Latin IS America
An Arts and Culturally Blended Festival

APRIL 15 - 27, 2013

CONCERTS
DISCUSSIONS
THEATRE
FILM
ART
AND MORE

LATINISAMERICA.MSU.EDU
Explore our interwoven Latin American and U.S. cultures through an innovative series of music, film, theatre, the visual arts, and discussions. 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; Mark Sullivan, Associate Professor of Composition and Chair of the Composition Area; Etienne Charles, Assistant Professor of Jazz Trumpet.

Supported through a grant from the MSU Office for Inclusion and Intercultural Initiatives. The festival is coordinated by the MSU College of Music in collaboration with the Department of Romance and Classical Studies, Center for Latin American and Caribbean Studies, MSU Department of Theatre, MSU Department of Social Science, the Chicano/Latino Studies Program of MSU, and the East Lansing Film Society.

A special thank you to the MSU Community Music School for hosting the steel pan concert and film screening.
Steel pan master Andy Narell joins Relator, MSU Jazz Orchestra I, the Oakland University Steelband, and the Mott Steelheads Steel Orchestra.

Andy Narell has been described as the Jimmy Smith of the steel pan. A pioneering musician and composer, the U.S.-born Narell brought the steel pan into the jazz mainstream through his solo album University of Calypso. Narell’s captivating performances evoke a simplicity that contrasts with an intensely sophisticated music. His dozens of albums and hundreds of performances worldwide have made him a genre unto himself.

Relator (real name Willard Harris) is one of Trinidad’s finest calypsonians. He is a brilliant singer-songwriter, with a long series of outstanding compositions. Relator became famous for his amazing rhymes and dazzling phrasing he employs to sing his way through even the trickiest lyrics.

Oakland University Steelband Pan Jazz is directed by Mark Stone and Sean Dobbins. The ensemble’s exciting performances bring together the traditions of American jazz and the Caribbean steel pan. In 2012, OU Pan-Jazz, together with the OU Jazz Band, presented the American premiere of Andy Narell’s One More Touch.

The Steelheads—comprised of the Mott Middle College High School and Mott Community College Steel Bands—is a dynamic steel drum and percussion ensemble from the campus of Mott Community College in Flint. Founded and directed by James Coviak, the Steelheads have performed in an impressive list of venues across North America and Europe.

**Steel Pan Jazz Concert**
**Monday, April 15**
**7:30 p.m.**

MSU Community Music School
4930 South Hagadorn Road
Free

**ARTISTS**
Andy Narell, Steel Pan
Relator, Guitar and Vocals
Mark Walker, Drums

MSU Jazz Orchestra I
Guest Conductor: Etienne Charles

Trumpet
Jelani Bauman
Walter Cano
Anthony Stanco
Perice Pope
Ricardo Esquin

Trombone
Benjamin Bennets
Kurt Trowbridge
Kirby Fellis
Jerrick Matthews

Oakland University Steelband
Patrick Fitzgibbon, tenor pan
Mathew Dufresne, tenor pan
Samantha Lyttle, second pans
Kevin Naeye, second pans
Stephanie Perlaki, second pans
Patrick Cymbalski, cello pans

Shannon Pelletier
Doyle, guitar pans
Jesse Gibbs, tenor bass pans
Renee Kuczkeski, bass pans
Co-directed by
Mark Stone, second pans and Sean Dobbins, drum set

Mott Middle College High School Steel Band
Nickoy Edwards, tenor
Sierra Ellison, double tenor
Tanner Gibson, double tenor
Purvis Givens, double second
Blom Graham, bass
Kyle Irland, bass
Jessica Koteles, tenor
Anthony Larson, triple cello
Ryan Lawrence, tenor

Chicago native Gary Marks will lead the screening and discussion of his 2007 documentary Dream Havana. This short film tells the story of Cuban writers Ernesto Santana and Jorge Mota—two life long friends who are separated when more than 33,000 people escaped Cuba by sea in the 1990s. Dream Havana reveals how one friend stayed and the other left, and maps their struggles, successes and their bond to one another. Dream Havana was filmed on location in Cuba, the U.S. and Mexico.
Faculty Recital
Wednesday
April 24, 7:30 p.m.

Cook Recital Hall,
MSU Music Building
General Admission $10 Adults, $8 Seniors, Students free.
Tickets available at the door.

