

MetLife Foundation
Music of the Americas
Concert Series



GEMAS PRESENTS
MERIDIONALIS:
FRANCISCO LÓPEZ CAPILLAS



April 27, 2015

7:00 PM

The Hispanic Society of America
Audubon Terrace
New York

Americas / SOCIETY

Dear friends,

Francisco López Capillas was a curious composer who created a distinctive style that bridges the renaissance and the baroque. His music combines occasional archaizing practices, an expressive harmonic and melodic imagination with passages that evoke popular music. Tonight's program is the result of the research on Mexican sources completed by musicologist Bernardo Illari, of the University of North Texas.

Thank you for joining us.

Sebastian Zubieta, Music Director

The MetLife Foundation Music of the Americas concert series is made possible by the generous support of **Presenting Sponsor MetLife Foundation**.

MetLife Foundation

The Spring 2015 Music program is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



This concert is presented in collaboration with the Hispanic Society of America and Gotham Early Music Scene (GEMS).



Additional support for this concert is provided by the Mexican Cultural Institute of New York.



AMERICAS SOCIETY

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MERIDIONALIS: FRANCISCO LÓPEZ CAPILLAS SACRED CHORAL MUSIC

PROGRAM

Cui luna, sol et omnia

Aufer a nobis

Missa *Aufer a nobis*

Kyrie

Gloria

Cum iucunditate

In horrore

Missa *Aufer a nobis*

Credo

Pablo Bruna (1611-1679), *Tiento de falsas 2º tono*

Sanctus

Benedictus

Agnus Dei

Ego enim accepi a Domino

Cum iucunditate

MERIDIONALIS

Elaine Lachica, Melanie Russell, Amanda Sidebottom *sopranos*

Timothy Parsons, Kirsten Sollek *altos*

Timothy Hodges *tenor*

Steven Hrycelak, Thomas McCargar *basses*

Jeffrey Grossmann *organ*

Sebastián Zubieta *tenor, conductor*



About the series

Americas Society and Gotham Early Music Scene (GEMS) present the third season of GEMAS, a concert series featuring the early music of the Americas. The series is co-directed by celebrated soprano Nell Snaidas and Americas Society Music Director Sebastián Zubietta.

The mission of GEMAS is to bring the remarkable early music from the Americas and to present the best early music performers from Latin America, the Caribbean, and Canada to New York audiences. This season included a program featuring Baroque music from the Bolivian Chiquitos Missions by Arakaendar Choir & Orchestra, led by Ashley Solomon at Hispanic Society of America.

Since 1965, the Music of the Americas Concert Series has presented musical luminaries such as Plácido Domingo, Antonio Meneses, Mercedes Sosa, Hermeto Pascoal, Egberto Gismonti, Continuum Ensemble, Bobby Sanabria, Inti-Illimani, Cuarteto Latinoamericano, the Spanish Harlem Orchestra, and many others.

MetLife Foundation Music of the Americas concerts take place at Americas Society's headquarters and partnering organizations across New York City. The concert series brings together an ever-expanding urban audience with consistently high-caliber musicians from across the hemisphere, showcasing oft-underrepresented music and rendering it immediate and accessible.

Gotham Early Music Scene, Inc. (GEMS) is a not-for-profit corporation that enhances the quality and financial stability of early music artists and organizations by providing administrative, marketing, financial, and other support services to performing groups, institutions, presenters, and other organizations interested in early music; securing paid touring engagements throughout North America for New York-based early music artists; increasing audience size and diversity by enhanced publicity and access to early music events; and educating the public and the media about early music.



Arakaendar at Hispanic Society of America. Image by Roey Yohai.

About the program

Born in Mexico City around 1615, Francisco López Capillas belonged to the first generation of distinguished composers and chapelmasters born in the Americas. The first documentation of his professional activities comes from Puebla, where he was organist and bassoonist under Gutierrez de Padilla from 1641 to 1648. He left Puebla in 1648 and became acting chapelmaster in Mexico City in 1654, scarcely a week after the death of his predecessor Fabián Pérez Ximeno, and was unanimously elected chapelmaster shortly thereafter. Over the next several decades, he wrote music for the cathedral, including a spectacular mass major for the cathedral's consecration in 1656 and seems to have successfully navigated the ups and downs of budget fluctuations. He elevated the musical level of the chapel and ascended steadily in the ecclesiastical hierarchy (like most chapelmasters, he was also a priest). López Capillas died in Mexico in 1673, and his extant music survives in archives in Mexico and Spain.

