

*Season with
Zest*

The Palomar College
Performing Arts Department presents:

DRUM & DANCE
ESPECTACULO

PATRICEANN MEAD,
Artistic Director & Choreographer

MARK LAMSON,
Music Director

featuring the
**PALOMAR COLLEGE
WORLD DRUM AND
DANCE ENSEMBLE**

with special guests

**QUILOMBO
DE SAN DIEGO**

**NOVEMBER 3 & 4,
2000**

STUDIO SIX
1140 West Mission Road
San Marcos, CA



➤ PART I ◀

Images of Cuba

FESTIVAL

| | |
|----------------------------|---|
| <i>Choreographer</i> | Patriceann Mead |
| <i>Music Title</i> | Makuta |
| <i>Music Arrangement</i> | Mark Lamson |
| <i>Dancers</i> | Cast |
| <i>Drummers</i> | Cast |
| <i>Costumes</i> | Designed by Patriceann Mead |
| <i>Musicians' Costumes</i> | Designed by the Palomar College Fashion Department. |

➤ *a special thank you!* ◀



This piece is a fusion of traditional movement from Cuba, Jamaica, and Brazil.

YORUBÁ

| | |
|--------------------------|--|
| <i>Movement</i> | From the Yorubá tradition from Nigeria |
| <i>Arrangement</i> | Patriceann Mead |
| <i>Music</i> | Batá |
| <i>Music Arrangement</i> | Mark Lamson |

The Orichas have many musical styles used to accompany song and dance. The most preferred and difficult is the family of three double headed drums called Bata.

- PART 1** Elegua - Represents doors opening and closing. All ceremonies begin and end with invocations to Elegua.
- PART 2** Ogun (Elegua's brother) - Ogun is symbolized by war and all things metal.
- PART 3** Yemaya - Represents the ocean and motherhood, her dance and music mimic currents and waves of the ocean.

Of all the African traditions alive in Cuba, the Yorubá have been the most significant and wide spread on the island. The music and dances are dedicated to the forces of nature known as Orichas.

HUERTA DE CASINO

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|--------------------|--|
| <i>Arrangement</i> | Patriceann Mead & Vladimir Gonzalez |
| <i>Music Title</i> | José Alberto |
| <i>Dancers</i> | Patriceann Mead & Vladimir Gonzalez Vanessa Mattox & Jimmy Peña Lydia Contreras & Carlos Pedorsa |

Popular dance form from Cuba today, also known as Cuban Salsa! Danced at all parties with couples.

RUMBA

Arrangement Patriceann Mead & Vladimir Gonzalez
Music Title Rumba Guaguanco
Artist/Composer from the Cuban tradition
Music Arrangement Mark Lamson
Dancers Patriceann Mead & Vladimir Gonzalez

Rumba is the most important music and dance style of Cuban culture. Rumba was born out of Africans and Spanish working together on the docks of Matanzas. Rumba has allowed for social, political, and religious expression.

➤ *Special thank you to my Cuban friends for their assistance in these two numbers.* ◀

➤ PAUSE ◀

GAGA

Choreographer Original movement vocabulary from the Haitian social dance Gaga
Arrangement Patriceann Mead
Music Title Gaga
Artist/Composer Rhythm from the Haitian tradition which can be found in Cuba today.
Arrangement Mark Lamson
Dancers Cast
Drummers Cast
Costumes Designed by Patriceann Mead, produced by Tracey Ridge

Gaga is a social dance that is danced between men and women at parties and festivals. It is still actively danced in Cuba. Today's performance features only the women's section. Research for this piece was funded by a Palomar College Staff Development Project Grant which enabled Ms. Mead to study Franco Haitian social dances from the east side of Cuba with master teacher Juan Carlos Blanco. Blanco is an internationally acclaimed teacher and performer from Havana, Cuba, who now lives and teaches in San Diego.



MUSICAL INTERLUDE

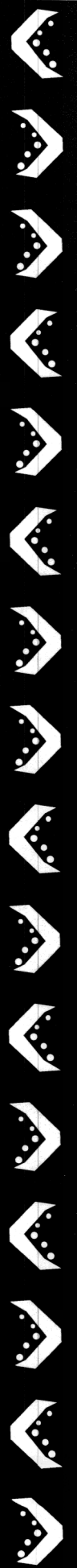
Music Title La Conga
Arrangement Mark Lamson
Drummers Cast

ONI ABE (HONEY)

Choreographer Patriceann Mead
Music Title Rumba Guaguanco
Artist/Composer Rhythm invented by Cuban drummers playing on wooden boxes. It is a blend of African and Spanish music styles.
Music Arrangement Mark Lamson
Dancers Cast
Drummers Cast
Costumes Designed & Produced by Patriceann Mead

This is a fusion of traditional dance movements from West Africa, Cuba, and Brazil.

