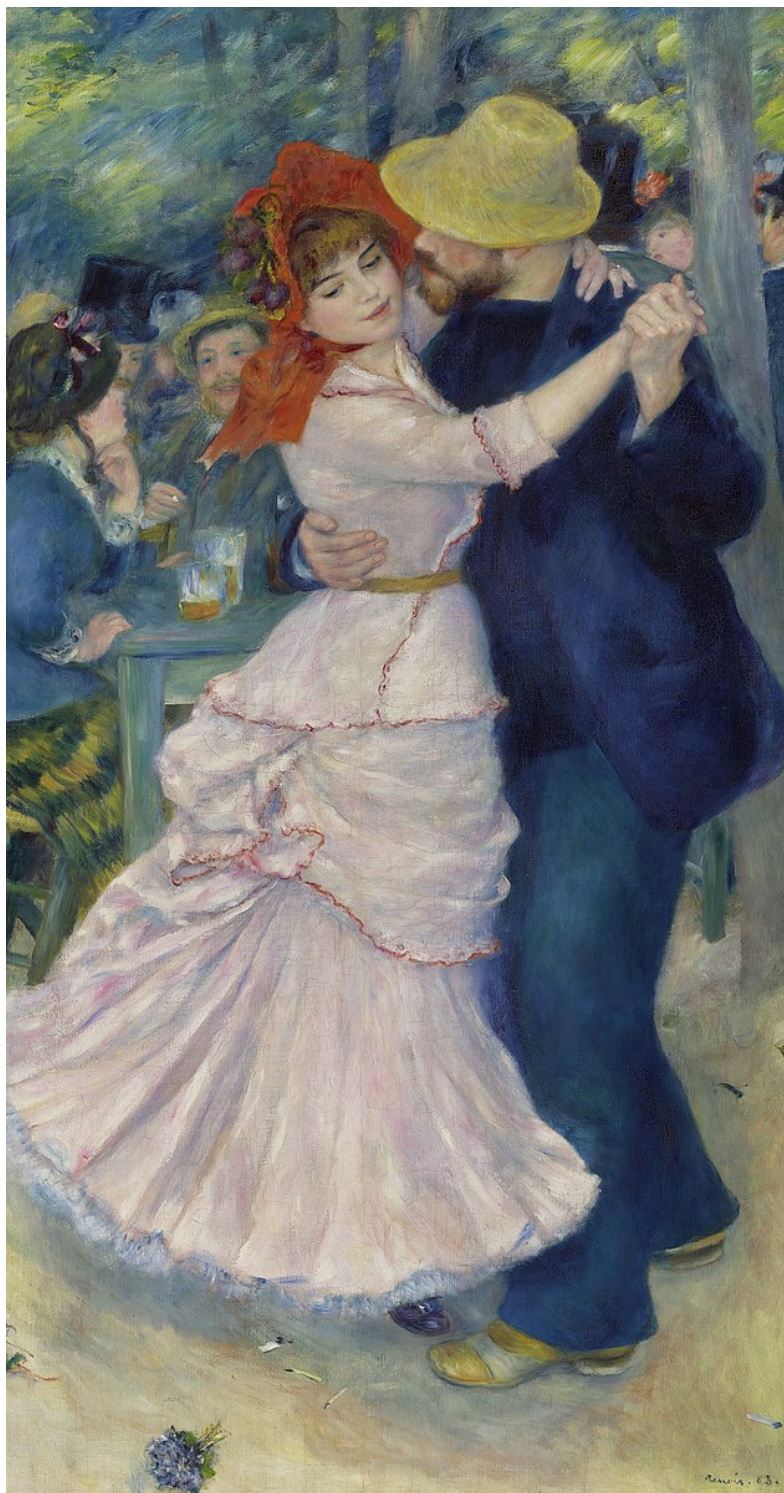


NEW RIVER ORCHESTRA, INC. PRESENTS

Summer Serenade



2023 SEASON - MUSIC INSPIRED BY DANCE

In Loving Memory Beverly Daw

The New River Orchestra is sad to announce that our founder, Beverly Daw, passed away on July 10, 2023. Beverly created this group in 2005, along with Frank Molano

and Linc Lackey, and for the past 18 years she energetically served in various roles - as board member, principal cellist, personnel manager, and librarian.



