also perform maracatu and guaguancó—two folkloric drumming styles from Brazil and Cuba.

MSU Percussion Ensemble is dedicated to the performance of new and classic repertoire for chamber percussion group. The ensemble has been invited to perform at the Great Lakes Chamber Music Festival, the Percussive Arts Society International Convention, the Blue Griffin Recital Series, and many other venues. Alumni and current members of the ensemble hold teaching positions at colleges, universities, and high schools across the U.S. as well as in Argentina, Korea, and Taiwan. Alumni have also performed with many regional orchestras and have gone on to prestigious graduate programs.

The duo hails from the Yale School of Music’s percussion studio, and is directed by Robert van Sice. arx duo performed at the Norfolk Chamber Music Festival in addition to performances and outreaches along the east coast.

Coaches: Gwendolyn Burgett and Jon Weber. Special guest artists: arx duo (Garrett Arney and Mari Yoshinaga).

Teaching assistants: Tia Harvey, Alex Smith, Kelsey Tamayo, Steve Wulff

This concert will showcase works by American and Latin American composers. arx duo is an electrifying new percussion duo featuring Mari Yoshinaga and Garrett Arney. Their passion and excitement for the developing genre of percussion chamber music is palpable every time they take the stage. Their performances are powered by a strong symbiotic musical vision and colored with a unique creativity. Their desire to forge new connections and artistic pathways - or “arcs” - within the genre, expanding the opportunities for percussion performance, forms the inspiration for the name “arx duo.”

The duo hails from the Yale School of Music’s percussion studio, and is directed by Robert van Sice. arx duo performed at the Norfolk Chamber Music Festival in addition to performances and outreaches along the east coast.

Concert featuring a large variety of percussion instruments and showcasing works by American and Latin American composers.

ARTISTS
Josh Blessing
Joel Block
Zac Brunell
Brian Durocher
Cody Edgerton
Daniel Gerhardt
Caleb Gonzcz
Tia Harvey
Liz Karney
Luke Kirkopoulos
Ben Mapes
Matt Nabozny
Dane Nordeen
Alice Pan
Austin Ridoux
Chuck Scheller
Robbert Schmitt
Alex Smith
Reilly Spitzfaden
Tomoko Taki
Kelsey Tamayo
Josh Trentadue
Zuri Wells
Eugene Wilson
Jon Wright
Steve Wulff

PROGRAM
Omphalo Centric Lecture
Nigel Westlake

Ritmica No. 5
Amadeo Roldán

Arabesco Infinito
Alejandro Vinao

Trio Per Uno
Nebosja Zivkovic

Mallet Quartet: I, II, III
Steve Reich

Mad Experiment (World Premiere)
Josh Trentadue

Ese Señor
Los Muñequitos de Matanzas

Guanáncó
Arturo Sandoval
Ricardo Esquivlin, Trumpet
Runere Brooks, Bass

Intermission

Kyoto
John Psathas

Persistence of Past Chemistries
Charles Griffin
Steve Wulff, Cajon

Seeds
Leonardo Gorosito and Rafael Alberto
arx duo (Garrett Arney and Mari Yoshinaga)

Threads: I, II, III, IV, IX, X
Paul Lansky
arx duo (Garrett Arney and Mari Yoshinaga)

Alborada Del Gracioso
Maurice Ravel
Arr. Safri Duo
arx duo (Garrett Arney and Mari Yoshinaga)

Fazendo Som
Arr. Alex Smith
Influenced by Maracatu Nação Estrela
Brilhante do Recife and Maracatu Nação
Estrela Brilhante de Igarassu

Lanceiro Novo
Unknown
Influenced by Maracatu Nação Leão Coroado
and Maracatu Nação Estrela Brilhante do
Recife
This concert features the U.S. premiere of *Cacerola Soul* by faculty member Ricardo Lorenz. David Rayl, conductor, Guest soloist, Richard Fracker, tenor. Featuring the Young Women’s Chorus of the MSU Children’s Choir.