➤ INTERMISSION ◀



➤ PART 2 ◀

Echos of Brazil

THEIR VOICES

Choreographer
Introduction

Patriceann Mead

Patriceann Mead - Inspired by a section of dialogue heard in Jamaica, West Indies

Voice of
Music Title

Rosalva Nunes

Lament of a Lonely Child

Artist/Composer

Diana Rieves

Dancers

Lydia Tontanzin Contreras, Chantelle Hartnett,
Leisa Johnson, Sara Beatrice Larson, Marlene Martinez,
Rosalva Nunes, Jasmine Penano, Erin Reyes,
Phoebe Scarborough, Tabatha Scarborough

Costumes

Designed by Patriceann Mead, produced by Tracey Ridge

Their Voices is a part of Ms. Mead's "Echoes of Brazil" project. This section was created to raise awareness of the plight of thousands of homeless children in Brazil. Homeless children die each day from starvation, disease, and drug overdose, but the most alarming cause is gun shot wounds inflicted by the military police. They die alone with no one to mourn for them. This piece is dedicated to those children. They have not been forgotten. Their voices will be heard.

CAPOERIA

Music

Director

Dancers



MACULELÉ

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|--------------------------|---|
| <i>Arrangement</i> | Patriceann Mead & Rosalva Nunes |
| <i>Music Title</i> | Maculelé |
| <i>Music Arrangement</i> | Mark Lamson |
| <i>Dancers</i> | Lydia Tontantzin Contreras, Evangelina Gonzalez, Molly Grupe, Rosalva Nunes, Patriceann Mead, Erin Reyes |
| <i>Costumes</i> | Designed by Patriceann Mead |

Maculelé is a traditional Afro-Brazilian dance created by enslaved Africans who worked in the sugarcane plantations of Brazil. The dance is performed with machetes and sticks. Its movements imitate the gestures of chopping the sugarcane. It's believed that during their times of rest, slaves would practice the dance using the machetes which they had used in their labor. The dance is performed in a ritual circle, called Roda. Two players at a time dance together, while the others keep the rhythm by hitting their machetes or sticks together and taking turns leading the song. The songs are in Bantu or Congolese with Portuguese one of the languages spoken by the Africans working in the fields. The songs are accompanied by the Atabaque, a traditional Brazilian drum, also, the agogos or cow-bell. The rhythms used to accompany Maculelé are termed Congo, Barravento and Afoxe.

IJEXÁ

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|--------------------------|--|
| <i>Arrangement</i> | Patriceann Mead |
| <i>Music Title</i> | Ijexá |
| <i>Music Arrangement</i> | Mark Lamson |
| <i>Dancers</i> | Cast |
| <i>Drummers</i> | Cast |
| <i>Costumes</i> | Designed by Patriceann Mead; Produced by Tracey Ridge & Lidia Taverez |

Processional dance and song cycle of the Nago nation of Afro Brazilians from Salvador Bahia, Brazil. Ijexá is a signature dance performed by Sankofa, the drum and dance ensemble sponsored by the Dance Department at State University of New York College at Brockport and directed by Clyde Alifju Morgan. Ijexá is known as Afoxe in a secular context. Based on original arrangement by Alifju Morgan. New arrangement by Patriceann Mead.

MUSIC INTERLUDE

| | |
|--------------------------|-------------|
| <i>Music Title</i> | Maracatu |
| <i>Music Arrangement</i> | Mark Lamson |
| <i>Drummers</i> | Cast |

Maracatu music and dance are from Recife, a state in northern Brazil.

SAMBA

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|--------------------------|---|
| <i>Choreographer</i> | Patriceann Mead |
| <i>Music Title</i> | Samba |
| <i>Artist/Composer</i> | Popular music & dance style from Brazil |
| <i>Music Arrangement</i> | Mark Lamson |
| <i>Dancers</i> | Cast |
| <i>Drummers</i> | Cast |
| <i>Costumes</i> | Designed by Patriceann Mead |

This world-famous dance and music style was created by slaves in Brazil who were descendants of Congolese tribes of West Africa. Today the Samba can be found in dozens of forms including the Spectacular Carnival Parade of Rio de Janeiro. In Brazil, the Samba schools can hold five thousand members or more.



DRUM & DANCE ESPECTACULO

› CAST ‹

DANCERS

Patriceann Mead
 Lydia Tontantzin Contreras
 Evangielina Gonzalez
 Molly Grupe
 Chantelle Hartnett
 Leisa Johnson
 Sara B. Larson
 Marlene Martinez
 Rosalva Nunes
 Regan Osteo
 Jasmine Penano
 Erin Reyes
 Phoebe Scarborough
 Tabitha Scarborough
 Ketura Scarborough
 Yuka Yoshihava

DRUMMERS

Mark Lamson
 Kenneth Bordwell
 John Long
 Eric Todd Anderson
 Linda Donahue
 Arnold Cantong
 Jesus Molina
 Phyllis Rock



