



The Cuban Research Institute  
at Florida International University

*The Cuban Research Institute (CRI) of Florida International University (FIU) is dedicated to creating and disseminating knowledge about Cuba and its diaspora. Since 1994, CRI has sponsored an annual concert series to celebrate Cuba's diverse musical traditions, bringing together a broad spectrum of the greater Miami community to FIU.*

· PRESENTS ·

# The Essential Music of Cuba



with the Alonso Brothers

December 2, 2018 at 5:00 pm

Wertheim Performing Arts Center  
FIU Modesto A. Maidique Campus

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**The Alonso Brothers:**  
*Orlay Alonso and Orlando Alonso*

**PROGRAM**

***Centenario para Bebo (Centenary for Bebo, 2018)***

Composer: Manuel Valera (Havana, Cuba, 1980–)

***El manisero (The Peanut Vendor, 1927)***

Composer: Moisés Simons (born Moisés Simón Rodríguez;  
Havana, Cuba, 1889–Madrid, Spain, 1945)

***Malagueña (The Woman from Málaga, ca. 1923)***

Composer: Ernesto Lecuona (Guanabacoa, Cuba, 1896–Santa Cruz de Tenerife,  
Canary Islands, 1963)

***Siboney (1927)***

Composer: Ernesto Lecuona

***Mamá, son de la loma***

**(Mother, They Come from the Hills, 1922)**

Composer: Miguel Matamoros (Santiago de Cuba, 1894–  
Santiago de Cuba, 1971)

***Para ti (For You, n.d.)***

Composer: Jorge Gómez (Havana, Cuba, 1972–)

***Mambo No. 5 (1949)***

Composer: Dámaso Pérez Prado (Matanzas, Cuba, 1916–  
Mexico City, 1989)

***Mambo from West Side Story (1957)***

Composer: Leonard Bernstein (Lawrence, MA, 1918–  
New York City, 1990)

***¡Y la negra bailaba! (And the Black Woman Danced! 1930)***

Composer: Ernesto Lecuona

***Oye como va (Listen How It Goes, ca. 1963)***

Composer: Tito Puente (New York City, 1923–  
New York City, 2000)

***Escualo (1979)***

Composer: Astor Piazzolla (Mar del Plata, Argentina, 1921–  
Buenos Aires, Argentina, 1992)

**PROGRAM**

***Manteca (1947)***

Composers: Dizzy Gillespie (Cheraw, SC, 1917–Englewood, NJ, 1993) and Luciano  
Pozo González, aka Chano Pozo  
(Havana, Cuba, 1915–New York City, 1948)

***Three Cuban Danzas***

***La camagüeyana (The Woman from Camagüey, 1877)***

***Los delirios de Rosita (Rosita's Delights, 1877)***

***Los muñecos (The Dolls, 1877)***

Composer: Ignacio Cervantes  
(Havana, Cuba, 1847–Havana, Cuba, 1905)

**About the Program**

*The Essential Music of Cuba* is a two-piano extravaganza dedicated to the “Golden era” of Cuban music (mostly during the 1940s and 1950s), a time in Cuban history when the contagious Afro-Cuban rhythms of mambo, cha cha, bolero, danzón, rumba, and many more, flourished to international fame.

Some of the pieces included in the program, such as *El manisero* (The Peanut Vendor) and *Mambo No. 5*, became international hits in the 1930s and 1940s, selling millions of records, were used as movie soundtracks, and were favorites in ballrooms around the world. Composers like Dámaso Pérez Prado, known as “The Mambo King” and responsible for the “mambo craze” that swept the world, especially the United States and Latin America, were the “megastars” of the time, selling millions of records, traveling by private planes to their concerts, earning millions of dollars, and putting the world to dance wildly to the sensual and provocative tunes coming out of Cuba. It is said that in Perú, priests would not grant absolution to anyone who had danced the mambo!

Other Cuban composers, such as Ernesto Lecuona, who wrote many songs and piano pieces, like his famous composition *Malagueña*, written originally for piano solo and later arranged for different ensemble configurations and symphony orchestra, was also an accomplished pianist, equally at home playing a Brahms piano concerto or a Cuban popular tune. One of the greatest tenor of all times, Plácido Domingo, won a Grammy with the album *Siempre en mi corazón (Always in My Heart): The Songs of Ernesto Lecuona*. Lecuona’s compositions, with his Afro-Cuban rhythms, greatly influenced American composer George Gershwin. An example of such admiration could be heard in his *Cuban Overture*, Gershwin’s homage to Lecuona and Cuban music in general.

With this program we endeavor to offer our audience an immersive experience by placing them at the center of the greatest time in the history of Cuban music.