Lorenz’s recent work draws from a Spanish poem by Alfredo Pérez and the “Cacerolazo” movement—a non-violent form of protest prominent in South America. The work is scored for mixed chorus, a small instrumental ensemble, and a rapper who raps in both Spanish and English.

Britten’s 1948 work *Saint Nicolas* focuses on the life of the historic Saint Nicolas—not the contemporary “Santa Claus.” The libretto spans his lifetime and describes his many good deeds and miracles. Performing forces include the University Chorale and Choral Union, the Young Women’s Chorus of the MSU Children’s Choir program, chamber orchestra, and faculty tenor, Richard Fracker, in the role of Nicolas.

**PROGRAM NOTES**

*Cacerola Soul* was commissioned by the Iberian and Latin American Music Society of London (ILAMS) specifically to pay tribute to pot-banging protests as instruments of nonviolent resistance. Known in South America as “cacerolazos,” these forms of public protests, led initially by middle-class women in Chile, began in the 1970s during the last years of Salvador Allende’s government. After accepting the commission from ILAMS that specifically called for the incorporation of human voices as well as pots and pans, Ricardo Lorenz was surprised to find a lack of literature or poetry based upon the pot-banging phenomenon.

Unable to find already existing text, he asked Venezuelan poet and friend Alfredo Pérez to write a suitable poem that would also reflect the fact that the United States was at the time besieged by the Occupy Wall Street protest movement. The result is a bilingual poem that credits middle-class women for the invention of the cacerolazo. The work was premiered in May 2012 at the prestigious Southbank Center’s Purcell Room.

**Cacerola Soul (U.S. Premiere)**

Ricardo Lorenz

poem by Alfredo Pérez
rapping by Daniel Jiménez

**ARTISTS**

**University Chorale**

David Rayl, conductor
Andrew Minear, assistant conductor
Judy Kabodian, piano

**Sopranos**

Meredith Bowen
Megan Boyd
Jenna Buck
Leah Brzyski
Sarah Brzyski
Vanessa Caswell
Bakara Nikenge-Hinds
Katharine Nunn
Schieler Sheltrown
Lindsay Snyder
Addy Sterrett

**Alto**

Heather Benson
Kate Berry
Katie Bethel
Chelsea Bolas
Randi Bolding
Jessica Glaser
Elizabeth Hermanson
Elizabeth James
J. Christine Le
Lena Miles
Danielle Ogden
Jenna Washburn

**Basses**

Peter Boylan
William Chung
Duncan Cooper
Jeremiah Garrigues-Cortelyou
Harry Greenleaf
Stuart Hill
Nick Kreider
Andrew Minear
Josh Palkki
Aaron Petrovich
Kyle White

**Tenors**

Joshua Gronlund
Zachary Lindquist
Marcus McGuire
Steve Martin
David Moul
Jon Oakley
Evan Snyder
Brandon Williams
Kyle Zeuch

**Saint Nicolas, Op. 42**

Benjamin Britten

I. Introduction
II. The Birth of Nicolas
III. Nicolas devotes himself to God
IV. He journeys to Palestine
V. Nicolas comes to Myra and is chosen Bishop
VI. Nicolas from Prison
VII. Nicolas and the Pickled Boys
VIII. His piety and marvelous works
IX. The Death of Nicolas

Richard Fracker, Nicolas
Abraham Frank (the boy Nicolas), Elijah Martineau, Joseph Washington

**Choral Union**

David Rayl, conductor
Elizabeth Hermanson, assistant conductor
Hae Won Jang and Christine Le, pianists

continued on next page
LECTURE:
Cuban Musicologist Miriam Escudero
Thursday, April 17
7:00 p.m.
90-minute lecture
Hart Recital Hall,
MSU Music Building
Free event

Musical Interconnections between Cathedrals and Churches in Cuba and Mexico: The case of composer Cayetano Pagueras (1778-1814).

Dr. Miriam Escudero, awarded the Premio Academia Cubana da la Lengua 2013, will share her most recent research tracing the journey of 18th-century church composer Cayetano Pagueras from his native Barcelona (Spain) to the cities of Mexico City and Havana in search of a job and recognition. In the process, Escudero uncovers an intriguing tale. It involves an insurgent, the performance of a mass at Mexico City’s cathedral around the war of independence, and a lost score by a Catalan composer who vanishes mysteriously while living in Havana.

