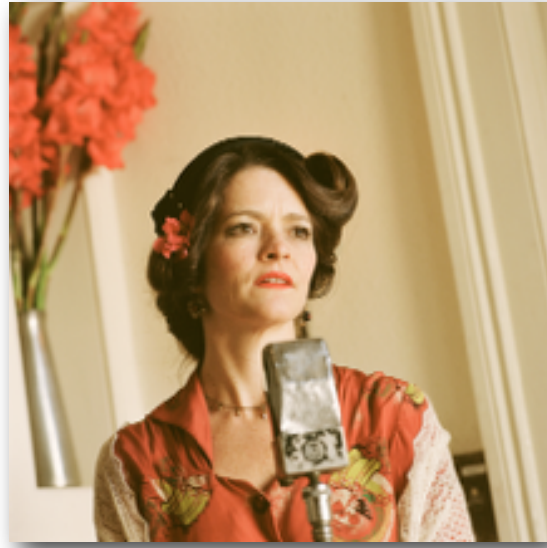


Cascada de Flores presents: Radio Flor



Cascada de Flores, musical ambassadors of Mexican and Spanish-speaking Caribbean traditions recorded “Radio Flor” — a musical love letter to the early days of Latin American radio, when songs were king and a melody grabbed your heart for a lifetime. Whether broadcasting from station XEW in Mexico City 1929, or RCH of Habana, Cuba 1945, the sultry songs of Radio Flor tell the story of a bygone era. Musical vignettes feature heart-wrenching bolero, raucous Cuban guaracha, or earthy Mexican son, set in an old-time radio show format somewhere between 1929-1959. For over 14 years the sound of Cascada de Flores has echoed the golden radio age of Latin America, where jazzy bolero and earthy traditions from the countryside were joyously juxtaposed.

Cascada de Flores features Arwen Lawrence and Jorge Liceaga, who provide the distinctive vocals, guitar and dance alongside luminary musicians of the San Francisco traditional music and Latin jazz scene. Radio Flor is the fruit of musical communication between these five musicians who, absorbed in their various musical cultures, itch to create with them, and do so with heart.

Besides a call to nostalgia, Radio Flor is also a proposal for the present day: to ponder the simple lo-tech orchestration, find the beauty of its spaciousness, and of its frank emotions. Arwen and Jorge invite you to “Sit, listen, dance, cry, laugh. Radio Flor is a little bit from the past, a bit from the present, and little more from our imagination.”

“One song and you feel as if you're in a smoke-filled café in France, the next one carries you to a small village in the Mexican countryside They do sophisticated improvisations with a jazzy charge that makes your whole body vibrate, then turn around and perform a canción about love that brings you close to tears.”

Joanne Hoover [Washington Post/Albuquerque Journal]

“Cascada de Flores explores the musical traditions of Mexico and Cuba with grace and sensitivity. Their music is strongly rooted in folkloric forms, yet they steer clear of anachronistic mimicry of the past, instead interpreting their repertoire in their own subtle way. The result is rich, delicate, and lovely.”

Sing Out! Magazine

Cascada de Flores presents: Radio Flor



“Listening to ‘Cascada de flores’ is an extrasensory experience that transcends standard notions of music. Arwen’s interpretation is reminiscent of a subtle and delicate rain in a world of noise and dissonance. She does not sing for of our ears, she knows how to reach deeper into our souls.

Over the many years of listening to music and opening one’s heart to let songs lift and nurture the spirit, it becomes evident that singing involves more than just the sounds of a voice. There are delicate and inconspicuous elements and nuances that allow melodies to reach the true heart of our sensibilities. ‘Cascada de flores’ accomplishes such a feat. Their contribution to the musical tradition surpasses the realm of mere discography.”

Jorge Saldaña, Mexico DF, Septiembre 2013 {Journalist, chronicler, broadcaster since 1931. Popular TV host of music programs such as “Nostalgia”, “Sábados con Saldaña”, “Añoranzas” }



Duo Cascada de Flores



Arwen Lawrence is vocalist, dancer, and player of traditional Mexican rhythm guitars whose special attention to poetry, emotion and phrasing has won her acclaim as one of the favorite interpreters of Mexican song and *bolero* of her contemporaries. The Los Angeles Times declared her song as “one of the most authentic moments of the evening, performed with such loving purity that it stayed with the audience long after the curtain fell.” While receiving her Bachelor of Arts in Latin American Literature from the University of California, Los Angeles Arwen began her tutelage with Los Angeles' *Mariachi Los Camperos de Nati Cano* with whom she recorded and toured throughout the US and Mexico, performing in venues such as New York's Lincoln Center, Berkeley's Zellerbach Hall and Guadalajara's *Teatro Degollado*. Arwen attributes her unique interpretation and interest in older song styles to this mentorship. Though her

strength is in her ‘angelic’ voice, her interest lies in more earthy traditional music, existing without separation from song, dance and language. Arwen studied regional Mexican dance with teachers in both the US and Mexico, and performed with several dance ensembles such as Ballet Folklórico Ollin in Los Angeles and Ensembles Ballet Folklórico de San Francisco. Yet she is most attracted to traditional dance as an integral part of music, and she has since enjoyed studying with mentors of the Son Jarocho community of Veracruz, Mexico.



