

TO HEAR A PAINTING, TO SEE THE MUSIC

An introduction into Cuban art and music history

Drawing parallels

A unique fusion event. High entertainment featuring intriguing educational elements. Showcasing a side of Cuba you probably have not heard or seen before. Presented by not just another pianist. A seasoned musician with an unconventional repertoire to begin with. Singular in his understanding of music, intellectual depth, magnetism, charm and mastery of his instrument. Who, through his distinguishing background, also happens to possess an exceptional additional knowledge of art.

Most of all, Gustavo Corrales Romero has a very special passion to share this wonderful journey through Cuban art and music with interested audiences all over the world. Only for the piano; the solo instrument that is Corrales' specialty, have Cuban academic composers curiously, *consistently* been inclined *throughout history*, to write music in which the influences of their times resounded. A historical Cuban timeline can therefore be effectively presented through the piano; an undertaking in which Corrales' brilliantly succeeds in the musical part of the program, having made a careful selection of pieces from his wide repertoire. So while the journey progresses, the evolution from classical to contemporary Cuban music can clearly be heard.

The development of the Cuban visual arts have gone hand in hand with that of Cuban academic music. Gustavo Corrales Romero means to provide not only a magnetic insight into the various esthetic movements over four time periods, impacting Cuban visual artists and composers alike, but also to point out exciting similarities and remarkable differences. For this he has assembled a power point presentation featuring an array of Cuban works of art in a progression through time that is the equivalent of the journey being heard on the piano. So we travel from the nationalism of the 19th century, through the avant-garde African influences of the twenties and thirties, the return to Spanish roots in the forties, to the revolution of the sixties.

"Our popular culture is so strong and has had such an impact in other cultures that to a certain degree it is understandable that it has overshadowed our other art forms a bit."

A trend that Gustavo Corrales Romero hopes to help rectify.