MORE FROM MIRIAM ESCUDERO
See biography on page 17
String quartet performs with guest percussionist Sam Gould, music expanding four continents; works by Brahms, American composer Gill, Cuban jazz luminary D’Rivera, and Venezuelan-born Lorenz.

Anchored in Venezuela’s El Sistema and in American classical conservatory traditions, the Dali Quartet creates an extraordinary concert experience through eclectic rhythm and sounds. The repertoire of this Philadelphia-based string quartet spans four continents and includes music by Brahms, American composer Jeremy Gill, and Cuban jazz luminary Paquito D’Rivera. The quartet will also lend its captivating voice to a recent work by MSU faculty member Ricardo Lorenz that blends Middle Eastern and Latin American traditions.

The Dali Quartet consists of award-winning solo and chamber artists who have appeared at Carnegie Hall, toured widely in Europe and Asia, performed for television and festivals, collaborated with renowned composers, and recorded for Dorian, Centaur, and Naxos.

Guest percussionist and MSU alumni Sam Gould will join the quartet with a blend of experience that draws from orchestral, popular, improvised, and world music traditions. Gould currently performs with his group Dziro Mbira that performs traditional mbira and drum music from Zimbabwe.
Two premier performing arts groups join together to offer a music and dance interpretation of *Troka*, a Mexican tale for children, conducted by Matthew Dockendorf and choreography by Gregory George. Kevin Sedatole conducts Eugenio Toussaint’s famous modern-style movements from *Suite Del Ballet*.

*Musique 21* is a project-based group at MSU with flexible instrumentation that focuses on new workS. The troupe pushes the envelope of what a 21st-century performance can be by using a variety of media including theatre, film, and movement.

For 33 years, the *Children’s Ballet Theatre of Michigan* has presented high-quality productions in the Lansing area that foster a greater appreciation of ballet as an art form. The CBT produces two shows a year, and is an independent, non-profit company comprised of dancers from ages 8-18. All productions are supported by parent and family involvement under the leadership of a parent-run board of directors.

In his 10 years with CBT, Artistic Director Gregory M. George has produced full-length ballets such as Coppelia, Sleeping Beauty, Cinderella, Swan Lake, Anastasia, and Nutcracker, and has choreographed more than 100 other repertory works for other CBT performances.

In choreographing the musical selection *Troka*, George says he was influenced by the melodic and often industrial and mechanical sounding themes of the classic work. His sensitive dance mixes human intellectual movement with unemotional metal sculptures to show the beauty we can find in life that intertwines our humanity with the technology and machines we’ve created.

**PROGRAM NOTES**

*Troka*. Silvestre Revueltas was born in 1899 in the small mountain town of Santiago Papasquiaro in the state of Durango outside of Mexico City. He was a part of a large and artistic family, most notably his brother Fermín Revueltas who was a skilled artist. Silvestre was an accomplished violinist, studying in the United States between the years of 1916 and 1920. During the 1920s, he returned to Mexico becoming politically active with fellow Stridentists after the Mexican Revolution. The early 1930s were a time for Revueltas to work on composition and conduct alongside his friend Carlos Chávez with the newly formed Orquesta Sinfónica de Mexico. Eventually, Chávez and Revueltas parted ways in 1935 and Silvestre continued to create many film scores, chamber music, vocal music, string quartets, and larger orchestral works of which Sensemayá is perhaps his most famous. *Troka* was written in 1933 and carries the subtitle “Dance Pantomime for Children.” The music was written to accompany a radio broadcast called “Troka el Poderoso” (*Troka the Powerful*) on channel XFX hosted by Revueltas’s friend and fellow Stridentist, Germán List Arzuide. This broadcast told tales of a superhuman machine named Troka and its goal was the education of children about the positive and wondrous uses for technology in the growing industrial country. Troka had a steam engine and tractor for feet, cranes for arms, a radio antenna on top of his head, and spoke through a megaphone. The music is broken into vignettes or scenes that are often signaled by a gong strike. After the introduction and the presentation of a Mexican nonsense song, “The Sea Snake,” the theme of Troka appears in the tuba. He eventually dances with the children and they discover a “cadaver of imperialism.” The second scene features funeral music and the final scene is the “Dance of the Laborers.” The nonsense song appears again at the end as a nationalistic signature.