Jorge Liceaga is a man of many hats. He is guitarist (flamenco, tres, guitarra de son), composer, arranger, children's music composer and educator and culinary phenomenon. An artist in musical communication, Jorge is possibly the best accompanist of Flamenco dance and Latin American song in the San Francisco Bay area. Mr. Liceaga comes from a rich musical heritage. As a youth in Mexico City, he was mentored on the guitar by Yucatecan Leonardo “El León” Salas, a local hero, to whom he credits his unique accompaniment of the bolero. He then became immersed in the art of the Flamenco guitar, accompanying dancers from Mexico and Spain in important venues throughout Mexico. Meanwhile, Mr. Liceaga furthered his studies in the ethnomusicology program of the Escuela Nacional de Música. He then developed his skills as a composer and arranger in recordings and performances of children's music

with his project "Grupo Kata". Now in the San Francisco Bay Area, he is an indispensable part of the Bay Area's Flamenco community. He has been part of notable groups such as "Fuego Vivo" (Flamenco music and dance), and the innovative quintet Potaje, which explores the musical bridges between Spain and Cuba. He is the musical director and guitarist of Virginia Iglesia's Flamenco Dance Company and is also held in high regard as one of the Bay Area's finest treseros (Cuban tres), as a result of his tenure with the Orquesta La Moderna Tradición. Jorge continues to compose for and teach music to children (and adults) in the San Francisco Bay Area.

Cascada de Flores

"A dream from which you have no desire to return" Sing Out! Magazine. Cascada de Flores is a music ensemble dedicated to the exploration, preservation and dissemination of Mexican and Caribbean traditional music and dance. Arwen Lawrence (voice) and Jorge Liceaga (guitar) are the creative force behind Cascada de Flores, celebrated for their heartfelt and authentic approach to old classics from Mexico and the Caribbean (ranchera, bolero, guaracha) weaving in traditional poetic dance music from the countryside (son). Since its inception in 1999, this duet thrives in collaboration with like-minded artists such as Sabra Weber (voice, flute), Jorge Mijangos (guitars), Rick Flores (guitar), Miguel Govea (accordion, trumpet, bass), Saul Sierra-Alonso (bass), Brian Rice (percussion), Marco Diaz (piano, trumpet) and Cynthia Holberg (voice).

This combination of artists from vastly different backgrounds has entertained while educating people of all ages and languages: from concert halls like the National Hispanic Cultural Center in Albuquerque, NM to community arts centers such as La Pena and the Freight and Salvage of Berkeley; from a 7:00 am concert/sing-along for day laborers at the Graton Labor Center to getting elderly latinos up to dance at the 30th Street Senior Center in San Francisco - the music they play resonates deeper than where differences lie.

The sound of Cascada de Flores echoes the golden radio age of Latin America, where jazzy bolero and earthy traditions from the countryside were joyously juxtaposed. Offering elegant beauties from the lengua espanola as in casual conversation they make something seemingly foreign or distant, accessible and vibrant. You "learn the roots while listening to experts play music they clearly love. The result is rich, delicate, and lovely." (Sing Out Magazine)

Duo Cascada de Flores:

Arwen's special attention to poetry, emotion and phrasing has won her acclaim as one of the favorite interpreters of Mexican song and bolero of her contemporaries. The Los Angeles Times declared her song as "one of the most authentic moments of the evening, performed with such loving purity that it stayed with the audience long after the curtain fell." Jorge Liceaga carries her with unique expertise, drawing from his mixed heritage of Bibriesca, syncopated Yucatecan bolero and the flamenco art tradition. The duet performs with humor and grace, on a dizzying number of traditional instruments, such as tres cubano, guitarra de son and jarana of Veracruz, vihuela, accordion, donkey's jaw bone and percussive dance.

In their debut album "Mexico" (2001. "13 Historias" 2009), the group explored diverse musical traditions of Mexico such as cancion ranchera, son huasteco, gusto, trova and bolero. Their second CD, "Puente a la Mar" (2002) "to bridge the sea", tells the story of music makers of Cuba, Mexico and Puerto Rico, and the exchange of their musical ideas in the early 1900s. Song styles include traditional trova, son cubano, and bolero. In 2003, the group traveled to the Gulf of Mexico to study son jarocho - the traditional music, dance and poetry of Veracruz' countryside. In 2004, with the assistance of a grant from Arts International, they returned to Veracruz to dig deeper into the son jarocho tradition and subsequently traveled to Cuba, where they met with masters of trova in Santiago de Cuba. "Mi Sueno" (2007), is the fruit of these experiences. "13 Historias" (2009), "13 stories", is a re-issue of their debut album, which includes two new pieces in homage to Mexico as their muse: Flor de Anis, an original composition in the old danza style, and Las Olas de la Laguna, an a cappella arrangement of the traditional mariachi son repertoire.