James Forger, saxophone; Deborah Moriarty, piano; Suren Bagratuni, cello. Guest composers Maureen Reyes Lavastida and Vache Sharfyan and faculty composer Ricardo Lorenz.

This international faculty recital of music from around the world will feature performances by saxophonist James Forger and pianist Deborah Moriarty of compositions by Maureen Reyes Lavastida (Cuba) for saxophone and piano, Ricardo Lorenz (America) for solo piano, and guest composer Vache Sharafyan (Armenia) for saxophone and cello, with faculty artist Suren Bagratuni.

MSU welcomes featured guest Maureen Reyes Lavastida, one of Cuba’s leading composers and faculty member at Cuba’s Higher Education Institute of Arts. She will discuss her work as an integral part of the concert. Her compositional style combines influences from Cuban and American music, incorporating both popular and classical styles.

PROGRAM NOTES
Dance with Me in the Dark: Maureen Reyes Lavastida. (La Habana, 1986).
Especially composed in February 2013 and dedicated to James Forger and Deborah Moriarty.

Dance with Me in the Dark is an intimate and provocative dance between the saxophone and the piano. I called this musical conception a dance since it combines a stage-like melody of rhythmic dialogue and movement.

With a total length of approximately seven minutes, this piece blends elements of Cuban music and syncopations that are felt throughout the play. Inspiration comes afterward when we understand that the interpreters of the piece are not only partners in music, but also in their personal life. For me, it was a tremendous challenge and honor to compose a work for a great duo and one of the best U.S. saxophonists.

PROGRAM
Premiere Performance
Scaramouche (1936)
Vif
Modéré
Braziliera
Darius Milhaud (1892-1974)

PREMIERE PERFORMANCE
Sonata (1973)
Allegro
Lento
Allegro Moderato
Edison Denisov (1929 – 1996)

Dance with Me in the Dark (2013)
Maureen Reyes Lavastida (b. 1986)

Está Lloviendo afuera y no hay agua (rev. 2013)
(‘It’s raining outside and there’s no water
Ricardo Lorenz (b. 1961)

ARTISTS
James Forger, saxophone
Deborah Moriarty, piano
Suren Bagratuni, cello
Featured guest composer:
Maureen Reyes Lavastida
MSU Wind Symphony; Kevin Sedatole, conductor; Matthew Dockendorf, guest conductor. Works by Revueltas, Colgrass, Márquez and Lorenz.

MSU Conductor Kevin Sedatole will lead the MSU Wind Symphony in picturesque modern works that illuminate the blend of Latin American and U.S. cultures. Selections include compositions by Silvestre Revueltas, Michael Colgrass, Arturo Márquez, and MSU’s Ricardo Lorenz.

Through meter and rhythm, Revueltas’ Sensemayá—a miniature tone poem—depicts the hunt of the Yaqui Indian sorcerer and a young man of the technological age. Márquez was inspired to compose Danzón No. 2 when he experienced the wild rhythms of dance in Veracruz. In his words: “I was fascinated and I started to understand that the apparent lightness of the danzón is only a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world.”

Winds of Nagual, based on the writings of Carlos Castaneda, captures the mood and atmosphere of the writings while conveying the relationship of the characters—a Yaqui Indian sorcerer and a young man of the technological age. Márquez was inspired to compose Danzón No. 2 when he experienced the wild rhythms of dance in Veracruz. In his words: “I was fascinated and I started to understand that the apparent lightness of the danzón is only a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world.”

**Program**

**Sensemayá (1937/1980)**
Silvestre Revueltas (1899 – 1940)
arr. Frank Bencriscutto

Matthew Dockendorf, conductor

**El Muro (2008)**
Ricardo Lorenz (b. 1961)

Kevin L. Sedatole, conductor

**Intermission**

**Winds of Nagual (1985)**
Michael Colgrass (b. 1932)

I. The desert: don Juan emerges from the mountains
II. Carlos meets don Juan: first conversation
III. Don Genaro satirizes Carlos
IV. Carlos stares at the water and becomes a bubble
V. The gait of power
VI. Asking twilight for calmness and power
VII. Juan clowns for Carlos
VIII. Last conversation and farewell: Carlos leaps into the unknown and explodes into a thousand views of the world

Kevin L. Sedatole, conductor

**Danzon No. 2 (1994/2009)**
Arturo Márquez (b. 1950)
trans. Oliver Nickell

Kevin L. Sedatole, conductor
University of Texas Professor Robin Moore, Author of Music and Revolution.

