

Thursday
NOV 4
7:30 pm

KU Symphony Orchestra with special guest Tiempo Libre



Conducted by Carolyn Watson

This performance is funded, in part, by

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Cherry Hill Properties is pleased to partner with the Lied Center of Kansas to bring Tiempo Libre to the stage to perform with the KU Symphony Orchestra.

PROGRAM

LATIN MUSIC FIESTA

Symphony No. 2, *Sinfonia india* Carlos Chávez (1899–1978)

Sensemaya Silvestre Revueltas (1899–1940)

Conductor: Joseph Chan

Huapango José Pablo Moncayo (1912–1958)

Conductor: Frances Ho

Danzon No. 2 Arturo Márquez (b. 1950)

20-Minute Intermission

Cha-Cha-Cha Medley Traditional

Sones Medley Traditional

Bolero Medley Raul Murciano (b. 1957)

Mambo Medley Raul Murciano (b. 1957)

Program is subject to change.

Please see your pre- and post-performance emails for program notes.

Tiempo Libre

Jorge Gómez – musical director, piano

Xavier Mili – lead vocals, percussion

Wilber Rodriguez – bass

Luis Beltran – saxophone, flute

Leandro González – congas

Roberto Consuegra Conde – trumpet

Israel Morales – drums

Three-time Grammy-nominated Afro-Caribbean music group Tiempo Libre is one of the hottest Latin bands today. Equally at home in concert halls, jazz clubs, festival stages and dance venues, Tiempo Libre is celebrated for its sophisticated tropical music featuring an irresistible, exhilarating mix of jazz harmonies, contemporary sonorities and seductive Latin rhythms.

“The people in our audience are always a cultural mix. While our Spanish-speaking audience goes because they want to hear and feel Latin rhythms, we always have a lot of native English speakers at our concerts. They appreciate this culture, this rhythm.” – Tiempo Libre founder and musical director Jorge Gómez

One thing is for sure—the members of Tiempo Libre are living the American dream, playing their exhilarating, joyful music to packed houses. The members of Tiempo Libre grew up studying together in the classical music conservatories of Havana. Dreaming of freedom and opportunity, the seven musicians moved to the U.S., getting together in their “free time” (tiempo libre in Spanish) to play Cuban timba music. Today, with worldwide concert tours and albums released by leading record companies, these world-music troubadours feel lucky to have very little free time.

Tiempo Libre’s 2009 groundbreaking Sony Masterworks recording, *Bach in Havana*, takes Bach as a starting point from which to explore a wide range of Cuban music forms and rhythms. The recording features guest tracks with Yosvany Terry and Paquito D’Rivera and earned the group its third Grammy nomination. It was described as “A landmark recording in the sense that Miles Davis’ *Kind of Blue* was approximately 50 years ago” by The Latin Jazz Network. *Bach in Havana* is a true reflection of the two worlds of Tiempo Libre’s Cuban musical upbringing. Tiempo Libre’s seven members led “double” lives studying classical music at Cuba’s premier Russian-style conservatories by day and by night, then meeting up to play the music of Cuba including timba, Latin jazz and the rumba.

Tiempo Libre’s 2011 recording, *My Secret Radio*, pays homage to the group’s teenage years in Cuba, a time when the government forbade its citizens to listen to American music, and Russia pulled its support from the island. Inspired by their Afro-Cuban tradition, but eager to catch the new trends and sounds coming from the U.S., Tiempo Libre’s members would fashion homemade antennas to secretly listen at night to the music pulsating from Miami radio stations. These secret radio sessions fueled Tiempo Libre’s dreams of living in America, free to perform their songs and build the careers they wanted, while helping them gather the strength that it took to leave it all behind—families, friends, a country, a life—to pursue those dreams. *My Secret Radio*, and the inspiring story behind it, has been featured on Fox News’ *Real American Stories*, CNN en Español, PRI’s *The World*, and in *Mother Jones* and *People en Español*.

Newly signed in 2015 to Universal Music Latin Entertainment, in partnership with Universal Music Classics, the group released *Panamericano*. Tiempo Libre premiered two singles from *Panamericano*, “Dime Que No” featuring guest artist Jean Rodriguez and “Somebody to Love Me” with Yunel Cruz. Additional guest artists include Descemer Bueno, Frankie J and Luis Fernando Borjas.

“We have always written songs about our lives—both past and present. But *Panamericano* is truly about Tiempo Libre *today*—living a culturally rich and fulfilling life, personally and musically, in Miami. We are surrounded by people and influences from all over the U.S. and Latin America who inspire us, and the featured artists on the album reflect that amazing diversity and inspiration. This is possibly our most personal album yet—and to have it released by Universal Music Latin Entertainment is a dream come true,” says band founder Jorge Gómez.

Ambassadors for Cuban music around the world, Tiempo Libre has gained new audiences through appearances on shows such as the *Tonight Show*, *Live from Lincoln Center* and *Dancing With the Stars* and through concerts worldwide, including performances at Tanglewood, the New Orleans Jazz & Heritage Festival, the Playboy Jazz Festival at the Hollywood Bowl, Jazz at Lincoln Center, Jazz Cafe in London, Hong Kong’s Kwai Tsing Theatre and Tuscan Sun Festival in Cortona, Italy. Tiempo Libre frequently draws on its classical training to play with leading orchestras, including the Cleveland Orchestra, and the San Francisco and Houston Symphonies. They have collaborated with artists such as Joshua Bell, Gloria Estefan, James Galway and Paquito D’Rivera.