Cascada de Flores

Cascada de Flores delights in creative collaborations, recording projects, community outreach activities and in-school programs and workshops. The ensemble has seen triumphant performances in venues such as the Zocalo of Mexico City, The Festival of Cuarto Viernes in Tezoatlan, Oaxaca, the International Festival of Trova "Pepe Sanchez" in Santiago de Cuba and Albuquerque's National Hispanic Center. Cascada has toured the performing arts venues of the western and central United States receiving multiple standing ovations and excitement from all ages and cultures. The ensemble has thrived from collaborations with other artists and local organizations such as Larry Reed's Shadowlight Theater, Roberto Borrell's Orquesta La Moderna Tradicion, Ensamble Ballet Folklorico de San Francisco and the San Francisco Silent Film Festival (for which Cascada arranged the score and accompanied live the 1917 Mexican silent film "Tepeyac").

Cascada de Flores has a firm commitment to music and cultural education. They present a bilingual music and dance program for children in schools, libraries and theaters such as Montalvo Arts Center (Saratoga), Herbst Theater (San Francisco), Mexican Heritage Plaza (San Jose) and Lobero Theater (Santa Barbara). They have performed in over 1000 Western US schools and Libraries reaching over 500,000 children with their educational program. Recently, the Duet brought their musical story to la Mixtecan hills of Oaxaca, Mexico. Close to home, members of Cascada de Flores present ongoing bilingual classes and special workshops for children and families focused on traditional Latin American folk songs and Mexican traditional music and dance.



Reviews

"RADIO FLOR"

A concert of Latin American Song and traditions set in an old-time Radio Format.

Quartet or Quintet

[Concert piano required for the Quintet]:

Arwen Lawrence (voice & percussion), Jorge Liceaga (voice & guitars) Saúl Sierra-Alonso (bass, leoncita), Brian Rice (percussion). The Quintet includes Marco Díaz (piano, trumpet)



Cuerdas

A concert of Latin American song and traditions where we delve into the intricacies of communication between voice and guitar, whether in traditional formats such as Cuban or Yucatecan trova, or in creating new settings for pieces usually done in larger ensembles, such as danzón orchestras and mariachi ensembles. Two guitars, one from the classical world, one from the traditional one, accompany a voice steeped in vocal values of the songstresses of early 20th century, all danced around by the classical sensibilities and playfulness of Jim Connelly on

Bass. Quartet: Arwen Lawrence (voice & percussion), Jorge Liceaga (voice & guitar) Rick Flores (voice & guitar), Jim Connelly (bass, singing saw).

Deleitó a público mixteco agrupación "Cascada de Flores"

* La agrupación originaria de San Francisco California, se refirió a lo difícil que es la migración

Por Lauro Reyes/igavec

Tezoatlán de Segura y Luna, Oax.- La voz encantadora de Arwen Laurence, vocalista del grupo "Cascada de Flores", originario de San Francisco California, acompañada de cuatro excelentes músicos, deleitó a la Heroica Villa Tezoatlán de Segura y Luna la quinta noche de la Expo Tezoatlán 2013, donde el tema de la migración tocó fibras sensibles, pues muchos tezoatecos no pudieron visitar al Señor de la Capilla este año debido al endurecimiento de las medidas anti-migrantes.

"Un viaje musical brincando fronteras, de país a país, de ciudad a ciudad", así calificó el intérprete musical el concierto en el que varios de los temas estuvieron dedicados a los campesinos que huyen de sus lugares de origen en busca del "sueño americano".

En un trance de paz y armonía, se sentían muchos tezoatecos al escuchar cada una de las interpretaciones de Cascada de Flores, pero también identificados, pues aunque Arwen es californiana, convivió desde muy joven con la comunidad mexicana en Estados Unidos, donde aprendió a amar las raíces de pueblos como Oaxaca al conocer al guitarrista Jorge Liceaga, con quien

inició la aventura de rescatar la música y el baile popular.

La agrupación agradeció al director de la Orquesta Pasatono, Rubén Luengas, haberles mostrado la riqueza de la música mixteca y enseñarles la belleza de Tezoatlán.

"La gente que emigra, hacia otros lugares del mundo siempre habla de cómo les fue y de que no encontraron lo que esperaban, pero muy poco hablamos de cómo los migrantes nos cambian la vida en los lugares a los que llegan, a mí me cambiaron la vida los mexicanos que viven en California; yo que soy de allá me enamoré de su cultura, me pusieron debajo de su ala y me pusieron a volar, encontré mi voz", dijo al público.

Compositores como Virgilio Peláez, Níco Saquito, Luis Moreno, Agustín Lara, entre otros, revivieron la música de antaño de México, Cuba y Puerto Rico.

Un sólo de clarinete en la pieza "Cómo fue" de Ibrahim Ferrer y la grandiosa voz de Arden, hicieron del momento el más romántico de la noche.

La noche fresca transcurrió ilumina-



da no sólo por la luna, sino por el arte de Cascada de Flores que se despidió en el encore con el danzonete "Peregrina".