Moore is the recipient of numerous awards including fellowships from the Rockefeller Foundation, the MacArthur Foundation, and the National Humanities Center. His primary research and interests include music and nationalism, music and race relations, popular music study, and socialist art aesthetics.

Immediately following the lecture, enjoy an entertaining reception of ethnic food and salsa music. Dance to the rhythms of Salsa Verde, from founding faculty members David Wullaert and Jon Weber. In addition to some of their own original arrangements, this MSU College of Music faculty and student group has performed songs by Tito Puente, Eddie Palmieri, Spanish Harlem Orchestra, Gloria Estefan, Wayne Gorbea, Poncho Sanchez, Roberto Rohena, Sonora Carruseles, Fruko y Sus Tesos, and others. Members of Salsa Verde have played with groups such as Orquesta Ritmo, Aye, Sobroso, Mariachi Kora, Grupo Variedad Folklórico, Thom Jayne and the Nomads, and H2.

ARTISTS
- Jon Weber, director
- Vocals: Marlis Gonzales
- Alto saxophone: Royce Phillips
- Tenor saxophone: Ella Campbell
- Baritone saxophone: Sara Sipes
- Trumpet: Walt Cano
- Trombone: Ben Bennett
- Piano: Jordan Otto
- Bass: Joe Vasquez
- Percussion: Mark Grimm
- Jon Weber
- Steve Wulff

Salsa music performed by Salsa Verde. A sampling of ethnic food and light refreshments provided.
MSU Symphony Orchestra and MSU Choral Ensembles. Jonathan Reed and Kevin Sedatole, conductors.

Works by Villa-Lobos and Barber.

MSU Associate Director of Choral Programs Jonathan Reed and Director of Bands Kevin Sedatole will lead the MSU Symphony and four MSU choral ensembles in a selection of works by two renowned 20th century composers.

With the stunning success of his first orchestral work, Overture to The School for Scandal (1931-1933), Samuel Barber was recognized as one of the most promising talents of his generation. Based on Richard Sheridan’s play “School for Scandal” (1777), the overture is a thoroughly modern work with no concessions to eighteenth century pastiche, this composition possesses all the glitter and panache of a true theater piece and remains a firm favorite with concert audiences.

A composition by Brazilian composer Heitor Villa-Lobos (1887-1959) will highlight his gift for creating works that combine singing and spoken word with his classically influenced compositions for orchestral and choral groups.

**PROGRAM**

Overture to “The School for Scandal”
Samuel Barber (1910 – 1981)
Kevin Sedatole, conductor

Magnificat-Alleluia
Heitor Villa-Lobos (1887 – 1959)
Jonathan Reed, conductor
MSU Children’s Choir, Soloists

Intermission

Harmoniemesse
Franz Josef Haydn (1732 – 1809)
Jonathan Reed, conductor; Elizabeth Toy, Soprano; Lauren Auge, Mezzo-Soprano; David Theis, Tenor; Benjamin Clements, Bass

“Credo in unum Deum”
Joseph Haydn (1732-1809) is rightly referred to as the “Father of the Symphony.” Yet, it is his last six mass movements that may be viewed as the ultimate expression of his late compositional style.

Having returned from London in 1795, Haydn was serving a new Esterházy household. With the accession of Prince Nikolaus II and the move of the court to Vienna, Haydn’s duties were relegated to that of Kapellmeister. In fact, his only real duty was to compose a large scale mass for the Princess Maria Hermengild, to be celebrated in early September. Subsequently, Haydn produced six large-scale masses over the years 1796-1802, which represent the last and greatest achievements of the master.

Composed in 1802, the Mass in Bb Major, HOB. XXII:14 is one of the last of these masses. The name Harmoniemesse refers to the large section of wind instruments in the orchestra, literally “Wind Band Mass.” It is significant that the Harmoniemesse is not only the last of these six masses, but the last major composition of Haydn’s lifetime.

The mass is in the form of a large scale cantata mass, however, it differs from many of the cantata masses of its day in that there are no aria movements. Soloists nearly always sing in quartets, in this way reminiscent of much of Haydn’s chamber music. While the dominating texture of the mass is homophonic, there are several moments of brilliant counterpoint, namely at the end of Gloria (in gloria Dei Patris) and Credo (Et vitam venturi). It is not a stretch to think that Haydn’s Harmoniemesse might be considered on a par with Bach’s great Mass in B minor. Certainly, the work represents a compendium of compositional styles that we associate with Haydn at his very best.