Every musician that has ever played in the New River Orchestra did so with an invitation from Beverly, and it was her relationships with the instrumentalists, the conductors, and the community that brought NRO to life and provided opportunities to flourish. She was the heart and soul of the orchestra, and she will be sorely missed by all of us.

In addition to the New River Orchestra, Beverly was a long-time member of the

Broward Symphony Orchestra, Century Village Orchestra, Allegro String Quintet, Sunrise Pops Orchestra, Sugar Pops Orchestra, Hallandale Pops Orchestra, and helped with the recent formation of the Broward Pops Orchestra.

Highly respected by her peers, Beverly was also a beloved teacher, inspiring many cellists over the years.

This performance is dedicated to her memory, and she will be in our hearts and minds as we carry forward all that she worked so hard to create.

About the New River Orchestra

The New River Orchestra, Inc. is the collaboration of musicians for the continued study and performance of classical music.

The group was started as an outlet for local musicians to enjoy preparing and performing orchestral music during the summer season. Our vision is to be financially sound and to provide a rewarding experience for our members and our audience.



The Orchestra was founded in 2005 by Beverly Daw, Frank Molano, and Linc Lackey. The orchestra began with 15 members and Peter Fuchs conducting. In June 2007, the organizing committee of Summer Serenade arrived at a resolution to form a non-profit corporation; The New River Orchestra, Inc., in order to carry on the mission of the organization. The orchestra has grown to over 50 advanced amateur and professional musicians, and two regular conductors.

We are here because we love making music, and we love performing for you!



Program

Hungarian Dances #5 and #6 Johannes Brahms
Cynthia Berry, Conductor

Symphonic Dances from Fiddler on the RoofJerry Bock
Richard Yaklich, Conductor

Dance of the Knights.....Serge Prokofiev
from the ballet Romeo and Juliet
Cynthia Berry, Conductor

Dance of the Blessed Spirits..... Christoph Willibald Gluck
Carol Naveira-Nicholson - Flute
Cynthia Berry - Conductor

Intermission

Sabre DanceAram Khachaturian
Richard Yaklich, Conductor

Salute to Big BandsArr. Calvin Custer
Richard Yaklich, Conductor

Ritual Fire Dance.....Manuel DeFalla
Luis David Aguilar, Conductor

Danzon #2 Arturo Marquez
Luis David Aguilar, Conductor

Mambo (from West Side Story) Leonard Bernstein
Luis David Aguilar, Conductor

Musicians

Conductors

Luis David Aguilar
Cynthia Berry
Richard Yaklich

Violin 1

Ismail Ecran
Gloria Hakkarainen**
Vanessa Leal
Blanca Tavares
Philip Tempkin

Violin 2

Jeanne Halberg
Beverly Sanders*
Rena Sydel
Samantha Tomayo

Viola

Stephanie Firdman*
Christina Gomez
Ellen Musen
Cesare Turner

Cello

Judith Bezark
Monica McBride
Diana Murdock*

Bass

Linc Lackey
Piper Spencer*

Flute/Piccolo

Carol Naveira-Nicholson*
Beth Sperling

Oboe

Janice Gillies*
David Sucik

English Horn

David Sucik

Clarinet

Kathleen Crotty*
Eula Skehan

Bass Clarinet

Mike Reider

Saxophones/Clarinet

Leo Brandenburg
Mike Rieder*
Gary Wisgo

Bassoon

James Barber
Marc Slakoff*

French Horn

Tim Beasor
Ken Gruber*
Mike Kates
Bill Hollin

Trumpet

Trudy Cavallo*
Dennis Noday
Shelvin Robinson

Trombone

Alberto Altamiranda
Doug MacCoy
Vincent Tozzi
Donald Weaver*

Tuba

Patrick Anello

Timpani/Percussion

Stephanie Colman*
Victoria Ensler
Ryan Ressler
Jonathan Sydel

Drum Set

Paul Freier

Keyboards

Stephen Seto

** Concertmaster

*Principal

Sololist

Carol Naveira-Nicholson - Flute



Carol Naveira-Nicholson has an extensive career as a professional musician, performing a broad range of musical genres. She is principal flutist of the Miami Symphony Orchestra (since 1994), Alhambra Orchestra and New Directions Chamber Winds. Other credentials include Miami City Ballet, Florida Chamber Orchestra, AshLawn Summer Festival Orchestra, Central Florida Lyric Opera, Symphony of the Americas, Florida Wind Symphony, South Florida Flute Orchestra, Art of Four (flute quartet) and Boca Pops. Ms. Nicholson has over 20 years' experience as a teaching artist and clinician with such area schools as Ransom-Everglades, Carrollton School and Our Lady of Lourdes. Currently GMYS Symphony Orchestra woodwind coach, she has taught