*Suite Del Ballet “Días de los Muertos”* (1997/2013)

Eugenio Toussaint (1954-2011)  
*Suite Del Ballet “Días de los Muertos”* written to accompany a radio broadcast called “Troka el Poderoso” on channel XFX hosted by Revueltas’s friend and fellow Stridentist, Germán List Arzuide. This broadcast told tales of a superhuman machine named Troka and its goal was the education of children about the positive and wondrous uses for technology in the growing industrial country. Troka had a steam engine and tractor for feet, cranes for arms, a radio antenna on top of his head, and spoke through a megaphone. The music is broken into vignettes or scenes that are often signaled by a gong strike. After the introduction and the presentation of a Mexican nonsense song, “The Sea Snake,” the theme of Troka appears in the tuba. He eventually dances with the children and they discover a “cadaver of imperialism.” The second scene features funeral music and the final scene is the “Dance of the Laborers.” The nonsense song appears again at the end as a nationalistic signature.

*Suite Del Ballet “Días de los Muertos.”* Mexican composer Eugenio Toussaint returned to his native Mexico City from the United States in 1986 after almost seven years of performing as a jazz pianist and studying composition and orchestration in Los Angeles. Toussaint was one of Mexico’s most commissioned composers of concert music, receiving more than 50 commissions from groups such as Mexico’s National University, the Mexico National Symphony Orchestra, and the National Center of the Arts in Mexico City. His output includes a symphony, seven concerti, an opera, and dozens of chamber pieces. Toussaint’s compositional style is a fusion of Western-European art music, jazz, and Mexican-folk idioms, creating a more modern style of Mexican concert music.
1. Tina en el Río – Tina on the River. Momentarily freed from the chores of preparing the nixtamal, the corn to be ground into meal, carting the fire wood, and taking care of her snotty-nosed brothers, Tina delights in running around the wet grass in the village of Xochiltepec. There, romping with the rooster, the pig and other friendly beasts, she’s distracted from her hunger and weariness.

2. Despedida u última cena – Last supper and goodbye. Her play break, however, is over in a flash. Her father, Cayetano, arrives, and the family gathers around for a meager supper. It’s obvious that the land of their forebears can’t feed this generation of Artegas and they have no choice but to head North in search of a more promising future. That’s what Cayetano tells them. They will leave for a place with the strange sounding name of Avangate, where some of their relatives have been living for several years.

3. Procesión – Procession. When they begin their journey, the Artegas meet up with a funeral procession that is accompanying Benito’s corpse to the graveyard. As is the custom, the casket is covered with messages addressed to the other world. Tina wants to send a message too. The family’s own dead relatives should be told that the Artegas are going North, so they’ll be able to come to visit them on the Days of the Dead as they’ve done every year. But, how will dead souls who’ve never been outside their village be able to find their way? They’ll be guided by a trail that the family will leave along the way.

5. Dejando Casa – Leaving Home. Even in Avangate Tina has little time for play. She has to go to work. Her mother gives her a coat, something she needed for the cold winter months. Tina has little time for play. She has to go to work. Her mother gives her a coat, something she needed for the cold winter months.

6. La Ciudad – The City. Tina walks amidst the deafening sounds of the city. Although she tries to remain calm in order to get where she’s going, she feels enveloped by the multitudes, a whirlwind of agitated faces, shopping bags and more shopping bags, entire families living on the streets, and police who frighten her with their incomprehensible words and gestures.

The seven-member Tejano Sound Band performs their award-winning tunes and talks about their musical migration to the Midwest. Includes reception with music and dancing.

Evolving from the sibling group “Los Hermanos Vazquez,” Lansing’s Tejano Sound Band has gone on to become a significant voice in Tejano music, sharing the stage with an extensive list of bands in Texas as well as across the country.