Every Tiempo Libre concert is a party, a celebration and—regardless of whether guests choose to enjoy the sophisticated sound from their seats or on the dance floor—an exhilarating shared experience of community.



Carolyn Watson

Carolyn Watson currently serves as associate professor of music and director of Orchestral Studies at the University of Kansas, while continuing to enjoy an active freelance career throughout the U.S., Europe and Australia. Originally from Australia, she has been based in the U.S. since 2013, during which time she has led performances with the Austin Symphony, Catskill Symphony, Detroit Symphony Civic Orchestra, Interlochen Philharmonic, Kansas City Ballet, Kansas City Chamber Orchestra, St. Joseph Symphony and World Youth Symphony Orchestra. Carolyn is also the music director of the La Porte County Symphony Orchestra in Indiana. Recruited internationally as music director of the Interlochen Arts Academy Orchestra, she won the 2015 American Prize for Orchestral Performance with this ensemble, also collaborating with soloists such as Mark O'Connor and Alexandre Tharaud during her tenure. Carolyn continues to enjoy an ongoing association with Interlochen as conducting faculty at Interlochen Arts Camp and for Interlochen Online.

An experienced conductor of opera, 2021 sees Carolyn lead *Hansel and Gretel* for Amarillo Opera and *Fellow Travelers* at Des Moines Metro Opera, along with a production of *As One*. Most recently, she conducted *And Still We Dream* for the Lyric Opera of Kansas City, her third engagement for the Lyric in as many years. This production was featured in the Emmy Award-winning PBS documentary *Higher Octaves: Leading Women in the Arts*. In 2019, she was engaged to conduct the world premiere of Gordon Getty's opera at Festival Napa Valley, and in 2017, Carolyn was one of six conductors selected for the Hart Institute for Women Conductors, where she led the Dallas Opera in two public performances.

A major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Budapest, notable European credits include *Infektion!*, a festival of modern theatre celebrating the works of John Cage at the Staatsoper Berlin; conducting musicians of the Berlin Philharmonic in *Interaktion*, a residency at the Israeli National Opera, and assisting Sir Charles Mackerras on his final two productions at The Royal Opera; Covent Garden and Glyndebourne. Additional international conducting credits include the Brandenburger Symphoniker, BBC Concert Orchestra, Budapest Operetta Theatre, Bulgarian State Opera Bourgas, Duna Szimfonikus Budapest, North Czech Philharmonic Orchestra, Kammerphilharmonie Graz, Kodály Philharmonia Debrecen, Mihail Jora Philharmonic Romania, Savaria Symphony Orchestra, Scottish Chamber Orchestra, and in Russia, the St. Petersburg Chamber Philharmonic. In Australia, she has worked with the Darwin Symphony, Sydney Philharmonia Choirs, Melbourne Youth Orchestra, Sydney Symphony, Tasmania Discovery Orchestra and Willoughby Symphony.

Carolyn was a Fellow of the American Academy of Conducting at the Aspen Music Festival where she studied with David Zinman, and has participated in master classes with Marin Alsop, Peter Eötvös, Yoel Levi, Martyn Brabbins and Alex Polishchuk. She is the recipient of a number of prestigious national and international awards for

young conductors. She is the recipient of the 2013 Brian Stacey Award for emerging Australian conductors, the Sir Charles Mackerras Conducting Prize via the Australian Music Foundation in London, Opera Foundation Australia's Bayreuth Opera Award and Berlin New Music Opera Award and the Nelly Apt Conducting Scholarship. In 2013–14, Carolyn held a Dome Centenary Fellowship from the State Library of Victoria and in 2012 was a Churchill Fellow.

Carolyn has enjoyed invitations as guest professor and/or clinician from the Jacobs School of Music at Indiana University, Kansas Wesleyan University, Pacific Lutheran University, Southwestern University, University of Louisville, Washington and Lee University, Australian Band and Orchestra Directors Association and the Sydney Conservatorium of Music, where she enjoys an ongoing association. She has presented internationally at Oxford University's Conducting Studies Conference, The First International Conference on Women's Work in Music, International Kodály Symposium and The Arts in Society Conference and at national conferences of The Conductor's Guild and College Orchestra Directors Association. She has had articles published in a variety of peer-reviewed publications, including *Music and Practice*, *Bulletin of the International Kodály Society*, *DSCH Journal*, *CODA Journal*, *Resonate Journal* and the *Instrumentalist*.

Carolyn holds a PhD in performance (conducting) from the University of Sydney where she studied under Imre Palló. The subject of her doctoral thesis was "Gesture as Communication: The Art of Carlos Kleiber." Carolyn is also in demand as a guest lecturer, adjudicator, presenter and clinician throughout the U.S. and abroad.

KU Symphony Orchestra

The University of Kansas Symphony Orchestra (KUSO) provides performance majors the highest quality preparation for a professional career in orchestral playing. KUSO offers a comprehensive course of orchestral studies and performs repertoire spanning from the Baroque to the 21st century, including premieres of new works. In addition to large-scale symphonic programming, each season includes performances of major solo works featuring faculty, student and leading international guest artists, who recently have included Juan-Miguel Hernandez, Blake Pouliot, Joshua Roman and Simone Porter.

KUSO also regularly collaborates with KU Theatre and KU Opera as the resident ensemble for the productions. The orchestra combines with KU Choirs for the immensely popular Holiday Vespers annual concert as well as other choral/orchestral literature throughout the year, and showcases the works of student composers in the KU composition studio. KUSO's concert stage is the magnificent 2,000-seat Lied Center of Kansas, and the orchestra also regularly performs at the nationally renowned Kauffman Center in Kansas City.