at GMYS summer camps since 2010. She studied music performance at the University of Nevada/Las Vegas and holds a Bachelor of Arts degree from Florida International University. Her mentors include Peter Lloyd, retired principal flutist of the London Symphony Orchestra, and Christine Nield, principal flutist of the Florida Philharmonic.

Fun facts –“I grew up in a musical family and was introduced to a wide variety of music, from opera and Broadway to Latin and jazz. I also enjoy taking Zumba classes and watching reruns of Big Bang Theory “

Conductors

Luis David Aguilar

Luis is an innovative and dynamic conductor from “El Sistema” Venezuela. Currently, he holds the position of Interim Conductor of the Leaders Youth Symphony Orchestra at Miami Music Project and is a regular guest conductor of the Venezuelans United by Music (VUM) Orchestra.

In recent years, Aguilar held the positions of assistant conductor of the Miami Symphony Orchestra and the Florida International University Symphony Orchestra, and conducted the Simón Bolívar Symphony Orchestra, the National Youth Orchestra of the RNOCIJP (Panama), the Teresa Carreño Symphony Orchestra, the Simón Bolívar Choir, the Teresa Carreño Ballet, the VUM Orchestra, and the inaugural concert of the novel Miami Ocean Orchestra.



Luis’s first conducting mentor was El Sistema’s founder, Maestro José Antonio Abreu. Afterward, Aguilar continued the journey with professors Teresa Hernández and Dick van Gasteren. Then, he earned a Master's Degree in Orchestral Conducting from Florida International University under the guidance of Dr. Javier Mendoza.

Luis was a selected finalist in the 2021 Los Angeles Conducting Workshop and Competition with Maestro Neil Thomson and Dr. Scott Weiss and is the recipient of the 2020 Graduate Performance Award from Florida International University. Additionally, he participated in the 28th World Music Competition (2021) and was selected to participate in the 2021 Antal Dorati International Conducting Competition in Hungary, and the 2022 Nino Rota International Conducting Competition in Italy. Moreover, he is a member of two honor societies, the Honor Society of Phi Kappa Phi and the Golden Key International Honour Society.

Aguilar held the position of Principal Viola of the celebrated Simón Bolívar Symphony Orchestra of Venezuela (SBSOV) from 2006 to 2012. This position allowed him to perform in multiple concerts and recordings with conductors and soloists such as Gustavo Dudamel, Claudio Abbado, Simon Rattle, Daniel Barenboim, Martha Argerich, Juan Diego Florez, Luciano Pavarotti, Yuja Wang, Itzhak Perlman, and Pinchas Zukerman, at some of the most iconic venues around the globe such as the Walt Disney Concert Hall in Los Angeles, the Carnegie Hall in New York, the Symphony Center in Chicago, the Berliner Philharmonie in Berlin, the Musikverein in Vienna, and the Elbphilharmonie in Hamburg.

Finally, Aguilar continuously supports El Sistema-inspired initiatives around the world. Just to name a few, at this time he is actively involved with Miami Music Project (Miami), has been a guest clinician and conductor to three ensembles at Sistema Ravinia (Ravinia Festival, Chicago), the conductor of the Young Mozarts String Orchestra, the Concert Chamber Ensemble, and the Symphony Quartet at Greater Miami Youth Symphony (Miami), and has led masterclasses at Youth Orchestra Los Angeles (YOLA, Los Angeles), Big Noise (Scotland), Batuta (Colombia), Música para Crecer (CAF Latin America), NEOJIBA (Brazil), and Superar (Austria).