The Tejano Sound Band is known for their stage presence, large sound and light show, and are at home playing for any size crowd. The band’s latest release, “Cierra Los Ojos,” charted in the top 10 on the Tejano Magazine Top 40. In 2013, the band won the Tejano Music Award for “Vocal Duo of The Year” for their collaboration with Tejano star Ricky Valenz. Founded in 1994 by Johnny and Richard Vasquez and their brother-in-law Frank Medellin, the Tejano Sound Band is committed to moving Tejano music into the new millennium. Managed by Mark Garcia, the band’s fresh new lineup includes Lupe Moreno, AJ Garcia, Andy Pizaña, Rolando Revilla, Diego Rivera, and Richard and Johnny Vasquez. The Chicano/Latino Studies Program at MSU is co-sponsoring J. Velasquez’s visit as a panelist.

**PROGRAM**

6:00 p.m. Panel Discussion
“Tejano Diaspora: shaping Latino Identity through music and culture.”
Diego Rivera, moderator

7:15 p.m. Reception with Tex-Mex Food and beverages
Provided by Aidaco’s Restaurant of Lansing

8:30 p.m. Performance/Dance
Tejano Sound Band
Selections to be announced from stage
**Artist Biographies**

**April 9, Percussion Concert**

**Gwendolyn Patricia Burgett** is associate professor of percussion at the MSU College of Music. She has maintained a career as an active soloist, chamber, and orchestral musician. She is the principal percussionist of the Lansing Symphony Orchestra and has performed with the Detroit Symphony Orchestra, Rochester Philharmonic Orchestra, and the Grand Rapids Symphony, among others. She was awarded the Teacher Scholar Award from Michigan State University in January 2012. She was the winner of the Keiko Abe Prize at the Second World Marimba Competition and Festival. 

Burgett has performed numerous solo recitals throughout the United States, Europe, Asia, and South America and has released two solo CDs on the Blue Griffin label. She holds degrees from the Eastman School of Music, Peabody Conservatory, and the Yale School of Music.

**Jon Weber** is instructor of percussion at the MSU College of Music, where he teaches applied percussion lessons, percussion ensemble, salsa band, and the Michigan State Drumline. He has performed and presented clinics throughout the United States, and in the summer of 2012 served as a clinician for multiple bands and orchestras, and performed a recital in Colombia. He has served as a clinician at the Percussive Arts Society International Convention multiple times. Weber has performed with the Grand Rapids Symphony Orchestra, the Lansing Symphony Orchestra, the Brass Band of Battle Creek, the Flint Symphony Orchestra, the Saginaw Bay Symphony Orchestra, the New York Soloists Orchestra, and the Santa Clara Vanguard. He is percussionist for the world fusion group, The Nomads. In 2009, he founded the Michigan State University salsa band, Salsa Verde, which performs across Michigan.

**April 13, Choral Concert**

**Kyle Zeuch** attended Capital University in Columbus, Ohio with a scholarship to study music education. He was co-founder and director of the Capital Chordsmen, an ensemble that revived the Men’s Glee Club tradition at the university. He taught at Rivera High School in the border town of Brownsville, Texas, grew the choral program, and had success in UIL and All-State activities. Zeuch received the Texas Choral Directors Association Distinguished Young Artist Award in the summer of 2010. He received a master’s degree in choral conducting from Michigan State University, studying with David Rayl, Jonathan Reed, and Sandra Snow. Zeuch is an active judge for MSVMA as well as a clinician and presenter in various states including Michigan, Ohio, and Texas. He currently serves as the director of Children and Youth Choirs made up of singers ages 7-18 years of age. Tenor Richard Fracker has performed regularly in opera houses and concert halls throughout the world, including 10 seasons and more than 160 performances with the New York Metropolitan Opera. He has performed in Texaco’s “Live from the MET” international and national radio and television broadcasts, encompassing 17 roles and the tenor lead in Philip Glass’s MET debut opera The Voyage. Known for his versatility both vocally and dramatically, Fracker has enthusiastically explored both traditional and contemporary repertoires. Traditional highlights include international leading tenor performances in Tosca, La Bohème, La Fille du Régiment, Rigoletto, La Traviata, Les Pêcheurs de Perles, and La Rondine among others. Contemporary highlights include the past 12 years of Philip Glass’s Hydrogen Jukebox and Orpheus, as well as Fracker’s critically acclaimed Carnegie Hall leading tenor debut in Glass’s demanding Civil Wars. A member of Columbia Artist’s revival of the Bel Canto Trio, Fracker toured throughout the U.S and Canada in the role originally performed by Mario Lanza. Fracker traveled to Norway last month for three performances of Caliph in Puccini’s Turandot.