Con una explanada municipal repleta que ovacionó a Cascada de Flores los músicos se despidieron dejando un fresco y renovado ánimo.

Review by Lauro Reyes for Marca Oaxaca

[Translation:]

<http://www.diariomarca.com.mx/>

The ensemble “Cascada de Flores” delighted the Mixtecan public marzo 9, 2013

* The ensemble from San Francisco California, referred to the trials of migration.

By Lauro Reyes/Igavec

The enchanting voice of Arwen Lawrence, vocalist of the group “Cascada de Flores”, from San Francisco, California, accompanied by 4 excellent musicians, delighted the Heroic Town of Tezoatlán de Segura y Luna in the 5th night of the Expo Tezoatlán 2013, where the theme of migration touched sensitive fibers, since many of the Tezoatecos could not visit the *Señor de La Capilla* this year, due to the tightening of anti-migrant measures.

“A musical journey jumping borders, from country to country, city to [countryside]”, defined the concert in which many pieces were dedicated to the countryfolk who flee their homes searching for the ‘American Dream’. Many Tezoatecos felt as if in a trance of peace and harmony, upon hearing each of the interpretations of Cascada de Flores, but they also felt connected, because although Arwen is Californian, she shared time since her youth with the Mexican community in the United States, where she learned to love the roots of communities such as Oaxaca. With Jorge Liceaga, she started out on the adventure of exploring the music and dance of the people.

The group thanked the director of the *Orquesta Pasatono*, Rubén Luengas, for having introduced them to the richness of the music from la Mixteca and for bringing them to what is the beauty of Tezoatlán.

“People that migrate to other places speak of their experiences of not finding what they expected, of the difficulties, but very few speak of how they change the lives of those who live in the country they’ve arrived to. Mexicans who live in California changed my life, I who am from there, I fell in love with their culture, they put me under their wings and set me to fly: I found my voice” she said to the public.

With composers such as Higinia Peláez, Níco Saquito, Luis Moreno, Agustín Lara, among others, they brought to life music from yesteryear of Mexico, Cuba and Puerto Rico. A clarinet solo in the song “Cómo Fue” [by Ernesto Duarte] and the magnificent voice of Arwen, made the most romantic moment of the evening.

The cool evening passed by not only illuminated by the moon, but by the art of Cascada de Flores who bid farewell with the *danzonete* of Peregrina. With the municipal esplanade that gave an ovation to Cascada de Flores completely full, the musicians parted leaving a fresh and renewed spirit.

Reviews

Stephen Smoliar

SF and National Classical Music Examiner, www.examiner.com

Review of concert in Old First Concerts Series

August 11, 2012

Last night's performing ensemble in the Old First Concerts series at Old First Church was Cascada de Flores, which is Spanish for "waterfall of flowers" (or, if you wanted to be more poetic "shower of flowers"). They are a trio of two female vocalists, Arwen Lawrence (high) and Sabra Weber (low), with guitar accompaniment from Jorge Liceaga. Lawrence also plays guitar and dances a fiercely percussive zapateado, while Weber offers up a lyric flute sound, as well as bass accompaniment on marimbol, a much larger (and therefore lower in pitch) version of the African thumb piano. Last night this trio was joined by guitarist, composer, and sometime ethnomusicologist Rick Flores, who has been "adopted" by the ensemble and sometimes appears as guest artist.

As an ensemble Cascada de Flores is interested in the breadth of Hispanic influences on American music. Last night's program (not counting Flores' guitar solo, dedicated to the group and named, appropriately enough, "Cascada de Flores") encompassed a geographical span from Columbia to both the Gulf and Pacific coasts of Mexico, as well as the Caribbean islands of Puerto Rico and Cuba. Much of it was traditional, with composed selections dating back to 1840. There is thus far more diversity than one might be led to expect from the usual clichés of "south of the border" music.

Both Lawrence and Weber provided modest but sufficient patter to acquaint the interested listener with this diversity. They also had exquisite voices, singing as a duo in most of the selections (usually preceded or followed by a spoken translation of the text); and their balance of high and low voice deserves to be the envy of both opera and "art song" (scare quotes because there is no doubting the "art" of this particular repertoire) performers. For their parts both Liceaga and Flores were excellent accompanists, often moving into virtuoso takes (both solo and duo) during musical interludes (and sometimes singing along for the chorus sections). Liceaga also showed off a few of his own mean dance steps, along with some vocalization that might best be called Mexican scat singing.

While a few of the selections were probably familiar to many ("La Bamba" and "Maria Elena"), I would guess that for many (if not most) in the audience, most of the performances involved "first encounters." That introduction to a new repertoire appears to be a fundamental part of the Cascada de Flores "mission statement" (so to speak). Last night Old First Concerts provided the group with such an opportunity for introduction; and, by the end of the evening, it was clear that their efforts had been enthusiastically appreciated by their audience (and deservingly so).

Reviews

From Presenters:

“Your program was magnificent and so much enjoyed. All of you were terrific in singing, instrumentation, and story telling. The pace, variety and deeply felt music made for a wonderful program. Our audience was enthralled and people have been telling me "be sure to have them back again". You are a unique extremely talented group and bring great joy to those who hear you.”

