



Ricardo Lemvo & Makina Loca

Friday, May 7, 2004, 8 pm
Zellerbach Hall

Ricardo Lemvo, *bandleader, vocals*

Serge Kasimoff, *piano*

John Roberts, *trombone*

Arturo Solar, *trumpet*

Mateo Valadez, *trumpet, vocals*

Fran "Cuco" Martinez, *congas, vocals*

Raul Pineda, *drums*

Huit Kilos, *guitar*

Dante Pascuzzo, *bass*

Jesus Diaz, *percussion, vocals*

Jennifer Flanzer, *dancer*

Kenda Burke, *dancer*

Adriana Marrelli, *dancer*

Joti Singh, *dancer*

Molly Surnow, *dancer*

www.makinaloca.com

This performance by Ricardo Lemvo & Makina Loca is sponsored, in part, by Hear Music.

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Mama Kiyelele

A cry to mama for help: “Mother, I am in trouble. Please come to my rescue!”

Style: Cuban Salsa

Language: Spanish and Lingala

Tata Masamba (Mister Masamba)

Mister Masamba is an individual of questionable moral character.

He is a no-good lying and cheating scoundrel. He is also a *bon vivant* who loves fine wine and fast women. The women he has deceived plot against him and run him out of town.

Style: Cuban Salsa

Language: Spanish and Lingala

Boom Boom Tarará

An onomatopoeia that imitates the sound of the drum and the guitar.

“Boom Boom” is the conga and “Tarará” is the guitar. There are no complex motivations behind this tune—it is simply an invitation to dance and celebrate life.

Style: *Soukous/Merengue*

Language: Spanish

Al Vaiven de Mi Carreta (To the Swing of My Cart)

The swing of a cart full of produce inspires a troubadour to compose a tune.

Style: *Guajira*

Language: Spanish

Yiri Yiri Bon

The drums are singing “Yiri Yiri Bon.”

Little girl, I know you love to rumba, so come join the conga line and dance!

Style: *Guanacha*

Language: Lingala and Spanish

Nono Femineh? (What Have You Done To Me?)

This song speaks nostalgically of a once-prosperous place where life was simple, but where now there is hardship and despair. A divine intervention may be the only solution.

Style: *Soukous*

Language: Lingala

Sani (The Vase)

A traveling salesman surprises his spouse with a gift of a beautiful vase, symbolic of their love.

He knows she will keep it safe, for if it breaks, their love will be shattered.

Before departing on a long journey, he tells her, “whenever in doubt, reach into the vase, for that is where you will find my love.”

Style: Ballad

Language: Lingala

Amor Matata (A Tempestuous Love Affair)

A man whines about his relationship with an indecisive woman.

Style: *Salsa/Son*

Language: Lingala and Spanish

INTERMISSION

Mambo Yo Yo

This is the story of Eleggua, the most important deity of the Afro-Cuban religion of Santería.

Style: *Salsa/Son Montuno*

Language: Lingala and Spanish

Aname Mamá (Give Me Love, Mama)

Without your affection, baby, I'll just curl up and die!

Style: *Soukous/Merengue*

Language: Lingala and Spanish

Ay Valeria! (Oh Valerie!)

A poor soul laments the disappearance of Valerie, his precious flower. He pleads with the gardener: “Tell me what has happened to my flower! What will become of me?”

Without her, I am an orphan. Dear God in Heaven, please listen to my plight!”

Style: *Congo rumba/Son Montuno*

Language: Portuguese

Samba Luku Samba (Pay, You Shall Pay)

Evildoers, the day of reckoning has arrived. And pay—you shall pay!

Style: *Salsa/Son*

Language: Lingala and Spanish

Le Rendez-vous

A failed romantic encounter. A man and a woman agree to go out on a date.

He shows up in his well-pressed suit and his shiny car. She is nowhere to be found. Ouch!

Style: *Salsa*

Language: Spanish and Lingala

São Salvador

This song was inspired by the rich and tragic history of the ancient kingdom of Kongo, a large territory that comprised the north of Angola, southern Congo–Kinshasa, and much of Congo–Brazzaville. It was a prosperous and advanced nation that established diplomatic relations with Portugal following the arrival of the Portuguese in the 15th century.

The capital of the kingdom, originally known as M'Banza Kongo, and later as São Salvador, was located in what is now Angola.

The song also pays homage to Beatriz Kimpa Vita, the Congolese equivalent of Joan of Arc.

According to legend, Beatriz had powers to communicate with God. Her popularity enraged the Catholic Church and King Dom Pedro IV of Kongo, and they accused her of being a witch. Beatriz was ultimately burned at the stake at age 21.