**PROGRAM NOTES**

Heitor Villa-Lobos (1887-1959) was probably the most significant figure in Brazilian art music of the twentieth century. He composed in virtually all of the art music genres, writing works for orchestra, choir, solo voice, chamber instruments and some large scale choral orchestral works. The Magnificat-Alleluia was composed during his late compositional period, one of the last two choral works that he composed. The work reveals Villa-Lobos at the height of maturity as evidenced by the harmonic palate and advanced orchestration. Scored originally for mezzo-soprano soloist, choir, and orchestra, the soloist provides most of the text of the Magnificat, while the chorus provides intermittently joyful responses on the text, “Alleluia.” On September 1, 1959, Villa-Lobos attended the last concert of his life, which included the Magnificat-Alleluia.

In tonight’s performance, the MSU Children’s Choir will be singing the mezzo solo in unison.

**ARTISTS**

MSU Symphony Orchestra

Kevin Sedatole and Jonathan Reed, guest conductors

Featuring:

Michigan State University Choral Union
Michigan State University Chorale
Michigan State University State Singers
Michigan State University Children’s Choir

Flute

Chelsea Koziatek
Travis Jones

Soprano

Alana Rosen
Ben Buergel
Heather Baker
Woo Jung Kim
Clarinets

Wes Warnhoff
Steve Cook
Cody Grabbe
Sarah Manasreh

Baritone

John Torpey
Steve Cook

Concert:

Symphony Orchestra

Saturday

April 27, 8:00 p.m.

Cobb Great Hall,
Wharton Center.

General Admission $10 Adults,
$8 Seniors, Students Free.
Tickets available at the door.

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LatinIsAmerica.msu.edu

April 15 — 27
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Michael Litteral
Ralph Long
Mary Grace Manhart
Jeanne McKown
Ermarie Messenger
Jack Minton
Daphne O’Regan
Bonnie Olson
Retta Parsons
Judith Peterson
Elizabeth Pratt
Evelyn Pummill
Carolee Rankin
Edith Reed
Rosane Renauer
Susan Marie Rossor
Toby Salzman
Elizabeth Savage
Kyle Schoer
Dores Schnarr
Elizabeth Simmons
Patricia B. Smith
Barbara Stauffer
Maylinn Stephens
Robert Stevens
Sylvia Stevens
Richard Strife
Sue Thelen
Isabella Tirtlawaljo
Kay M. Toben
Ewen C. Todd
Heather Ugur
Linn Vandyne
Carol Verbongnqueur
Anne Watson
Jennie M. Weber
Kathleen Williams
Mary Winter
Kim Wolfgang
Ruth Worthington
Jane Zahnder-Marr
Marni Ziegler

MSU Chorale
David Rayl, conductor
Meredith Bowen,
Brandon Ulrich,
Frank Watkins, assistant conductors
Judy Kabodian, Pianist

Sopranos
Melissa Arnold
Meredith Bowen
London Durand
Michelle Gaunt
Elizabeth Hoard
Colin Langan
Tara Metcalf
Siobhan O’Brien
Schuyler Sheltrown
Erin Slentz
Hannah Stone

Alto
Kate Berry
Yvoone Berz

Katie Bethel
Randi Bolding
Patrick Boyr Rice
Hannah Busch
Jessica Glaser
Jacki Hirt
Darren Lamont
Danielle Ogden
Andrea Ramsey
Ann Marie Thies
Jenna Washburn
Annie Weiss
Kim Wren

Tenors
Eric Beer
Joseph Caigoy
Joshua Gronelund
Damon Dandridge
Isaac Frishman
David Moul
Jon Oakley
Philip Rice
John Rienzo
Evan Snyder
Kyle Zeuch

Basses
David Baldwin
Peter Boylan
Derrick Fox
Jeremiah
Garriques-Cortelyou
Darius Gillard
Harry Greenleaf
Dwight Jilek
Nick Kreider
Zachary
Niedzwiecki
Parks Payton
Adrian Sanchez
Brandon Ulrich
Frank Watkins

State Singers

Sopranos
Kelsey Andridge
Catherine Belcher
Leah Brzycki
Vanessa Caswell
Christy Deanna
Aeriel Doutet
Stephanie Duve
Mary Garnett
Susan Halstead
Katherine Hyne
Christie Lower
Maura McGlynn
Lena Miles
Bakara Nkenge-Hinds
Sarah Omby
Judith Pagryzinski
Lindsay Snyder
Katharina Stegner
Addy Sterrett
Alina Tamborini
Sydney Rostar