Conductors

Cynthia Berry

Cynthia Berry recently retired after 31 years as Director of Bands at Lake Brantley High School, in Altamonte Springs, Florida. Prior to teaching at Lake Brantley, Ms. Berry taught at Edgewater High School in Orlando, and Piper High School, in Sunrise, Florida. In addition she has taught Orchestra, Jazz, Marching Band, Percussion, Auxiliary, Keyboard and Advanced Placement Music Theory. Bands under her direction consistently received straight superior ratings at FBA District and State Concert and Marching Performance Assessments. Ms. Berry graduated from Plantation High School in Broward County. She received the



Bachelor and Masters of Music Education degrees from Florida State University. In addition to the Florida Bandmasters Association, Ms. Berry is a member of the Music Educators National Conference and Phi Beta Mu, an honorary Band Fraternity. She has received the Ella Scoble Opperman Award for music teaching from Florida State University and the Legion of Honor Award from Bandworld. A past-president of the Florida Bandmasters Association, she was inducted in 2002 into the Florida Bandmasters Association Hall of Fame. Ms. Berry has been honored to conduct numerous All-County and Honor Bands and ensembles throughout Florida and Georgia.



Conductors

Richard Yaklich

Dr. Richard E. Yaklich, currently serves as an Associate Professor of Music in South Florida; President of the Broward Pops Orchestra and Associate Conductor of the Broward Pops Orchestra; Former Conductor of the South Florida Youth Symphony (2002-2013) and the former Director of the Jubilate Chamber Orchestra, Associate Conductor of the Kingsport Symphony and Music Director of the Kingsport Youth Symphony He has conducted



orchestras throughout the United States and Eastern Europe including the Maikop Philharmonic and the Sochi Symphony Orchestra in Russia and the Constantia Orchestra in Romania. Dr. Yaklich is also a certified orchestra adjudicator for the Florida Orchestra Association and has adjudicated orchestra festivals throughout the state of Florida including serving as the conductor for the Broward All County Silver Honors Orchestra in 2018. He attended the Tanglewood Music Center where he studied conducting with such musical notables as Gustav Meier, Charles Dutoit, Leon Fleisher, Maurice Abravanel, and Seiji Ozawa. While studying at the Conductor's Institute in 1993, he had master classes with Donald Portnoy, Samuel Jones, Larry Newland, and Paul Vernal. He also studied with David Effron and Yuri Bekker at the Miami Music Festival. In addition to his conducting activities, he is an active cellist and composer and has had works performed by the Colorado Symphony and in Romania. His composition, "Theme and Variations for Orchestra" was performed by the South Florida Youth Orchestra in January of 2003, and "In Memoriam" was given its world premier at the University of Miami in 2007. A winner of the Walter Charles Conducting Fellowship, Colorado Arts and Humanities Grant and the Allied Arts, Inc. grant, he has also been listed in "Who's Who Among American Colleges and Universities." Dr. Yaklich received his bachelor's degree from the University of Southern Colorado; his Master's degree in music from Colorado State University and his Doctorate in Orchestra conducting from the University of South Carolina. He is a native of Pueblo, CO.

Program Notes

Hungarian Dances No. 5 and No. 6..... Johannes Brahms

Johannes Brahms's Hungarian Dances No. 5 and No. 6 are vibrant and spirited compositions that showcase the composer's fascination with Hungarian folk music and his mastery of blending classical and folk elements.

These dances, originally composed for piano four hands, are part of a set of 21 lively and energetic pieces that Brahms arranged from traditional Hungarian folk tunes. Their popularity soared as Brahms transcribed them for various instrumental combinations, including orchestra.

Hungarian Dance No. 5 opens with a captivating and infectious melody that immediately grabs the listener's attention. It is characterized by its lively tempo and rhythmic drive, with the melody passed between different sections of the orchestra. The piece exudes a sense of joy and vitality, transporting listeners to the lively dance halls of Hungary.

Hungarian Dance No. 6, on the other hand, showcases a more melancholic and introspective mood. It features a captivating and expressive melody that unfolds with heartfelt beauty. The dance combines moments of tenderness and melancholy with bursts of energy, creating a rich tapestry of emotions that captivate the listener.

Both Hungarian Dances No. 5 and No. 6 exemplify Brahms's masterful ability to infuse classical structures with the vibrant rhythms, ornamentation, and unique melodic character of Hungarian folk music. The dances are marked by lively tempo changes, rhythmic intricacies, and rich orchestrations that enhance their folk-inspired nature.