**David Rayl** is associate dean for graduate studies and director of choral programs at MSU where he directs the graduate program in choral conducting. Over his 16-year tenure he has mentored and served as principal advisor to nearly 30 doctoral students and 50 master’s students in choral conducting.

Under his baton the MSU University Chorale has appeared at national and regional conferences of the American Choral Directors Association and the College Music Society and has sung five sets of performances with the Detroit Symphony Orchestra. He regularly serves as guest conductor with the Lansing Symphony Orchestra, leading large-scale choral-orchestral works.

Rayl received MSU’s University Distinguished Faculty Award (2013) and the College of Music’s Dortha J. and John D. Withrow Award for Excellence in Teaching (2009).

**April 15, 17, Cuban Musicologist Lectures**

**Miriam Escudero**, is director of Gabinete de Patrimonio Musical Esteban Salas, Office of the Historian of the City of Havana, Cuba. Recognized as one of Cuba’s leading musicologists, Escudero is director of the “Esteban Salas” Musical Heritage Cabinet of the Havana City Historian Office. She is also professor at Colegio Universitario San Geronimo, where she coordinates graduate studies in musical heritage preservation, and at the University of Arts of Cuba (ISA), where she teaches graduate-level courses. Among her recent publications is Música Sacra de Cuba, Siglo XVIII, a nine-volume annotated collection of transcriptions of works by Esteban Salas (1725-1803) and Cayetano Pagueiras (18th & 19th centuries). Escudero’s research has earned her important national awards such as Premio Casa de las Americas, Premio de la Academia de Ciencias de Cuba and, most recently, the 2013 Premio Academia Cubana de la Lengua.

Currently, Escudero is director and editor of the two online series: Patrimonio Musical Cubano, published by CIDUMC, and Documentos Sonoros del Patrimonio Musical Cubano. For 15 years she was a member of the internationally known Ars Longa, an early music ensemble that pioneered historical performances in Cuba. She holds a doctoral degree from the Universidad de Valladolid, Spain, and a bachelor’s degree in musicology from the University of Arts of Cuba.

**April 16, 17, Dali Quartet Concert**

With an artist’s grace and a Caribbean soul, the Dali Quartet, aptly named with a name steeped in classical and Latin-American music. Anchored in both Venezuela’s El Sistema and in American classical conservatory traditions, this exciting young quartet combines the best of both worlds.

The Dali Quartet’s captivating performances of traditional string quartet and Latin-American repertoire create an extraordinary concert experience that takes listeners on an eclectic journey of rhythm and sound. In the spirit of famed Spanish artist Salvador Dalí, the Dali Quartet embraces imagination and excellence as central to its art form.

The quartet is comprised of award-winning solo and chamber artists who have appeared at Carnegie Hall, toured widely in Europe and Asia, collaborated with some of the finest composers of our time, and recorded for Dorian, Centaur, and Naxos. As a quartet, they have been invited to perform with emphasis on the Latin-classical connection for television, festivals and presenting organizations from Toronto to Texas, and from New York to Venezuela.