Lorraine Hauser, St. Paul's Towers' Music Series, Oakland, CA

“I thought it was one of the best, most enjoyable shows we've had since moving a year ago. Thanks again for the beautiful evening.” **Larry Kassin, SF LIVE ARTS**

at Cyprian's (formerly the Noe Valley Music Series), 2011

“The performance by Cascada de Flores was truly wonderful. You and the other performers were so kind and it was a real pleasure to work for you. I know the audience had a great time from all the cheering and applause.” **Kristine Moralez, Oceanside Public Library's World Music Series, 2010**

“I just wanted to share with you how wonderful it was to have Cascada de Flores in our theater last evening. They were very professional, extremely easy to work with, and the performance was well received by the audience. It was also nice to observe the interaction with the audience and the willingness to allow much time to visit with individual audience members at the conclusion of the performance. **This has been my best experience with any artist or group in the past three years.** Our technical director also strongly agreed that the group members were very personable.” **Carol Rae Fisher, Stauffacher Artist and Lecturer Series, Sedalia, MO (2007)**

“Indeed for nearly 2 1/2 hours the hypnotic bond of musical communication between the performers and the audience remained irresistible, as if neither side was willing to let go. And nearly one month later, there continues to be heard a kind of reverent wishfulness, as if still under the spell of the sublimely talented group. They romance you with the Spanish language yet musically dramatize the spontaneity of universal emotions. Since their concert for Music in Corrales, I've found myself checking Cascada de Flores' Website performance calendar; I don't intend to let go either” **Carla Wright, Corrales Cultural Arts Council (2006, 2011)**

“Cascada de Flores was electric on stage, and received a very positive reception by our audience of 625 people. The concert was a great success, with a very enthusiastic crowd. Cascada de Flores' performance contributed greatly to the quality and diversity of Kent's cultural activities. We are proud to have them as part of our program.” **Ronda Billerbeck, Cultural Programs Manager, Kent Parks, Recreation and Community Services (2005, 2011)**

Reviews

Albums:

Leicester Bangs, UK, May 2009,

<http://www.leicesterbangs.co.uk/may09-2.html>

Review of 13 Historias:

13 Historias is the group's debut album, reissued, repackaged and renamed for its 10th anniversary - with a couple of bonus cuts. Originally entitled Mexico, which gives some indication of the music they play, Cascada de Flores (waterfall of flowers) sing their songs in Spanish and approach their traditional craft with passion and verve. It's a language I struggle to say "hello" in ("hola", my charming wife informs me), so lyrically, for me, 13 Historias means 13 little mysteries, but the energy and vivacity of these recordings have won me over. As a celebration of the group's first decade of music making, this wholly enjoyable album delivers a succession of musical thrills, soaring vocals and fiery playing. I imagine live they're an absolute powerhouse ensemble, and from what I understand they're looking to tour the UK sometime soon. Whoever books WOMAD, or Cambridge Folk Festival, please look out for Cascada de Flores. I can't afford a ticket to Oakland, California. Rob, Leicester Bangs, UK

Mi Sueño (2007): "Featuring song and traditional son of Mexico, Cuba and Puerto Rico and driven by female singers, this is some of the most compelling and moving Latin folk music of the hills. This is a lush and earthy marriage of city and country; Cascada de Flores continues in their exploration of vintage song at its best." CD Baby

Sing Out! Magazine Reviews:

Summer, 2008, Vol. 52 #2, p. 171, "Mi Sueño" Recording Review

"Something sounded familiar on this disc. Upon closer inspection, it appeared: Greg Landau. A powerhouse in the Latin music industry, having produced members of the Buena Vista Social Club, Peruvian goddess Susanna Baca, pianist extraordinaire Omar Sosa, the very inventive Quetzal and an incredible effort by Cuban vocalist Bobi Cespedes, Landau once again adds his magic to this Bay Area collective dedicated to preserving Mexican and Cuban folk music.

Having taken trips to a different Santiago in both countries, the band whose name translates as "waterfall of flowers" releases an intimate gathering of 13 songs. The band lives up to its name - there is something very airy and spacious about their music, not to mention refreshing. Vocalists Arwen Lawrence de Castellanos and Sabra Weber weave trance-like melodies in and out of each other, as well as their musicians, Jorge Liceaga and Jorge Mijangos. There is even something Polynesian, perhaps Caribbean, about some of these songs, like the soft "No Vuelvo a Amar". Others sound rooted in the Cuban soil, like the instrumental "Chachamaco", a flute and tambourine number featuring an excellent guitar section. The guitar work is performed on a variety of stringed instruments (including the popular bajo sexto, vihuela, and tres cubano), especially on a number like "Ojos Azules". A simple merging of voices, guitar and the ever-so-present clave keeping time: utterly simple, as if stepping into an easy dream from which you have no desire to return." - DB

Reviews

Winter, 2004. Puente a la Mar -- Sound Recording Review

Without a doubt, if you visit certain places in Mexico it is easy to imagine yourself in Cuba. Try the zocalo on a weekend, when there is a 50 piece orchestra playing the old danzones and the whole square full of couples who know and treasure the old rituals associated with the dance (ladies, don't forget your fan!). After the orchestra packs up, nip around the corner and into an almost hidden courtyard to el Rincon for smaller live bands and a less formal dancing experience. When Cascada de Flores states their Puente a la Mar (Bridge to the Sea) represents the connections between Cuban, Puerto Rican and Mexican trios, they tread gracefully on earth well-tamped by many dancing feet.