Alto
Ashlee Asbury
Alexa Bennett
Chelsea Bolas
Sarah Brzycki
Kathleen Debring
Sarah Fernandez
Elaine Foster
Emily Hanka
Elizabeth James
Catherine Pierce-Winters
Abigail Refel
Diana Xu

Tenors
Jon Carrathers
Marcus Herndon
Thomas Kinkling
Luke Kirkopoulos
Zachary Lindquist
Marcus Mcguire
Brooke Pallis
K.C. Perlberg

Bass
Duncan Cooper
Nicholas Frederick
Tyler Frisbie
Cody Harrell
Tyler Martin
Aaron Petrovich
Mark Schenfliehs
Tyler Summers
Smith Brandon

MSU Children’s Choir

Camille Adams
Hannah Albee
Mohra Anderson
Karl Anderson
Aine Booth
Eri Brynn
Hannah Chappell
Lillian Dorsch
Eryn Fleener
Alyssa Ghose
Hannah Hammerly
Patricia Hobson-Hernandez
Lauren Jewell
Audrey Knappen
Kirstin Krisby
Brooke Leinbaugh
Anna Lowes-Carrizo
Elaine Martineau
May Martineau
Hanna Norton
Abby Ording
Sara Pollard
Jonathan Townley
Samanta White
Emily Williams

Transton, accompanist

TRANSLATIONS

Heitor Villa-Lobos, Magnificat-Alleluia
My soul doth magnify the Lord: and my spirit hath rejoiced in God my Savior. For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his name. And his mercy is on them that fear him: throughout all generations. He hath showed strength with his arm: he hath scattered them abroad in the imagination of their hearts. He hath put down the mighty from their seat: and exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

Franz Joseph Haydn, Harmoniemesse
Kyrie Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria Glory be to God in the highest. And in earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we give thanks to Thee for thy peace to men of good will. We praise thee, we bless thee, we worship thee, we give thanks to thee for thy peace to men of good will. We praise thee, we bless thee, we worship thee, we give thanks to thee for thy peace to men of good will.

Gratias Agimus We give thanks to Thee for Thy great glory.

O Lord God, Heavenly King, God the Father Almighty. O Lord Jesus Christ, the only begotten Son of God, Lord of God, Son of Man.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus Sanctus For thou only art holy, thou only art the Lord, thou only art the most high, Jesus Christ. Together with the Holy Ghost in the glory of God the Father.

Credo I believe in one God; the Father almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, Light of Light, true God of true God, begotten not made: being of one substance with the Father, by whom all things were made. Who for us men and for our salvation, descended from heaven.

Et Incarnatus est And was incarnate by the Holy Ghost, of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried.

Et resurrexit And on the third day He rose again according to the Scriptures: and ascended into heaven. He sitteth at the right hand of the Father, and He shall come again with glory to judge the living and the dead; And His kingdom shall have no end.

I believe in the Holy Ghost, the Lord and giver of life. Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified; as it was told by the Prophets.

And I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I await the resurrection of the dead.

Et vitam venturi saeculi and the life of the world to come. Amen.

Sanctus Holy, Holy, Holy, Lord God of Hosts.

Pleini sunt coeli Heaven and Earth are full of thy Glory! Hosanna in the Highest!

Agnus Dei Lamb of God. Who takest away the sins of the world, have mercy upon us. Lamb of God.

Dona nobis pacem. Grant us peace!
Visiting Artist Biographies

April 15, Steel Pan Jazz Concert

Andy Narell has been playing calypso music from Trinidad since he was barely tall enough to reach the pan. With the release of the University of Calypso On Top Heads Up International, a division of Concord Music Group, Narell joins forces with calypso legend Relator to explore the role of jazz in vintage calypso.

Relator (real name Willard Harris) is one of Trinidad’s finest calypsonians. He’s a brilliant singer-songwriter, with a long series of outstanding compositions to his credit. He is also one of the greatest living masters of extempo, an improvised calypso cutting contest in which, like hip-hop freestyle, an improvised calypso cutting extempo of the greatest living finest calypsonians. He’s a premier Mexican composer.