The Dali Quartet serves as quartet in residence for the Elite Strings Program where it hosts the Dali String Quartet Summer Music Camp and Festival.
George began dancing at age eight in Wayne, Michigan. From age 12 to 18 he studied at the Jordan College of Music, a division of Butler University, Indianapolis, Indiana, with George Verdak (formerly with Ballet Russe de Monte Carlo). Becoming professional at the age of 18, he danced with the Indianapolis Ballet Theatre. He then continued his studies with a full scholarship at the Ruth Page Foundation Chicago Ballet School, directed by Larry Long. For four years he danced leading roles for the Ohio Ballet in Akron, Ohio, touring extensively throughout the United States and performing pieces by Ruthanna Boris, Paul Taylor, and Balanchine. He performed in several festivals including Jacob’s Pillow and the Spoleto Festival in Italy, as well as in original works reviewed in Dance Magazine. Returning to the Indianapolis Ballet, he performed leading roles in Sleeping Beauty, The Nutcracker, Coppelia, Romeo and Juliet, Giselle, Swan Lake, Sylvia, Raymonda and Gaite Parisienne.

George has a well-earned reputation as a respected dancer, teacher, choreographer, and director for companies and universities across the Midwest. His choreographed works for universities include: Sleeping Beauty, Cinderella, Swan Lake, Anastasia and Nutcracker, and has choreographed more than one hundred other repertory works for other CBT performances.

April 18 Musique 21 Concert with Children’s Ballet Theatre of Michigan

Matthew Dockendorf is currently pursuing the Doctor of Music Arts degree in wind conducting at Michigan State University where he studies with Dr. Kevin Sedatole and is actively involved in teaching and assisting with all aspects of the band program. Prior to coming to Michigan State, Dockendorf received his Master of Music degree in wind conducting from Ohio State University. This fall, Dockendorf will be joining the faculty at the University of Colorado - Boulder as assistant director of bands.

The Children’s Ballet Theatre of Michigan is proud to continue its relationship with Artistic Director Gregory M. George. A native of Michigan, George began dancing at age eight in Wayne, Michigan. From age 12 to 18 he studied at the Jordan College of Music, a division of Butler University, Indianapolis, Indiana, with George Verdak (formerly with Ballet Russe de Monte Carlo). Becoming professional at the age of 18, he danced with the Indianapolis Ballet Theatre. He then continued his studies with a full scholarship at the Ruth Page Foundation Chicago Ballet School, directed by Larry Long. For four years he danced leading roles for the Ohio Ballet in Akron, Ohio, touring extensively throughout the United States and performing pieces by Ruthanna Boris, Paul Taylor, and Balanchine. He performed in several festivals including Jacob’s Pillow and the Spoleto Festival in Italy, as well as in original works reviewed in Dance Magazine. Returning to the Indianapolis Ballet, he performed leading roles in Sleeping Beauty, The Nutcracker, Coppelia, Romeo and Juliet, Giselle, Swan Lake, Sylvia, Raymonda and Gaite Parisienne.

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George treats his students as young professionals, interjecting into his teaching techniques information regarding the vast experience with stage direction, lighting, set design, history, and of course, wonderful stories of his adventures along the way. His 41 years of experience allows him to collaborate with dancers of all ages.

Kevin L. Sedatole serves as director of bands, professor of music, and chair of the conducting area at the Michigan State University College of Music. At MSU, he serves as administrator of the entire band program totaling over 700 students that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band, and Spurian Brass. He also guides the graduate conducting program in addition to conducting the MSU Wind Symphony.

Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor he served as associate director of bands at the University of Texas and director of the Longhorn Band and associated director of bands at the University of Michigan and Stephen F. Austin State University.

Sedatole has conducted performances for the College Band Directors’ National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently the MSU Wind Symphony, under Sedatole’s direction, has given featured performances at the Midwest International Band and Orchestra Clinic held in Chicago, and at the national convention of the College Band Directors’ National Association held in Austin, Texas. Performances conducted by Sedatole have won accolades from prominent composers including John La Montaine, Michael Colgrass, Donald Grantham, David Maslanka, Ricardo Lorenz, Michael Daugherty, John Mackey, Jonathan Newman, Carter Pann, Joel Puckett, Dan Welcher as well as many others. Sedatole also serves on the summer faculty of the Interlochen Music Camp, board of directors for the Midwest International Band and Orchestra Clinic, and as the vice president of the CBDNA North Central Division.

