



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

National Folk Ensemble of Cuba

GUSTAVO CABRERA VALDÉS, *Artistic Director*

TUESDAY EVENING, FEBRUARY 26, 1980, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

CONGO

Choreography: ROBERTO ESPINOSA AMOR
(after the original by RODOLFO REYES)

Book: ROGELIO MARTÍNEZ FURÉ
Costumes: MARÍA ELENA MOLINET

The scene is the mid-19th century when colonial slavery was at its peak. The song of the workers—captives who are preparing wooden ties for a railroad—symbolizes their oppression. Suddenly they are interrupted by the tolling of a bell, the cry of liberty. All dance happily. Unfortunately, their celebration is interrupted by the arrival of a “tata de ganga,” Congo chief of a rival tribe who, accompanied by his many followers, ostentatiously displays his powers. Each of the “tata en ganga” (the chiefs) boasts of his fine qualities in the Conga language, terminating in a fight, *el baile del mani*, to settle the dispute. After this pugilistic men’s dance they make peace, and one couple dances the *baile de la yuka*, an erotic dance, to express the union between the two groups. A frenetic *makuta* demonstrates the friendship among the men. Then follows the *muanan muanan muanan kene*, a song to attract nkisi, or the cosmic force, which symbolizes the awakening of nature.

I N T E R M I S S I O N

TUMBA FRANCESA

(from the work entitled “Oriental Triptych”)

Book and Choreography: RAMIRO GUERRA *Costumes:* EDUARDO ARROCHA
Folkloric Advisers: CELESTE GALVANI, ALDO DURADES, MILIÁN GALÍ

French fugitives from the Haitian revolution brought with them the cultural heritage of the slave population. This heritage included dances from the European courts which were strongly influenced by native rhythms and forms of expression through movement.

DANZA DE YEMAYA
(from the work entitled "Yoruba")

Choreography: ROBERTO ESPINOSA AMOR
(after the original by RODOLFO REYES)

Book: ROGELIO MARTÍNEZ FURÉ
Costumes: MARÍA ELENA MOLINET

The deep and azure sea, original scenario of life—the great mother—tranquil, undulating, and tempestuous.

OGGUERE

Choreography: ROBERTO ESPINOSA AMOR
Music: Arranged by RENÉ VERGARA

Costumes: ALFREDO GONZÁLEZ

Traditional lullaby.

POLIRRITMIA

Choreography: JUAN JESUS GARCÍA

Book: JUAN GARCÍA

Rhythm is a crucial element in popular Cuban dances. Their varied and dynamic combinations with the different steps, alternating and opposing simplicity and complexity, lead to a rhythmic richness which is characteristically Cuban. The dancers wear wooden slippers and use them as percussion instruments. The sounds made by their feet while dancing the Son, Mamba, Cha-Cha, Danzón and Contradanza, among others, are the unifying rhythmic form of our music. Men and women are united in the daily tasks and then finish by amusing themselves to the rhythm of a wooden slipper conga.

INTERMISSION

RHUMBAS AND COMPARSAS

Choreography: ROBERTO ESPINOSA AMOR
Book: ROGELIO MARTÍNEZ FURÉ

Costumes: MARÍA ELENA MOLINET

In this work the everyday man is shown as he enjoys the simple life. Using the conga as a constant and unifying element, a series of dances is presented: *los pregones*, the cries of the street vendors hawking their wares, filling our streets and our squares; the *rhumbas*, erotic and picaresque dances; and as a finale *la comparsa*, snaking through the streets, declaring the *joie de vivre* of our town.

The **Conjunto Folclórico Nacional de Cuba**, National Folk Ensemble of Cuba, was founded in 1962 with the purpose of rediscovering and preserving the wealth of indigenous Cuban music and dances that were quickly being lost, and integrating them into the new culture of Cuba which has been emerging since 1959. This goal has resulted in the recapturing of the particular Cuban essence of music and dance and sharing it with the world. The ensemble has delighted audiences in more than 21 countries during the course of 16 international tours, playing in the most prestigious theaters in as diverse locations as Paris, Lima, Madrid, Moscow, Warsaw, Leningrad, Florence, Berlin, and Barcelona. This internationally-renowned troupe is currently on its first tour of the United States.

Massenkoff Russian Folk Festival

(replacing Krasnayarsk Dancers)

Friday, February 29 at 8:30, in Hill Auditorium

UNIVERSITY MUSICAL SOCIETY

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