› PERSONNEL ‹

| | |
|------------------------------------|---|
| Producer | Patriceann Mead |
| Artistic Director | Patriceann Mead |
| Music Director | Mark Lamson |
| Production Assistants. | Cynthia Alamillo Deven P. Brawley Aaron Speak |
| Scenic Designer | George Gonzalez |
| Lighting Designer | Cynthia Ammillio |
| Technical Advisor | Pat Larmer |
| Electrician | Rick Beech |
| Stage Manager | Deven P. Brawley |
| Asst. Stage Manager. | Aaron Speak |
| Light/Sound Operator | Cynthia Ammillio |
| Costume | Kathryn Johnson |
| House/Box Office Manager | Heather Murray |
| Box Office Assitant | Bonnie Durben |
| Audio Technician | Jim Weld |
| Accounting Technician. | Jason Waller |
| Program/Publicity | Mea Daum |

► PALOMAR DRUM AND DANCE ENSEMBLE ◀

The Palomar Drum and Dance Ensemble was founded in the spring of 1998 by artistic director/choreographer Patriceann Mead. Co-directed by Mark Lamson, the ensemble is a new facet of the Palomar College Performing Arts Outreach Program. We present a variety of exciting programs for community events, local schools, Palomar College Foundation functions and the Performing Arts Department. We offer a diverse repertoire of folkloric and original works influenced by the vibrant music, songs, and dance traditions of Brazil, Cuba, Jamaica, and West Africa.

Palomar Drum and Dance Ensemble students study diverse cultures of the African diaspora through working together and performing as an ensemble. The inherent philosophy of this group emulates the idea of the community in more traditional societies. All ages, genders and levels are in the continuum. There is an audition process and some pieces are performed by the more experienced students, but all are welcomed and encouraged to rehearse with the ensemble and participate in these

pieces as their skill develops. There are dances in the repertoire that are designed for all members. These are the community dances. Auditions for dancers and drummers are the first week of classes each semester.

The Palomar Drum and Dance Ensemble in a continuation of two courses now being offered by Mead and Lamson at Palomar College: Survey of World Dance and Cuban/Brazilian Drumming. These courses are offered every semester. The Palomar Drum and Dance Ensemble is available for performances, school assemblies, drum and dance workshops, lecture demonstrations and master classes. These programs are designed to be entertaining and educational and are appropriate for all ages and levels.

The Palomar Drum and Dance Ensemble is becoming well known for exciting, energetic performances at international festivals, arts festivals, culturally diverse programs and campus events. For more information call the Performing Arts Department at (760) 744-1150 ext. 2464.

► BIOGRAPHIES ◀



Mark Lamson has a thriving career as a drum set player, multi-percussionist and educator in San Diego. His studies with Cuban and Brazilian masters distinguishes this artist's background from others in his field. In the area of Afro-Cuban percussion, Mark has learned first hand from the best: "Cha Cha" (a founder of Los Meñequitos de Matanzas), Regino Jimenez,

Mario Jáuregui, Filipe Alfonso and Roberto Vizcaino, to name a few. Through relentless study and practice with these master drummers, Mark has become an accomplished bata drummer. His studies with Brazilian masters include Miguel do Repinique, Zero and Jorge Alabe. Mark's command of Brazilian percussion is renowned. Currently, Mark directs the award winning Escola de Samba So E Mar, performs in Emi Ke Ke with Cuban folkloric master Felipe Garcia and works as a "first call" studio musician in San Diego. He also teaches a variety of drumming styles privately and in schools and is a member of the percussion faculty at California State University, San Diego. In addition, Mark co-directs the Palomar World Drum and Dance Ensemble with Patriceann Mead. He teaches the Brazilian/Cuban Drumming class at Palomar College.

Patriceann Mead joined the Palomar College Performing Arts Department dance faculty in fall 1997 as a full-time associate professor. She comes to San Marcos from the State University of New York at Brockport where she earned a bachelors and two masters degrees in dance. She has trained through intensive dance study programs in both West Africa and Brazil. In addition to teaching in New York, she has

taught at the University of Iowa and the University of the West Indies, Jamaica. Ms. Mead also established the Minzeko Dance Company with a dance repertoire strongly influenced by African, Afro-Brazilian, and Caribbean movement. She served as the company's choreographer and artistic director from 1990 to 1997. Ms. Mead teaches Survey of World Dance, Survey of Dance, Kinesiology, Ethnic Dance of African Origin, Modern, Choreography, Creative Dance and Palomar's World Drum and Dance Ensemble. The Drum and Dance Ensemble is a new facet of the outreach program which presents diverse programs for community events, local schools and as featured entertainment at Palomar College Foundation Black Tie events. Ms. Mead is also the Director and Choreographer of "Echoes of Brazil," a program of music and dance that celebrates the vibrant Brazilian culture, which premiered at Palomar College January 31, 1998. Ms. Mead also is on the Board of Directors of Soul Beat, a non-profit organization dedicated to developing after school programs for inner city youth using the Brazilian Samba School model.