Style: Ballad

Language: Portuguese

Prima Donna

A young man is faced with a dilemma. He has fallen in love with the girl of his dreams.

He is mesmerized by her smile and her scent. But his dream girl is a *prima donna*.

Should he marry her? He seeks advice from the gods of Africa.

Style: *Soukous*

Language: Lingala



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listen to albums while reading reviews and descriptions provided by HEAR MUSIC's editorial staff; and special series like "Hear Discoveries," which showcase emerging artists. In 1999, HEAR MUSIC joined Starbucks to enhance the discovery of music in their coffeehouses worldwide, carefully choosing music for the playlists from jazz, blues, folk, and other favorite genres.

Cal Performances applauds HEAR MUSIC for its commitment to the discovery and exploration of great music. We extend our gratitude to HEAR MUSIC for its support of Cal Performances and invite audience members to discover their next favorite record in Zellerbach Hall.



Ricardo Lemvo has established himself as a musical pioneer with his irresistible combination of a wide range of Afro-Cuban rhythms, spanning everything from his native Congolese *soukous* and *rumba* to salsa, Cuban *son*, Puerto Rican *bomba*, and Dominican *merenge* and *bachata*.

Truly multicultural and equally at home singing in English, French, Spanish, Portuguese, Lingala, and Kikongo, Lemvo and his 10-member band Makina Loca have displayed their extraordinary musical energy in various festivals and night clubs throughout Europe, the Americas, and Australia.

The band's four CDs—*Tata Masamba*, *Mambo Yo Yo*, *São Salvador*, and *Ay Valeria!*—have been enthusiastically acclaimed by both print and broadcast media worldwide. *The Beat* magazine named *Tata Masamba* the CD of the Year for 1996. *The Miami Herald* called *Mambo Yo Yo* "a treasure trove for listeners and, especially, dancers." *São Salvador* reached the number two ranking on the European world music chart, and *The New York Post* described *Ay Valeria!* as "celestial—highly idiosyncratic."

Ricardo Lemvo & Makina Loca have been nominated for numerous awards, including the California Music Award and *The Los Angeles Weekly Music Award*. The American World Music Awards voted Lemvo and his band the Best Emerging Artists of 1998.

Lemvo has been featured in various radio networks and television programs, including BBC Radio, Radio France Internationale, National Public Radio, *CBS Sunday Morning*, NBC's *Today* show, and CNN's *World Beat*. Ricardo Lemvo & Makina Loca also appeared in the 1998 movie *Dance With Me*, starring Vanessa Williams and Chayanne.

Ricardo Lemvo (*bandleader, vocals*) was eight years old and living in Kinshasa, Congo, when he first realized that music was his calling. He moved to the United States at age 15 to pursue his studies. After earning a bachelor's degree in political science from Cal State Los Angeles, Lemvo planned to study law, but changed his mind in order to dedicate himself to his first love, music. He formed Makina Loca in 1990 with the goal of blending Congolese *soukous* and *rumba* with Cuban salsa.

Lemvo's vices are: French and California wine, yoga, Thai food, Starbucks coffee, and the music of Charles Aznavour.

Serge Kasimoff (*piano*) was born in Pasadena, California, and began to make music by improvising on instruments in his parents' piano store. Kasimoff's mother was born in Germany, and his father in California to Russian parents. His mother loved opera while his father was a piano technician, and also played the clarinet.

Kasimoff began classical piano studies at age eight. In the sixth grade, he picked up the trumpet and began to explore popular music and jazz. By high school, Kasimoff was already directing a variety of his own bands, and when he entered Pasadena City College, he began to concentrate on the piano. In 1985, Kasimoff graduated with a bachelor's degree in music composition from Cal State Northridge. He also performed as a solo pianist and with various ensembles, including work with Jimmy Witherspoon and Buddy Rich.

For the past 17 years, Kasimoff has devoted himself to Latin jazz and salsa/Cuban music. He has performed and participated in festivals and educational activities in Cuba, and has worked with many of the leaders on the salsa scene, including Mongo Santamaria, Celia Cruz, Tito Puente, Francisco Aguabella, Rolando Laserie, Orquesta Reve, Azuquita, Prince Eyango, and many more. Kasimoff is a sought-after teacher of Latin styles of piano and ensemble playing. He teaches privately and participates in presentations of Latin and jazz music in schools in the Los Angeles area. He has also organized seminars on Cuban music by Chucho Valdes and Irakere. Kasimoff is presently working on a study book for applications of Latin rhythms.

Along with his many interests outside of music, Kasimoff enjoys dancing and collecting books and maps. He is also fluent in German, French, and Spanish. Kasimoff has been working with Ricardo Lemvo & Makina Loca since August 1997.