Aragonese organist Pablo Bruna was born in 1611 in the town of Daroca, an important pilgrimage site during the 17th century. The city had a lively liturgical music scene, and at least five of the town's numerous churches had organs, some built by the most prominent Spanish organ makers. He obtained his first post at 16 at the Colegiata de Santa Maria la Mayor, where he would stay until his death in 1679, serving for almost a decade as chapelmaster. During his lifetime, he was one of the most famous Spanish organists, and his celebrity was enhanced by the constant flux of pilgrims passing through Daroca. Many commentators considered him among the best in Spain, and indeed in Europe. A pedagogue to an entire generation of Spanish organists, he also composed several works for the instrument, as well as *villancicos* and motets. His surviving works are kept in libraries in Spain and Portugal.

About the artists



Soprano **Elaine Lachica** has performed as a soloist with New York Collegium, Rebel Baroque Orchestra, Lex Voix Humaines, L'Harmonie des Saisons, Ensemble Caprice, The Waverly Consort, Rose Ensemble, and Opera Omni, and has performed as such festivals as Tage Alter Musik (Regensburg, Germany), Montreal Baroque, and the Mostly Mozart with Mark Morris Dance Company at Lincoln Center. In 2014, Lachica was a winner of the first Bruce Haynes International Competition for the rhetorical singing of the music of Johann Sebastian Bach and was featured in a program of sacred cantatas broadcast throughout Europe and Canada. In addition, a studio recording will be released as part of Montreal Baroque's Bach Cantata series on ATMA Classique. Lachica holds degrees from Peabody Conservatory and the Royal College of Music in London and teaches voice at Fordham University.



Noted for her “steely sparkle and almost impossibly fast, clean runs” (*Wall Street Journal*), **Melanie Russell's** performing career has taken her from her native New Orleans (*Die Fledermaus*, Mozart's *Requiem*) to New York (Monteverdi's *L'incoronazione di Poppea*, Charpentier's *La descente d'Orphée aux enfers*) and around the world with Philip Glass's *Einstein on the Beach*. Recent performance highlights include Bach's *Magnificat* and *Oster-Oratorium* with The Sebastians, Monteverdi's *Vespers of 1610* (Spire, Kansas City), Bach's Mass in B-minor (Augusta Symphony Orchestra), a cabaret of standards and original songs with singer-songwriter Kate Bass (The Metropolitan Room, NYC), Golijov's *Tenebrae* (Decoda), Pablo Ortiz's *Gallos y Huesos* (Meridionalis), Bach's St. John Passion (NYC, Kansas City, Kitchener-Waterloo), and excerpts from Lisa Bielawa's *Vireo* (The Stone, NYC). Ms. Russell is an alumna of Centenary College of Louisiana, Loyola University New Orleans, and Yale School of Music. She sings regularly with the Grammy-nominated choir of Trinity Wall Street.



Soprano **Amanda Sidebottom** has appeared as soloist with The Soul's Delight, Brooklyn Baroque, Amor Artis, and the Mark Morris Dance Group. She has sung with professional chamber choirs across the United States, including the Santa Fe Desert Chorale, Yale Choral Artists, and Seraphic Fire. At home in New York City, she has appeared in concerts with the choirs of Trinity Wall Street and St. Luke in the Fields and the Chorus of the American Classical Orchestra. Her duo with lutenist Erik Ryding, Well-Tuned Words, has toured the east and west coasts as well as Europe and recently released its debut album *Great Wonder* on the Quill Classics label. Amanda is delighted to make her first appearance both with Meridionalis and at The Hispanic Society of America. amandasidebottom.com



Countertenor **Timothy Parsons** is a member of the Grammy-nominated Choir of Trinity Wall Street and performs regularly with New York's finest choral ensembles, including the Saint Thomas Fifth Avenue Choir of Men and Boys, The Clarion Music Society, and Musica Sacra. Previous appearances with Meridionalis include a performance of Bolivian Baroque mission music at St. Paul's Chapel at Columbia University. His interpretations have been lauded for their "authority, ease, and elegant exuberance," and he has been praised by *The New York Times* as "particularly expressive, singing with pure, free tone." This season's highlights have

included a national tour of Monteverdi's 1610 Vespers with Apollo's Fire, Victoria's 1605 Requiem with Clarion, and solo appearances at Trinity's Bach@one series. Timothy holds degrees in Voice and Conducting from the Manhattan School of Music.