The Cascada itself is not of the commonest three singing guys with various guitars species. Rather one very proficient guitarist, Jorge Liceaga, who carries the melody for vocal duo Arwen Lawrence de Castellanos and Sabra Weber. The former adds another guitar line and the latter ratchets up the Cubanismo with her charanga style flute lines and claves. A pity that Miguel Govea is only a guest on trumpet and trombone. The trumpet line he adds to "Hermosa Manana" is sweetly nostalgic, carrying us not only across the water but time as well, to Cuba of a century ago. The track right before that is purely Mexican, a version of the Llorona tale as sung in isthmus of Tehuantepec, Oaxaca. The boleros salted throughout the CD demonstrate the finesse of the vocalists, Yet, there is also great fun in the teasing, uptempo "Sobre Una Tumba Una Rumba." Each song has an explanation of its history, so it's possible to learn the roots while listening to experts play music they clearly love.--Mary Armstrong

Winter, 2003, Vol. 46 #4, p. 171, Cascada de Flores, Mexico - Sound Recording Review by Richard Middleton

"Bay area trio Cascada de Flores explores the musical traditions of Mexico and Cuba with grace and sensitivity. Their music is strongly rooted in folkloric forms, yet they steer clear of anachronistic mimicry of the past, instead interpreting their repertoire in their own subtle way. The result is rich, delicate, and lovely."

Mexico (2000): "This album rescues from oblivion song gems— songs de la bola, de la Revolución...Jorge Liceaga's rearrangement of "Peregrina" is perfect...The bolero "Cancionera Nací" features the romantic melody of Sabra Weber's flute. Her masterful manipulation of this ancient musical instrument gives this bolero jarocho by los Hermanos Cantoral a unique touch ...and "Gusto Federal" shows off Arwen's highly adaptive voice. She goes from ranchera to bolero or gusto without a sweat." Pedro Tuyub, El Tecolote, San Francisco

Reviews

From Fans and Press:

"...performed with such loving purity it stayed with the audience long after the curtain fell." **LA Times**

"A dream from which you have no desire to return. You learn the roots while listening to experts play music they clearly love. The result is rich, delicate, and lovely." **Sing Out!**

"Their way with a love song makes you think of Sinatra, Edith Piaf - the finesse, the phrasing, the charged emotion... One song and you're in a smoke-filled café in France, the next a small village in the Mexican countryside. They do sophisticated improvisations with a jazzy charge that makes your whole body vibrate, then turn around and perform a canción about love that brings you close to tears." Joanne Hoover Music Critic Emeritus **Washington Post/Albuquerque Journal**

"Delightfully upbeat, mournful, whimsical and wistful... the songs are the heart-pumping joy and emotional depth of the show." Review of "Seven Visions of Encarnación", collaboration with Shadowlight Productions, Brava Theater, SF. **San Francisco Chronicle**

"A talented trio, with an intimate but harmonically rich sound." **Chuy Varela, East Bay Express, KPFA and KCSM**

"Electrifying, akin to Buena Vista Social Club. Their selection and interpretation of songs has tremendous range, all the vibrancy of regional folk festivals and the poetic sensibility of some of the most sumptuous cantos of the Spanish language. The rich and complex music and dance they produce belies the relatively small number of musicians." **Claire Lee, San Francisco, CA**

"My expectation now (which is always fulfilled), whenever I go to see Cascada, is that I'll laugh a lot, cry at least a few times, and fall in love for the evening." **Ernie Tamminga, Santa Barbara**

"What a delightful evening you provided all those of us attending your wonderful show last night. Your shows are always a treat, but the special guests made it even more so. Both the music and your community are really inspiring. Thank you" Lisa Manning, Marketing Director, **Freight & Salvage Coffeehouse**

That was my 86 yr old mother singing along in Los Osos and my mother and my aunt singing along in SB. They were also arguing as to when they first heard some of the songs. Both concerts were unforgettable - my mother kept talking about how she remembered some of the songs because she used to dance to them with my father when they were first married (he died in 1955 on his 32nd Bday) so to hear some of the things she remembered because of your concert was something I'll always be grateful to you for. THANK YOU! THANK YOU! **Miguel Paredes, San Luis Obispo, CA**

"My husband, my uncle and aunt and I thank you and your group for the extraordinary grace you bestowed upon us last Saturday. We compliment you and our group on your musicianship. Bravissimo!" **Claire, San Francisco, CA**