John Roberts (*trombone*) started playing piano at age five, when he lived on a ranch in Montana. At age 11, he began learning the

trombone in order to play in the grade school band. After high school, Roberts attended Montana State University–Billings in order to run track and study music. In college, he played with many symphony orchestras, jazz groups, church groups, and Blues and country bands on both trombone and piano. After moving to Los Angeles, he performed with Latin bands, symphonic groups, and jazz and R&B bands. Roberts has a master's degree in music from the California Institute of the Arts. He teaches both privately and at a community college. In addition to Ricardo Lemvo & Makina Loca, Roberts also tours with Bobby Womack.

Arturo Solar (*trumpet*) was born in Barcelona, Spain. He is an accomplished composer and arranger who learned to play the trumpet at the age of eight under the guidance of his musician father. In 1989, Solar joined the Santiago de Compostela Conservatory, where he studied composition and arrangement with Maestro José Somoza, who introduced him to different musical styles. He is well-versed in jazz, salsa, and hip-hop.

After his graduation from the Conservatory in 1996, Solar continued perfecting his craft by studying with famed trumpeters Jonh Aigi (a soloist with the Symphonic Orchestra of Galicia), Paco Ibanez, Wladimir Rosinkij, and Philip Smith of the New York Philharmonic. He has performed and recorded with various groups throughout Europe. As a session musician, he has recorded with popular Mexican singer Juan Gabriel. Solar has also composed and arranged music for various producers, including David Foster, Kenny O'Brien, and Humberto Gatica. He joined Makina Loca in 2003.

Mateo Valadez (*trumpet, vocals*) is an accomplished musician whose style ranges from Latin jazz to salsa, hip-hop, and mariachi music. He earned a bachelor's degree in music, and is currently working on his master's in Afro-Cuban music. Valadez was influenced by his grandfather, a talented guitarist. In addition to the trumpet, he is a superb vocalist who has performed and toured with various music groups in the Los Angeles area.

Fran “Cuco” Martinez (*congas, vocals*) was born in Chicago, Illinois, of Cuban parents. He left the United States at the age of one and lived in Cuba until his teenage years. It was in Cuba that Cuco learned traditional Afro-Cuban music and various percussion instruments. Cuco returned to the United States in 1973 and began playing with artists such as Johnny Nelson, Orquesta Versailles, Johnny Martinez, and the Los Angeles Salsa All Stars. In 1975, he was hired to play congas with the Rolling Stones for their Los Angeles concert. Martinez traveled to Singapore in 1990 with Cat Cody, a Latin band, where they performed exclusively at the Mandarin Hotel. In 1996, Cuco was a member of the Los Angeles-based group Latin Fusion. He has been a member of Ricardo Lemvo & Makina Loca since 1997.

Raul Pineda (*drums*), a Grammy Award winner, was born in Havana, Cuba, in 1971. His interest in music began at a very young age. When Raul's pianist and composer grandfather realized the young boy's potential, he immediately enrolled Raul in the Alejandro García Caturla Music Conservatory, where he studied percussion. Raul also attended the Ignacio Cervantes School of Professional Development, but he learned Afro-Cuban rhythms from master *rumberos* in the streets of Old Havana.

At the age of 19, Pineda began his professional career with the group Sintesis, and as his reputation grew, he became a much sought-after musician in Cuba. In 1996, he produced an educational video entitled “The Drumset Artists of Cuba.” Shortly thereafter, he was recruited by Cuban piano virtuoso Chucho Valdes to join a newly formed jazz quartet. With Valdes, Raul recorded *Live At The Village Vanguard*, the Latin Jazz Grammy-winning album of 2000.

Throughout the years, Pineda has had the opportunity to share the stage with many talented artists, including Roberto Vizcaino, Michel Camilo, Giovanni Hidalgo, Claudio Roditi, Jimmy Haslip, Luis Conte, Mark Quinones, Juan Pablo Torres, Bamboleo, Tata Guines, Anga, David Sanchez, Jesus Diaz, Justo Almario, Oscar Cartaya, Jane Bunnet

and The Spirit of Havana, Arturo Sandoval, Andre Manga and Dumazz, and many more.

Raul Pineda is currently endorsed by Yamaha drums, Zildjian cymbals, LP percussion, Regal tip drumsticks, Remo heads, and Audix microphones.