April 19, Tejano Sound Band, Panel Discussion and Dance Party

Shelia Contreras (panelist) director of the Chicano/Latino Studies Program and associate professor of English at MSU, has been published in the D. H. Lawrence Review, Reflexiones, and Interdisciplinary Literary Studies. Her book, Blood Lines: Myth, Indigenism and Chicana/o Literature, was published by the University of Texas Press in 2008 and received honorable mention in the Modern Language Association’s Book Prize in Chicana and Chicano and Latino Literary and Cultural Studies.

Rolando Revilla Jr. (panelist) started playing music at a very young age. He started performing professionally with his father’s group Herencia Tejana (Tex-Mex Heritage) at the age of 10. Revilla studied music at a collegiate level before switching his major to Broadcast and Cinematic Arts at Central Michigan University to focus on Audio Production. In 2004 Revilla joined Tejano Sound Band when Johnny Vasquez had an opening for a keyboardist. Revilla is now the Musical Director, Arranger, Producer, and Engineer with the Tejano Music Award Winning TSB. Rolando has worked with a long list of acclaimed national and local Tejano acts including Grammy Award Nominees, Ramiro “Ram” Herrera, Jay “La Voz” Perez, Tejano Music Award Winners Ricky Valenz, Roberto Pulido, Tejano Funk.

Diego Rivera (moderator) assistant professor of jazz studies at the MSU College of Music, has been called “a vital, new voice on the saxophone.” In 1999, he toured nationally with the Jimmy Dorsey Orchestra on its Big Band ’99 tour. Since then, his performances have taken him throughout North America, Russia, and Japan. He tours internationally with Canadian jazz vocalist Sophie Milman and with his own group, The Diego Rivera Quartet. He is also a member of The MSU Professors of Jazz. He has appeared with Jon Hendricks, Clark Terry, Ellis Marsalis, Jon Faddis, Jimmy Cobb, The Latin Grammy Orchestra, The Gerald Wilson Big Band. Rivera has earned critical acclaim for his release of Hercules in 2006 and most recently Contender in 2013.

Johnny Vasquez (panelist) artist and founding member of the band, is the youngest of four brothers who played la musica Tejana. He learned to play the music at age eight, and he has performed with Juve aldaco Group, Latin Sounds Orchestra, Los Capitolinos and La Corporacion. In 2013, Tejano Sound Band won the Tejano music award for ‘Vocal Duo of the Year’ for a collaboration with Ricky Valenz.

Baldevar Velasquez (panelist) co-founder and president of the Farm Labor Organizing Committee, AFL-CIO, founded in 1967 with his father, Velasquez grew up in a migrant farmworker family that annually migrated from Texas to the Midwest to work in the fields. A recognized leader in the farmworker and immigrants rights movements, he has been recognized by many organizations, including a John D. and Catherine T. MacArthur Fellowship, a Development of People Award by the Campaign for Human Development of the U.S. Catholic Conference, and an Aguila Azteca Award by the Government of México. Valasquez received an Honorary Doctorate from MSU in 2011. In addition, he is also a successful and accomplished musician.
Latin IS America and the MSU College of Music

Moving forward, the MSU College of Music looks to continually grow the festival in coming years and to build a broad network of performers, artists, and scholars who will contribute their time and talents. Plans are to expand the web presence and archival material to facilitate the sharing of educational components, attract the attention of artists, and encourage the creation of commissioned works.

For more information on the background, ideas, and history behind this festival, visit LatinIsAmerica.msu.edu or you can like the festival at Facebook.com/MSULatinIsAmerica.

Campus Map with Event Locations

1) Cook Recital Hall and Hart Recital Hall
   MSU Music Bldg.
   April 9 Percussion Concert, April 16 Dali Quartet Concert, April 17 Musicologist Lecture, April 15 Musicologist Discussion (Music Practice bldg., adjacent to Music Bldg., Room 219)

2) Demonstration Hall Ballroom
   April 19 Dance Party with Tejano Sound Band

3) Fairchild Theatre, MSU Auditorium Bldg.
   April 13 Choral Concert, April 18 Musique 21 and Children’s Ballet Theatre of Michigan.