Program Notes - continued

Symphonic Dances from Fiddler on the Roof Jerry Bock

"Symphonic Dances from Fiddler on the Roof" is a captivating orchestral suite arranged by Ira Hearshen that brings to life the timeless melodies and emotional depth of Jerry Bock's beloved musical, "Fiddler on the Roof." First premiered in 1964, "Fiddler on the Roof" quickly became a Broadway classic, resonating with audiences worldwide due to its poignant storytelling, unforgettable characters, and vibrant music.

The "Symphonic Dances from Fiddler on the Roof" opens with a spirited and energetic introduction, instantly transporting listeners to the quaint village of Anatevka, where the musical is set.

The first dance, "Tradition," is a jubilant celebration of the villagers' way of life, rooted in the customs passed down through generations.

Next is the "Wedding Celebration and Bottle Dance," a whirlwind of energy and excitement that mirrors the exuberant dance sequence from the original musical. This is followed by the Perchik and Hodel dance. Perchik, a young student, and Hodel, the second eldest daughter of Tevye the milkman, find themselves irresistibly drawn to each other. As the rest of the villagers gather for the traditional wedding celebrations, the two take to the center and share a tender dance that beautifully showcases their growing affection and shared values.

Following the wedding dances, the Chava Sequence from Fiddler on the roof is a poignant and emotionally charged moment. Set during the wedding of Tevye's daughter Chava to a non-Jewish man, the sequence depicts the heart-wrenching consequences of choosing love over tradition.

The piece ends with the "To Life" dance, a poignant symbol of the characters' resilience in the face of adversity. Throughout the "To Life" dance, the choreography is dynamic and engaging, incorporating energetic movements, leaps, and swirling patterns.

Program Notes

Dance of the Knights.....Serge Prokofiev

Sergei Prokofiev's "Dance of the Knights," also known as "Montagues and Capulets," is a dynamic and dramatic orchestral piece that serves as the signature theme for the warring families in his ballet "Romeo and Juliet."

With its foreboding and martial opening motif played by the low brass section, "Dance of the Knights" immediately establishes a tense and powerful atmosphere. The composition's orchestration is rich and evocative, featuring a combination of dissonant harmonies, bold melodies, and a strong rhythmic drive.

The central section of the piece showcases a captivating march-like rhythm, heightening the conflict between the Montagues and the Capulets. Through its brooding darkness and grandiosity, the music captures the intensity and emotional turmoil of Shakespeare's tragic love story.

As the piece unfolds, "Dance of the Knights" builds to climactic moments with thunderous percussion and soaring melodies. The orchestration becomes increasingly dissonant, reflecting the chaos and impending doom surrounding the ill-fated lovers.

Renowned for its commanding character, "Dance of the Knights" is one of Prokofiev's most recognizable and frequently performed compositions. Its haunting melodies and relentless energy continue to captivate audiences, making it a standout piece in both concert halls and ballet productions.

In its vivid orchestration and emotional depth, "Dance of the Knights" encapsulates the tension, conflict, and tragedy of Shakespeare's timeless tale. Prokofiev's mastery of musical storytelling shines through, leaving a lasting impression on listeners and affirming the piece as a true masterpiece.

Program Notes - continued

Dance of the Blessed Spirits..... Christoph Willibald Gluck

Christoph Willibald Gluck's "Dance of the Blessed Spirits" is a sublime and ethereal composition that showcases the composer's gift for creating exquisite melodies and evoking a sense of tranquility.

Originally composed for the opera "Orfeo ed Euridice," this instrumental interlude takes place during a poignant moment in the narrative. It accompanies the character Orpheus as he descends into the underworld in a quest to bring his beloved Euridice back to the realm of the living.

"Dance of the Blessed Spirits" unfolds with delicate and graceful melodies that float effortlessly above a gently flowing accompaniment. The music exudes a sense of serenity and otherworldly beauty, capturing the celestial atmosphere of the mythical realm.

Gluck's composition showcases his meticulous craftsmanship, as each note and phrase contributes to the overall sense of serenity and introspection. The delicate orchestration, featuring soft strings and ethereal flute solos, creates a celestial soundscape that transports listeners to a realm of peace and contemplation.