Called "an appealingly rich alto" and "a true contralto" by *The New York Times*, and a singer with "elemental tone quality" by *The Philadelphia Inquirer*, **Kirsten Sollek** is gaining recognition for her unique voice and career. She has been featured with Boston Baroque, Bach Collegium Japan, Tafelmusik, Seattle Baroque, Minnesota Orchestra, Kansas City Symphony, Rochester Philharmonic, Virginia Symphony and San Antonio Symphony. Opera roles include: Rosmira in Handel's *Partenope* (Boston Baroque); Bradamante in Handel's *Alcina* (Teatro Municipal de Santiago); and title roles in Handel's *Rinaldo* (Glyndebourne) and Britten's *Rape of Lucretia* (Eastman

Opera Theatre). Ms. Sollek performs regularly with Ensemble Signal and Alarm Will Sound, and appears on recordings of music by Steve Reich with both groups. She has worked extensively with composer John Zorn, premiering his music in the US, Europe, Australia, and Israel. Ms. Sollek is represented by Robert Gilder & Co.



Tenor **Timothy Hodges**, whose singing has been described by *New York Daily News* as having "both purity and depth," has an active career performing throughout the United States and abroad. Recent highlights include the premiere and recording of Ralf Yusulf Gawlick's *Missa Gentis Humanae*, as well as performances with Vox Vocal Ensemble, Clarion Music Society, Fuma Sacra, Seraphic Fire, and Antioch Chamber Ensemble. He has made appearances at Carmel Bach Festival, Connecticut

Early Music Festival, Spoleto Festival USA, and the Golden Mask Festival in Moscow, Russia. As a soloist, Mr. Hodges has performed with the Trinity Baroque Orchestra, Washington Chorus, Brooklyn Baroque, Rebel Baroque Orchestra, Carmel Bach Festival Orchestra, Garden State Philharmonic, Masterwork Chorus, and Princeton University Glee Club and has made numerous appearances as a soloist in Handel's *Messiah* in New York, New Jersey and Florida. Mr. Hodges is currently a member of the Grammy-nominated Choir of Trinity Wall Street Church in New York City.



Sebastián Zubieta (tenor, conductor) was born in Buenos Aires and has been Music Director at Americas Society since 2005. Zubieta made his New York conducting debut to critical acclaim with Meridionalis at the Look and Listen Festival in 2010 with music by Guiterre Fernández Hidalgo. He has appeared as a conductor at Symphony Space's Wall-to-Wall, the Raritan River Valley Festival (2012), the Biblioteca Juan Ángel Arango in Bogotá, the Festival de Música Sacra de Quito (2013), and, most recently, at the Centro de

Experimentación del Teatro Colón, for the world premiere run of the opera *Hércules en el Mato Grosso*, for which he will conduct the US premiere performance at Dixon Place (NYC) in May 2015. Sebastián was the conductor of the Yale International Singers from 1999 to 2005 and premiered a number of new works for chamber ensembles and orchestra with Yale Philharmonia, New Music New Haven, and NeitherMusic. His music has been performed in concerts and festivals in Europe, Korea, Latin America and the US, by musicians including ICE, Continuum Ensemble, the New York Miniaturist Ensemble, the Momenta Quartet, violist Antoine Tamestit, clarinetist Joshua Rubin. He has written music for ICE, the Centro Cultural General San Martín in Buenos Aires, the New York Miniaturist Ensemble, pianist Stephen Buck, the Bugallo Williams Piano Duo, and the Damocles Trio, commissioned by Look and Listen. He has been in residence at The Banff Centre and was a fellow at the Composers Conference at Wellesley College. He led a workshop on 19th century Latin American music at Folkwang Universität der Künste in Essen in Fall 2010, and has taught hearing and analysis and music appreciation at Yale, music history at the Universidad de Buenos Aires, and composition at the Universidad Nacional de La Plata in Argentina. He holds a doctorate in composition from Yale University and a licentiate in musicology from the Universidad Católica Argentina in Buenos Aires.