Concerts, Festivals & Family Programming

As Headliners, collaborations marked*

Concerts, Festivals & Collaborations

- Freight and Salvage, Berkeley CA (annual since 2003)
- Friday nights at De Young Museum, San Francisco, CA (2007, 2011, 2014)
- San Francisco Chamber Music Day: De Young Museum (2011) & SF Conservatory of Music (2013)*
- Expo de Tezoatlán Concert, Tezoatlán, Oaxaca, Mexico (2013): Dúo Cascada de Flores
- End of Year Concert, Tezoatlán, Oaxaca, Mexico (2012, 2013): Dúo with Orquesta Pasatono*
- Nostalgia with Jorge Saldaña, Radio-Televisión de Veracruz (2012): Dúo Cascada de Flores
- Old First Concerts, Old First Presbyterian Church, San Francisco, CA (2012, 2013)
- Sacramento World Music & Dance Festival (2013)
- Herbst Theatre, San Francisco CA (2012): Dúo with Ballet Folklorico Ensamblés de San Francisco*
- Concerts in Union Square, San Francisco, CA (2013)
- Eastern Wyoming College, Torrington WY (2012)
- Yerba Buena Gardens Festival, San Francisco CA (2004, 2005, 2006 —In 2012: opened for Eddie Palmieri)*
- Santa Cruz Fringe Festival, Tannery World Dance and Cultural Center, Santa Cruz, CA (2012)
- Thursdays at the Lake, Lake Meridian Park, Kent, WA (2005, 2011 Dúo)
- Taller Latinoamericano, New York, NYC (2010, 2011)
- Jalopy Theatre with Radio Jarocho, Brooklyn, NY (2011)*
- Nuyorican Poet's Café, New York, NY (2011)
- Historic Old San Ysidro Church, Corrales NM (2006, 2011)
- Benefit for Graton Labor Center, Graton, CA (2011)*
- La Peña Cultural Center, Berkeley CA (2001, 2006, 2007, 2011)
- Noe Valley Ministry/Cyprian's Live Arts, San Francisco, CA (2005, 2011)
- Unitarian Congregation Hall, Goleta CA - "Song Tree" Concert Series (2004, 2010)
- Red Barn Series, Los Osos, CA (2007, 2009, 2010)
- Brava Theatre (SF, CA) and Mexican Heritage Plaza (San José, CA): Shadowlight Theater and Octavio Solís' "Ghost of the river" (2009 Dúo)
- Oakland Museum Day of the Dead Celebrations, Oakland CA (2004, 2007, 2009)
- Benefit for "Familias Unidas", Richmond, CA (2009)
- 30th Anniversary of the 30th St. Senior Center, Patio Español, San Francisco, CA (2009)
- Spreckles Performing Arts Center, Ronherth Park, CA (2008)
- Slow Food Nation, San Francisco, CA (2008)
- East Las Vegas Community Concerts, East Las Vegas, NV (2008)
- Idaho, Montana Tour (2007): O'Shaughnessy Center, Whitefish, MT; Salmon, ID; Mountain Home High School for Mountain Home Arts Council; and The Eighth Street Center, Buhl, ID. Outreach and Public Concerts in each venue.
- City of Henderson Summer Concert Series, Henderson NV (2007)
- Yerington Theatre Arts' Jeanne Dini Center, Yerington, NV (2007)
- State Fair Community College, Sedalia, MO (2007)
- Community School of Music and Arts, Tateuci Hall, Mountain View, CA (2007)
- Modesto Community Concerts, Modesto, CA (2007)
- The Dance Palace, Point Reyes Station, CA (2004, 2007)
- Pacifica Performances, Pacifica CA (2007)
- Historic Presidio Chapel of Santa Barbara, CA (2003, 2005, 2006, 2007)

Concerts, Festivals & Family Programming

- Ripon Arts League, Ripon, CA (2006)
- Cottey College, Austin MO (2006)
- San Juan Capistrano Multi-Cultural Arts Series, San Juan Capistrano CA (2006)
- New Mexico Tour (2005): National Hispanic Cultural Center, Albuquerque; Clovis Community College, Clovis; Eastern New Mexico University, Portales; Flickinger Center for the Performing Arts, Alamogordo, NM
- Fermilab Arts and Lectures Series, Batavia IL (2005)
- Anacortes Arts Festival, Anacortes WA (2005)
- SFJAZZ Summerfest at Levi's Plaza, San Francisco, CA (2005)
- SOhO, Santa Barbara CA (2003, 2004, 2005)
- West Coast Live: Freight and Salvage (2003) & The Plush Room (2004), San Francisco, CA
- Napa Valley Opera House, Napa CA (2004)
- Sutter Creek Theater, Sutter Creek CA (2004)
- Congregation Beth Shalom, Modesto, CA (2004)
- The Castro Theater, San Francisco CA - Accompanying "Tepeyac" (1917) at the SF Silent Film Festival (2004)
- International Festival of Trova "Pepe Sanchez", Santiago, Cuba (2003)*
- Coach House, Santa Barbara, CA (2003) with Orquesta La Moderna Tradición*
- Royce Hall, UCLA (2002) with Grupo Folklórico de UCLA*
- Brava Theatre, San Francisco, CA with Shadowlight Theater and Octavio Solis' "7 Visions of Encarnación" (2002)*
- Encuentro del Canto Popular, San Francisco (2002)*
- "Roots to Timba", SoMarts, San Francisco, CA (2002) with Orquesta la Moderna Tradición
- Sunday Concerts in the Zócalo, Mexico City (2001) with Jorge Saldaña and Nostalgia*
- La Tasca, Xalapa, Veracruz, Mexico (2001)