Despite its title, "Dance of the Blessed Spirits" is not a lively dance in the traditional sense. Instead, it is a meditative and introspective piece that invites listeners to reflect and immerse themselves in its transcendent beauty.

With its timeless melodies and understated elegance, "Dance of the Blessed Spirits" continues to captivate audiences with its ability to create a profound sense of calm and serenity. Gluck's composition remains a cherished gem in the repertoire, reminding us of the transformative power of music to transport us to higher realms and evoke deep emotions.

Program Notes - continued

Sabre DanceAram Khachaturian

"Sabre Dance" is a thrilling and dynamic orchestral composition by Armenian composer Aram Khachaturian. Composed in 1942, this exhilarating work has become one of Khachaturian's most famous and widely recognized pieces. Known for its relentless tempo, virtuosic demands, and infectious energy, "Sabre Dance" has captivated audiences around the world.

The piece opens with a flurry of notes, immediately setting a frantic and exhilarating pace. The music evokes a sense of urgency and excitement, as if a group of highly skilled swordsmen is engaging in a fierce and breathtaking display of skill. The rhythmic drive is relentless, propelling the music forward with unyielding force.

"Sabre Dance" features a distinctive and memorable melody that is passed between different sections of the orchestra, creating a sense of musical dialogue and competition. The interplay between the strings, winds, and percussion adds to the intensity of the piece, with each section contributing to the overall energy and excitement.

Khachaturian's masterful orchestration amplifies the impact of the composition. The strings provide a foundation of pulsating rhythms, while the woodwinds add playful and intricate lines. The brass section adds brilliance and power, accentuating the dramatic moments of the piece. The percussion section, particularly the xylophone, plays a vital role in driving the rhythm and adding an extra layer of intensity.

"Sabre Dance" is a tour de force that showcases Khachaturian's ability to create music of immense energy and excitement. Its combination of technical brilliance, rhythmic intensity, and memorable melodies has made it a staple of orchestral repertoire. Whether experienced as a concert showcase or in the context of ballet or film, "Sabre Dance" continues to captivate audiences with its electrifying spirit and relentless drive.

Program Notes - continued

Salute to Big Bands.....Arr. Calvin Custer

The Salute to Big Band, arranged by Calvin Custer features several popular hits from the Big Band Era:

"April in Paris" is a classic jazz song that epitomizes the essence of romance and wanderlust. Composed by Vernon Duke, with lyrics by E.Y. Harburg, the song was first featured in the 1932 however, it was the legendary rendition by Count Basie and his orchestra in 1955 that solidified its place in musical history.

"I'm Getting Sentimental Over You" is a poignant and timeless jazz standard that has captured the hearts of listeners for generations. Composed by George Bassman with lyrics penned by Ned Washington, the song's soulful melody and emotive lyrics evoke a sense of nostalgia and longing. Its ballad-like tempo sets the stage for heartfelt performances, inviting both vocalists and instrumentalists to express their deepest emotions through the music.

"Pennsylvania 6-5000" is a lively and infectious swing jazz tune that captures the essence of the Big Band era. Written by Jerry Gray and Carl Sigman, the song was famously recorded by Glenn Miller and His Orchestra in 1940. The title refers to the phone number of the Hotel Pennsylvania in New York City, which was a popular gathering spot for musicians and celebrities during that time.

"Serenade in Blue" is a romantic and captivating song composed by Harry Warren with lyrics by Mack Gordon. First introduced in the 1942 movie "Orchestra Wives," the song quickly became a popular hit and remains an enduring classic.

"Sing Sing Sing" is an iconic and exuberant jazz composition that has left an indelible mark on the history of swing music. Penned by Louis Prima in 1936, the song became famous through Benny Goodman's thrilling and influential performance at the 1938 Carnegie Hall concert. "Sing Sing Sing" became a symbol of the Big Band era's energy and vitality.

Program Notes - continued

Ritual Fire Dance..... Manual de Falla

Manuel de Falla's "Ritual Fire Dance" is a captivating and intense composition that draws inspiration from Spanish folk music and flamenco traditions. This fiery and evocative piece showcases Falla's ability to infuse classical music with the vibrant spirit and rhythmic energy of his native Andalusia.