Bass **Steven Hrycelak** is in demand as an operatic, concert, and ensemble performer of mainly early and very new repertoire. He has performed with Blue Heron, the NY Virtuoso Singers, Toby Twining Music, ekmeles, Early Music New York, Vox, TENET, Seraphic Fire, and a vocal jazz quintet, West Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with NYS Baroque, Pegasus, Publick Musick, The Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony Orchestra,

Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance of Monteverdi's *Seneca* with Opera Omnia was hailed by *The New York Times* as having "a graceful bearing and depth." He recently performed at Ostrava Days in the Czech Republic with the SEM Ensemble, and made his European operatic debut in Sciarrino's *Lohengrin*. He has also traveled the US, Canada, and Europe performing in Frank London's Klezmer musical *A Night in the Old Marketplace*. Mr. Hrycelak has degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He also freelances as a vocal coach and accompanist.



Called “gripping” by age 9, baritone **Thomas McCargar** recently made his Carnegie Hall solo debut singing Haydn’s St Nicholas Mass with the Masterworks Festival Chorus and performed the role of Evangelist in Ginastera’s *Turbae ad Passionem Gregorianam* with the Choir of Trinity Wall Street, Washington Chorus and NOVUS NY at Carnegie Hall. Other recent solo engagements include music by Tarik O’Regan with the Washington Chorus, Paul Moravec’s *Songs of Love and War* with The Dessoff Choirs and Anne Hamilton’s *The*

Event of a Thread at Park Avenue Armory. Mr. McCargar has also established himself as one of New York City’s most sought-after ensemble singers, frequently performing with the Grammy Award-winning Roomful of Teeth, Pomerium, Seraphic Fire (Miami), TENET, Green Mountain Project, Musica Sacra, VOX Vocal Ensemble, Voices of Ascension, New York Virtuoso Singers, and Early Music New York. He is also an eight-year member of the acclaimed Choir of Trinity Wall Street.



Jeffrey Grossman’s extensive musical activities include frequent performances as a harpsichordist, organist, and conductor. As co-leader of the acclaimed baroque ensemble the Sebastians, last summer Jeffrey music directed productions of Purcell’s *The Fairy Queen* and *Dido and Aeneas*. This season, Jeffrey performs with numerous groups in the New York metropolitan area, including TENET, the Sebastians, Bach Vespers of Holy Trinity, Musica Nuova, and Spire Chamber Ensemble. He can be heard on the Gothic, Naxos, Albany, Métier, and MSR Classic record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. jeffreygrossman.com



Bernardo Illari is a specialist in Latin American music from the colonial and early national periods. He received his Ph.D. in Music History from the University of Chicago in 2002, with a dissertation entitled “Polychoral Culture: Cathedral Music in La Plata (Bolivia), 1680-1730.” Professor Illari’s second book-size project, *Domenico Zipoli: Para una genealogía de la música clásica latinoamericana* (Domenico Zipoli: Towards a Genealogy of Latin American Classical Music) has been awarded the 2003 Premio de Musicología “Casa de las Américas.” His extensive list of publications includes an edited volume and more than a dozen scholarly articles in Spanish, English, Italian, and Arab published in the United Kingdom, Italy, Spain, Bolivia, Chile, and Argentina. He is Associate Professor of Music at the

University of North Texas, where he has worked since 2001. He also taught at the Universidad Nacional de Córdoba (Argentina) and University of Hong Kong.