Michael Colgrass (b. 1932) began his musical career in Chicago as a jazz drummer and later studied performance and composition at the University of Illinois. Colgrass’ experience as a freelance percussionist acquainted him with jazz greats such as Dizzy Gillespie, while his wide-ranging performances with ballets, Broadway and symphonies led to the commission of several works and a Pulitzer Prize for music. The expressive and inventive work of this American-born Canadian musician is often characterized by tonalities and rhythms that draw from his background as a percussionist, world traveler, and educator.

April 17, Film Screening: Dream Havana

Gary Marks, producer, director of Dream Havana, left a thriving antique business in Chicago and travelled to Havana to rekindle his passion for music. He had the opportunity to study piano with some of Cuba’s finest musicians. His desire to communicate his experiences and impressions of Cuba led to his entry into the world of documentary filmmaking. Dream Havana is his first film, and his most challenging and rewarding experience to date.

April 24, Faculty Recital

Maureen Reyes Lavastida, composer, pianist, and professor of the National Union of Writers and Artists of Cuba, National Laboratory of Electro-acoustic music, and Superior Institute of Art in Havana, she holds a degree in composition from the Superior Institute of Art in Havana, a degree in piano performance and music theory from Cuba’s National School of Art. Her works have been commissioned and have received awards in festivals and concerts around the world.

April 25, Wind Symphony Concert

Silvestre Revueltas (1899-1940) was a classical Mexican composer, violist and conductor. His cinematic and colorful compositions reflect the influence of multiple cultures and draw from his studies and experiences in the U.S. and Mexico. Revueltas composed music for film as well as chamber music and songs, and is considered a premier Mexican composer.

April 26, Guest Lecture

Robin Moore, professor of ethnomusicology at the University of Texas at Austin, focuses his research on music and nationalism, music and race relations, popular music study, and socialist art aesthetics. Publications include Music and Revolution Cultural Change in Socialist Cuba (The University of California Press, 2006), Music of the Hispanic Caribbean (Oxford University Press, 2009), and articles on Cuban music. Since 2005, he has served as editor of the Latin American Music Review.

April 27, Symphony Orchestra Concert

Soprano Elizabeth Toy, who received her bachelor of music degree from Michigan State University where she performed for MSU Opera Theatre in Florencia en el Amazonas, Candida, Le Nozze di Figaro, Susannah and Romeo et Juliette, is a doctoral student at Indiana University. She completed her master of music degree at Juilliard and has sung as soloist for the Jackson Symphony Pop’s series and with the Lansing Symphony Orchestra in Handel’s Dixit Dominus.

Lauren Auge, mezzo soprano, an alumnus of the MSU College of Music, received a master’s degree in vocal performance from DePaul University. She recently appeared in American Chamber Opera’s production of Madame Butterfly and was the 2013 first place winner of the Pantazelos Performing Artists Foundation Vocal Competition. Her previous performances with MSU Opera Theatre included L’incoronazione di Poppea, Le piauvre mateolit, Le nozze di Figgari, Gianni Schicchi and Candide.

David Theis, tenor, who recently graduated with a master of music degree from Indiana University, is an alumnus of MSU where he earned bachelor’s degrees in vocal performance and music education.

Performances with the MSU Opera Theatre included Candide, Susannah, Sleepy Hollow, Les contes d’Hoffmann, Cendrillon, and Turandot. He has served as soloist for several IU performances and with the Lansing Symphony Orchestra and the Great Lakes Chamber Orchestra.

Benjamin Clements, bass-baritone, completed his graduate work from the Juilliard School and has been performing opera roles throughout the U.S. with the Grand Rapids Opera, Palm Beach Opera, Santa Fe Opera, Florida Grand Opera, Music Academy of the West, at Juilliard, and Chautauqua Institute. He has been a member of young artist programs around the country and has performed in various concerts with professional and university orchestras, including Musica Sacra in Carnegie Hall.

Campus Map with Event Locations

1) Cook Recital Hall. MSU Music Building
   April 24 Faculty Recital, April 26 Guest Lecture, April 26 Reception
2) MSU Community Music School
   April 15 Jazz Pan Concert, April 17 Film Screening
3) Cobb Great Hall, Wharton Center
   April 25 Wind Symphony Concert, April 27 Symphony Orchestra Concert
4) Arena Theatre, MSU Auditorium Building
   *CLACS/RCS: April 18 Theatrical Performance
5) MSU International Center
   *CLACS/RCS: April 19 Symposium


16 Latin IS America. An Arts and Culturally Blended Festival.
Latin IS America. A Cultural Dialogue

AN INAUGURAL YEAR
This first annual festival features an enriching roster of music, film, art, plays, and scholarly discussions by nationally and internationally renowned guests. The festival pioneers—MSU College of Music colleagues Ricardo Lorenz, Etienne Charles and Mark Sullivan—collaborated with campus and community partners to create this event. Latin IS America strengthens the perspective that Latin American and U.S. cultures are increasingly intertwined, and examines arts and cultural connections through this event series. Plans are in the works to continue the festival for 2014 and 2015.