Huit Kilos (*guitar*) is a guitar virtuoso and composer who graduated from his first guitar—made from a cooking oil can and a piece of wood—to become one of Africa's best-known guitarists. At the age of 12, Huit was playing with a number of musical groups in Kinshasa, Congo. Soon after, he was touring Africa and recording with such prominent Congolese artists as Papa Wemba, Kester Emeneya, and Langa Langa Stars. He has rocked dance crowds around the world and has recorded more than 100 albums as a session musician. In 1985, Huit joined the band of Congolese superstar Tabu Ley Rochereau as a lead guitarist. After touring the world, he settled in Paris in 1988, where he recorded albums as a session musician for many Paris-based African ensembles. Huit joined Ricardo Lemvo & Makina Loca in June 2001.

Dante Pascuzzo (*bass*) is a talented young musician who was born and raised in Los Angeles. He began playing the bass at age 11 and has won numerous awards, including *Down Beat* magazine's honors as Best Jazz Soloist and Best Rock, Pop, Blues Soloist while enrolled at the Los Angeles County High School for the Arts. In 1994, at the age of 17, Pascuzzo recorded the album *Home Grown* with fellow musicians Peter Erskine, Zakir Hussain, Anand Bennett, Alex Acuna, and Alan Pasqua. Pascuzzo is a graduate of the California Institute of the Arts jazz program, under the direction of legendary bassist Charlie Haden. In addition to Ricardo Lemvo & Makina Loca, he has performed with various groups in the Los Angeles area, including the Latin-rock band Quetzal. Festival appearances include the Montreux Jazz Festival in 1994 with the Los Angeles County High School for the Arts jazz band.

Jesus Diaz (*percussion, vocals*) was born in Cuba and arrived in the United States in 1980.

He quickly identified the Bay Area as the place where he would establish his new home. Diaz' local and worldwide performances in collaboration with world renowned and acclaimed artists are recognized for their contributions to the richness of an ever-expanding musical genre.

Diaz has performed, toured, and recorded with such artists as Carlos Santana, Andy Narrell, Dizzy Gillespie, Bobbie Womack, Steve Coleman, Caribbean Jazz Project, Planet Drum, Talking Drums, Pete Escovedo/Sheila E, José Luis Quintana “Changuito,” Giovanni Hidalgo, Rebecca Mauleón & Round Trip, Omar Sosa, Columna “B,” John Calloway, and Conjunto Céspedes.

As an educator, he has participated in several prominent clinics and workshops, including the Stanford Jazz Workshop and Jazz Camp West. In collaboration with the group Talking Drums (which includes fellow percussionists Michael Spiro and David Garibaldi), Diaz has contributed to various Warner Bros. instructional books and videos.

Jennifer Flanzer (*dancer*) has studied African, Afro-Cuban, Haitian, and Brazilian dance for the past 10 years. She traveled to Cuba to study Afro-Cuban folkloric dance styles with the famed Muñequitos de Matanzas and Afro-Cuba de Matanzas dance troupes. For many years, she participated in the San Francisco Carnival. Flanzer taught Brazilian dance at the Humboldt Creamery Dance Center, and has a bachelor's degree in fine arts from Humboldt State University. This fall, she will fulfill her lifelong dream and become a high school art teacher.

Kenda Burke (*dancer*) has been studying West African dance since 1998 with master dancers such as Alseny Soumah, Naby Bangoura, Mohamed Diaby, Mandjou Kone, and others from Africa and the African diaspora. She will be studying with the National Ballet of Guinea this summer. Along with her love of dance and music, Burke is dedicated to her work as a chiropractor.

Adriana Marrelli (*dancer*) has danced since age four and has been teaching for the

ABOUT THE ARTISTS

last six years. She is an avid student and teacher of Latin and belly dances. In addition to samba and African dances, Marrelli has performed ballet, jazz, belly dance, and flamenco-inspired dances. Currently, she is a member of the Suhaila Dance Company and Bal-Anat. Between company rehearsals and school, Marrelli often travels to Cuba to study different types of folkloric and salsa dancing.

Joti Singh (*dancer*) has been studying West African dance for six years. To further pursue her love for this art form, she traveled to Guinea, West Africa, to study with Moustapha Bangoura and other members of Les Ballets Africains. Singh is a member of the Langa Lanye Pan-African Dance Company in Oakland and also enjoys Bhangra, Afro-Cuban,

and Congolese styles of dance. She is a graduate student in South Asian studies at UC Berkeley and will be traveling to Punjab, India, this summer to study Punjabi and Bhangra dance.

Molly Surnow (*dancer*) has a very diverse dance background, including over a decade of ballet, as well as performance experience with the University of California at Santa Cruz's own belly dance troupe. Presently, she directs the Latin American Dance Club at UC Santa Cruz, where the group's focus is on the dances and cultures of Brazil. Surnow has studied salsa and *cumbia* for the past eight years and has traveled as far as Cuba, participating in music and dance programs of the area.

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for a sneak preview of the program notes!
Complete program descriptions, biographies, and notes
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