Originally part of Falla's ballet "El amor brujo" (Love, the Magician), the "Ritual Fire Dance" serves as a central and climactic moment in the work. It depicts a ritualistic ceremony in which a woman dances around a fire in an attempt to break free from a spell and find true love.

The composition begins with a hypnotic and mesmerizing melody played by the solo piano, representing the flickering flames of the fire. As the music unfolds, the intensity gradually builds, with the addition of rhythmic percussion and the entrance of the full orchestra. The piece is characterized by its relentless rhythms, driving ostinatos, and intricate melodic lines, all of which create a sense of urgency and passion.

The "Ritual Fire Dance" showcases Falla's meticulous attention to detail and his ability to create a dramatic and intense atmosphere through his skillful orchestration. The combination of rich harmonies, powerful brass and percussion, and the occasional use of Spanish folk instruments brings the music to life with vivid color and energy.

With its vibrant rhythms, haunting melodies, and fiery spirit, the "Ritual Fire Dance" has become one of Falla's most famous and frequently performed works. Its universal appeal lies in its ability to transport listeners to the heart of Spanish culture, capturing the essence of flamenco and the raw emotional power of the dance.

Program Notes - continued

Danzon No. 2.....Arturo Marquez

"Danzón No. 2" is a captivating orchestral composition by Mexican composer Arturo Márquez. Composed in 1994, this vibrant piece has since become one of the most celebrated and recognizable works of contemporary Mexican classical music. Márquez, drawing inspiration from traditional Cuban dance forms known as "danzones," infuses the piece with rhythmic energy, melodic richness, and a delightful interplay of musical textures.

From the very first notes, "Danzón No. 2" immediately establishes a seductive and infectious atmosphere. The music evolves through a series of contrasting sections, showcasing Márquez's masterful orchestration and his ability to blend various elements of Mexican and Cuban music into a cohesive and exhilarating whole. The piece combines the elegance and grace of a dance with moments of intense passion and exuberance.

A distinctive feature of "Danzón No. 2" is its memorable melodies, which are introduced by different sections of the orchestra and then interwoven in a complex and intricate tapestry of sound. The interplay between the woodwinds, brass, and strings creates a rich palette of colors and timbres, enhancing the overall allure and complexity of the piece. Márquez skillfully incorporates syncopated rhythms, syncopated accents, and driving percussion to infuse the music with an irresistible groove and a sense of forward momentum.

"Danzón No. 2" is a testament to Arturo Márquez's ability to evoke a sense of cultural identity and celebration through music. It embodies the fusion of traditional and contemporary elements, creating a work that is both accessible and intellectually engaging. With its irresistible rhythms, memorable melodies, and vibrant orchestration, this captivating piece has firmly established itself as a beloved masterpiece of Latin American orchestral repertoire.

Program Notes - continued

Mambo (from West Side Story)Leonard Bernstein

Leonard Bernstein's "Mambo" from the iconic musical "West Side Story" is a thrilling and infectious orchestral dance number that epitomizes the energy, excitement, and cultural clash at the heart of the story.

As a modern retelling of Shakespeare's "Romeo and Juliet," "West Side Story" explores the rivalry between two street gangs, the Jets and the Sharks, set in 1950s New York City. The "Mambo" serves as a vibrant showcase of the intense rivalry and fierce competition between the two groups.

The composition bursts to life with its electrifying rhythms, syncopated melodies, and pulsating percussion. The driving Latin-infused beat, combined with the distinctive brass and woodwind motifs, creates an irresistible energy that fills the air with an electric atmosphere.

"Mambo" is a testament to Bernstein's genius as a composer and his ability to seamlessly blend diverse musical styles. The piece combines elements of traditional mambo, jazz, and classical music, creating a unique and vibrant fusion that captures the cultural diversity and tensions of urban America.

The "Mambo" showcases the virtuosity of the orchestra, demanding precision and agility from every section. The interplay between the brass, woodwinds, and percussion creates a dynamic and captivating musical dialogue that propels the piece forward with exhilarating momentum.

As the music reaches its climax, the "Mambo" unleashes an explosion of sound and energy, reflecting the escalating conflict and passionate intensity of the story. The audience is swept away by the infectious rhythm and cannot help but be caught up in the irresistible urge to move and dance along.

Carol Naveira-Nicholson

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