

Celebraci-n de las Culturas de IberoamŽrica

Afro-Cuban All Stars

Saturday and Sunday, May 3 & 4, 2003
Zellerbach Hall

Juan De Marcos, *bandleader, arranger, tres*

Luis Alema-y, *trumpet*
Julito Padr-n, *trumpet*
Antonio ÒSappolioÓ Leal, *trombone*
Juan Carlos Mar'n, *trombone*
Raël ÒHuevonÓ Gutierrez, *saxophone*
Cecilio ÒAlipioÓ Valido, *saxophone and flute*
Marcos Godoy, *bass*
Dave Alfaro, *piano*
Rolando Òel Ni-oÓ Salgado, *bongos*
JosŽ Antonio ÒPachaÓ Portuondo, *timbale*
Adel Gonz+lez, *congas*
Luis ÒAchyÓ Lang, *violin and coros*
Felix Valdes, *vocals and coros*
Pedrito Calvo, *vocals*
Luis Frank ÒEl MacroÓ Arias, *vocals*
Ignacio ÒMasacoteÓ Carrillo, *vocals*

Glicería Abreu Car-n, *manager*
Sandra Walker, *road manager*
Kahya Engler, *sound engineer*
Rolando ÒRolyÓ Garcia, *monitors engineer*

Tonight's program will be announced from the stage.
There will be no intermission.

Cal Performances's presentation of the Afro-Cuban All Stars is sponsored by Hear Music.

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There are certain places that live and breathe song and dance, and then there is Cuba—the island synonymous with music. Brought together by musical director Juan de Marcos, the Afro-Cuban All Stars are a spirited mix of legendary musicians and rising stars of contemporary Cuba. The All Stars also boast an amazing horn section pulled from Havana's celebrated Tropicana Orchestra, and a percussion section made up of some of Cuba's hottest new stars playing a veritable feast of Latin rhythms. The group's larger-than-life sound has helped spark a worldwide infatuation with the infectious rhythms of the "golden age" of Cuban music.

Juan De Marcos Gonzalez, a central figure in Cuban music today, has a

mission to show the world the wealth, diversity, and vitality of Cuban music. His work with the Afro-Cuban All Stars, the Buena Vista Social Club, Ruben Gonzalez, Ibrahim Ferrer, Sierra Maestra, and others has made an extraordinary contribution to raising the profile of Cuban music throughout the world.

As the unsung hero of the Buena Vista Social Club, Gonzalez takes center stage with his Afro-Cuban All Stars. He formed the group as a multi-generational big band to explore a broader scope than the Buena Vista projects, ambitiously paying tribute to the diversity of Cuban music, and marrying the past with the present. This is music for dancing—combining a variety of contrasting styles including classic *son montuno*, contemporary *timba*, swinging big band *guajira*, Afro-Cuban jazz, *danzon*, the pure tribal rhythms of *abakua*, *bolero*, and more.

Gonzalez was born in Havana in 1954 and grew up surrounded by music (his father was a singer and performed with the great Arsenio Rodriguez, among others). At university, he studied hydraulic engineering and Russian before working as a consultant at the Agronomic Science Institute, gaining his doctorate in 1989. While at university, he co-founded the group Sierra Maestra in 1978. Styled as a traditional Cuban *septeto* group (tres, trumpet, bass, percussion, and vocals), the dynamic young band's aim was to bring about an appreciation of Cuban *son* in the youth of the island. The group achieved great success, recording 14 albums in Cuba, touring Africa and Europe, and receiving numerous awards.

In 1994, Gonzalez began his association with the London-based record label World Circuit when the band recorded the album *Dundunbanza*. For this recording, World Circuit's Nick Gold encouraged the group to expand its line-up to include piano, congas, and a trumpet section, in a tribute to the 1940s and '50s styles of the legendary Cuban musician Arsenio Rodriguez. Having found success and a common ground, Gonzalez and Gold looked to develop it further with a big band recording in Havana, featuring the neglected stars of this "golden age" of Cuban music.

The Afro-Cuban All Stars' album was the first to be recorded in the now famous Buena Vista Social Club sessions, and Gonzalez's band provided the springboard for many of the musicians and the successes that followed. After the album's release, Gonzalez led the Afro-Cuban All Stars on their debut European and United States tours and directed the Buena Vista Social Club in concerts from Amsterdam to New York's Carnegie Hall.

Despite the worldwide success, it is the appreciation of the music within Cuba itself that Gonzalez finds most satisfying:

"When you live in an isolated country you always think things are better elsewhere. Because of that, the influence of American music has been very strong. People were trying to play American music before they learned Cuban music. We have to use what is good from around the world, but first we have to be conscious of the importance of our own music. A few years ago, young Cuban musicians didn't care about real Cuban music. Now there are hundreds of bands playing traditional music. Of course music will change, and there will be new dances and styles. But we are going to keep the roots. I am very confident that we will succeed."

Having been instrumental in these various projects, Gonzalez is set to move into the limelight with his new edition of the Afro-Cuban All Stars. "We have to use all the heritage of Cuban music to create a sound for the future," says Gonzalez. "It's important to have that continuity and to fight for the identity of Cuban music."

Tour Coordination and Booking

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