“Our objective is always inclusive,” says Dean James Forger of the MSU College of Music. “We want to provide educational experiences for our students and the community, not just one concert at a time but through a series of events that build bridges. Latin IS America is one way we can do that and we hope patrons enjoy this unique spectrum offered through the festival.”

For more information on the background, ideas, and history behind this festival, visit www.LatinIsAmerica.msu.edu.

A LOOK AHEAD
Moving forward, MSU 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 archive material to facilitate the sharing of educational material, attract the attention of artists, and encourage the creation of commissioned works.

The MSU College of Music is collaborating with the MSU Alumni Association’s “Knowledge Network”—a scholarly engagement platform that enables MSU authors to share discoveries through a digital community. To observe this in action visit KnowledgeNetwork.alumni.msu.edu and select Latin IS America.

LASTING IMPRESSIONS
As we look to future programming for Latin IS America, it is important for us to consider the experience of our patrons. Please take a moment to go online and share your likes, dislikes, and new discoveries. Your input will help us shape new and effective directions for the festival. See our online survey at www.music.msu.edu/survey and select Latin IS America.

The Community Music School provides a creative and welcoming environment where music experiences, education and therapy services inspire individuals at all ability levels and stages of life to achieve their personal best. Programs include early childhood music, private lessons, summer camps and programs for adults. Financial aid is available to students with need.

Programming includes: Private Lessons (wind, brass, percussion, strings, piano, jazz) • Choirs • Early Childhood • Folk • Group Piano • Music Technology • Music Therapy • New Horizons Band and String Ensemble for Adults • Rock • Suzuki Strings, Piano, and Flute

4930 S. Hagadorn Road, East Lansing, Michigan 48823. (517) 355-7661

CMS.MSU.EDU
Theatrical Performance—
Magic and Realism: Latin America Scenes

Thursday, April 18, 7:00-9:00 p.m.
Arena Theatre, MSU Auditorium Building

Students in the MSU Hispanic Theatre program will present Magic and Realism: Latin American Scenes, a play that reflects the ongoing merge of Latin American and U.S. cultures.

Multiple Events

Friday, April 19, All Day
Third Floor MSU International Center

9:00-10:00 a.m. Poster Session:
MSU Students from the course Latin America and its Literature will present their Latin American literature projects in a poster session that encourages comments and discussion.

10:00 a.m. to 12:00 p.m.
Keynote Addresses:
Two guest speakers will share their expertise on the life and legacy of Columbian author Gabriel García Márquez. Michael Palencia-Roth, professor emeritus of comparative literature and Latin American and Caribbean studies at the University of Illinois, will engage the audience in the discussion “Toward ‘One Hundred Years of Solitude’ and Beyond: García Márquez and his Precursors.” Jonathan Tittler, professor emeritus of Spanish literature at Rutgers University, will follow with his presentation “The Legacy of García Márquez, Ethical Poet.”

1:00-2:00 p.m.
Presentation and Exhibition:
This glorious exhibition colorfully depicts love, death, and political themes from García Márquez’s seminal novel Cien Años de Soledad. Participants can discuss and view select electronic images of oil paintings by David Alvarado, a Colombian painter and sculptor based in Granada, Spain.

2:30-4:00 p.m.
Panel Discussion: Legacies
Panelists will engage the audience in a discussion of the legacy of García Márquez and encourage comments and observations from the previous sessions. Panelists include Michael Palencia-Roth, Jonathan Tittler, David Alvarado, and Elvira Sánchez-Blake.

4:00-5:30 p.m.
Reception and Entertainment
Meet the panelists and students from the daylong sessions while mixing and mingling with other participants. Enjoy a staged reading of “The Solitude of Latin America,” García Márquez’s 1982 Nobel Lecture, by Diómedes Solano accompanied musically by Discurso (Discourse), Ty Forquer, percussionist; Víctor Márquez, composer.