For Children:

- Patchwork Quilt Series, Freight & Salvage Coffee House (2013)
- Central Library Galleria, Sacramento, CA (2013)
- Montalvo Arts Center, Carriage House Theatre, Saratoga, CA (2012, 2014)
- Library of San Pedro Yodoyuxi, Oaxaca, Mexico (2013)
- Tour of Monterey County Free Libraries (2012, 2013, 2014)
- Tour of Mountain View Elementary Schools for Community School of Music and the Arts (2012)
- Corrales Elementary School, Corrales Arts Council Music in Schools program (2011)
- Tour of western Connecticut Elementary Schools (2010)
- Dance Palace, Point Reyes, CA (2009, 2011)
- Tour of South Lake Tahoe Elementary Schools (2007)
- Lobero Theater, Santa Barbara, CA (2007), World Arts West's People Like Me*
- Herbst Theater, SF and Holy Names University, Oakland, CA (2006) World Arts West's People Like Me*
- Hundreds of Californian Elementary Schools (2005-present)
- Hundreds of SF Bay Area Libraries (2005-present)

Workshops:

- Espíritu Mexicano, workshop of Mexican music and culture, Inspiration Series, Mountain Yoga (2012, 2013)
- Freight and Salvage Open House (2010)*
- Cazadero Family Camp (2014)*



Cascada de Flores Family Programming



"Now I'm glad I'm Mexican." Elementary Student, Richmond, CA

✿ Montalvo Arts Center, Carriage House Theatre, Saratoga, CA (2012, 2014) ✿ Patchwork Quilt Series, Freight & Salvage Coffee House (2013) ✿ Central Library Galleria, Sacramento, CA (2013) ✿ Library of San Pedro Yodoyuxi, Oaxaca, Mexico (2013) ✿ Tour of Monterey County Free Libraries (2012, 2013, 2014) ✿ Tour of Mountain View Elementary Schools for Community School of Music and the Arts (2012) ✿ Corrales Elementary School, Corrales Arts Council Music in Schools program (2011) ✿ Tour of western Connecticut Elementary Schools (2010) ✿ Dance Palace, Point Reyes, CA (2009, 2011) ✿ Tour of South Lake Tahoe Elementary Schools (2007) ✿ Lobero Theater, Santa Barbara; Herbst Theater, SF; and Holy Names University, Oakland, CA (2006-2007) World Arts West's People Like Me ✿ Hundreds of Californian Elementary Schools (2007-present) ✿ Hundreds of SF Bay Area Libraries (2007-present) ✿

The Tree & the Donkey Who Loved to Sing

Cascada de Flores takes children of all ages through the world of Mexican folk music and dance which explodes with rhyme, fun musical instruments and sweet characters. In their bilingual family program, "The Tree and the Donkey Who Loved to Sing", you will meet the donkey and its jawbone, the *abuelito* and the vulture, the owl and the iguana, and the instruments that come from the tree. Children and their families are invited to sing, dance and play with beautiful traditional songs and dances. Program loved by ages. Duet or Trío (for larger venues)



"Monterey County LOVES Cascada de Flores!! One patron commented that your show was "The BEST program I've seen in YEARS!!"... I agree!" **Courtney Amparo, Monterey County Libraries**

"An absolute gem in our musical year! Their performance was both entertaining and substantial, providing a rich introduction to this music and culture. I recommend these incredible artists and educators to any music program!" **Amy Cowan, Sea Crest School, Half Moon Bay**

"A exceptional show. The lively dancing, singing and bilingual storytelling delighted everyone in attendance, from the very youngest children to seniors. I will definitely invite them back, and highly recommend Cascada de Flores to all without reservation." **Teresa Capasso, Larkspur Library**

"More! More! More! Our Students truly enjoyed having some Spanish valued and encouraged" **2nd grade teacher, Bijou Elementary, South Lake Tahoe, CA**

“The music from the various regions of Mexico is enchanting and you made it come alive with the variety of songs, dances and traditional instruments you presented. The story that wove the songs together and the question and answer part of the presentation gave interesting and informative details about the people and the land.

You kept the students’ attention every minute with compelling songs, an engaging story in Spanish and English, smooth transitions to each of the different instruments and student interaction at strategic moments. I had several teachers comment to me about how wonderful it was to weave both languages into the performance so naturally. You are all excellent educators as well as consummate musicians and dancers. I appreciate your professionalism in all aspects of our collaboration.”

Linda Covello, Arts in the Schools Director, Community School of Music and the Arts, Mountain View, CA