Text Translations

<p>1. <i>Cui luna, sol et omnia</i> deserviunt per tempora, perfusa coeli gratia gestant puellae viscera.</p>	<p>He whom moon, sun and all things obey in their appointed time, within the virgin's womb is born, endowed with every heavenly grace.</p>
<p>2. <i>Aufer a nobis</i> iniquitates nostras, Ut digni canamus tibi gloriae melos. Quibus indigni omni laude, dignissimam collaudamus.</p>	<p>Take away from us our sins, so that worthy, we may sing you a song of glory. We, who are by our sins unworthy. Hail you, most worthy, with all praise.</p>
<p>3. <i>Kyrie</i> eleison. Christe eleison. Kyrie eleison.</p>	<p>Lord, have mercy. Christ, have mercy. Lord, have mercy.</p>
<p>4. <i>Gloria</i> in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, O miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.</p>	<p>Glory be to God in the highest. And in earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, Heavenly King, God the Father Almighty. O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy, thou only art the Lord, thou only art the most high, Jesus Christ. Together with the Holy Ghost in the glory of God the Father. Amen.</p>
<p>5. <i>In horrore</i> visionis nocturnae, quando solet sopor occupare homines, pavor tenuit me et tremor, et omnia ossa mea perterrita sunt.</p>	<p>In the horror of the nocturnal vision, when sleep usually occupies people, fear and trembling took hold of me and all my bones were disturbed.</p>

Text Translations

<p>6. <i>Credo</i> in unum Deum; Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum, in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.</p>	<p>I believe in one God; the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, light of light, true God of true God, begotten not made; being of one substance with the Father, by Whom all things were made. Who for us men and for our salvation descended from heaven; and was incarnate by the Holy Ghost, of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures: and ascended into heaven. He sitteth at the right hand of the Father; and He shall come again with glory to judge the living and the dead; and His kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified; as it was told by the Prophets. And I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I await the resurrection of the dead and the life of the world to come. Amen.</p>
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Text Translations

8. *Sanctus*, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

9. *Benedictus* qui venit
in nomine Domini.
Osanna in excelsis.

10. *Agnus Dei*,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

11. *Ego enim* accepi a Domino
quod et tradidi vobis;
quoniam dominus Iesus
in qua nocte tradebatur,
accepit panem, et gratias
agens fregit et dixit:
accipite et manducate:
hoc est corpus meum,
quod pro vobis tradetur;
hoc facite
in meam commemorationem.

12. *Cum iucunditate*
Nativitatem Beatae Mariae celebremus,
ut ipsa pro nobis intercedat ad
Dominum Jesum Christum.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

For I received from the Lord
what I also handed on to you,
that the Lord Jesus,
on the night he was handed over,
took bread, and, after he had given thanks,
broke it and said,
“This is my body that is for you. Do
this in remembrance of me.”
In the same way also the cup, saying,
“This cup is the new covenant in my blood.
Do this, as often as you drink it, in
remembrance of me.”

Let us keep with rejoicing
the birth of the Blessed Virgin Mary,
that she may pray for us
to our Lord Jesus Christ.

On the horizon

Music Director Sebastián Zubieta quietly celebrated ten seasons at Americas Society, and this spring highlights several significant developments:

Our relationship with Teatro Colón's Centro de Experimentación expands with a fully staged production of the new opera *Hércules en el Mato Grosso*, which Zubieta conducted in Buenos Aires this past November. Featuring sopranos Sarah Brailey and Alice Teyssier, Buenos Aires-based baritone Alejandro Spies, tenor Peter Tantsis, and pianist Taka Kigawa, directed by Clara Cullen, on May 20th at Dixon Place on the Lower East Side;

Our outdoor extravaganza for Make Music New York features a site-specific world premiere by Brazilian composer Valéria Bonafé at Central Park's Dalehead Arch on the summer solstice, June 21st;

Peruvian guitarist Jorge Caballero celebrates his recent CD release of Russian orchestral masterworks on June 30th as part of the New York Guitar Seminar at Mannes.

Join us!



Hércules en el Mato Grosso. Image by Pola Oloixarac.

SPRING/SUMMER 2015

- | | |
|----------------------------------|--|
| Thursday, February 12
7 pm | Colombian vocalist Lucía Pulido
<i>Canciones de despecho: Songs of Heartbreak</i> |
| Tuesday, February 24
7 pm | Cuban pianist Willanny Darias
Schumann, Albéniz, León, Ginastera |
| Thursday, March 5
7 pm | Arakaendar: Music from Bolivian Jesuit Missions
@ Hispanic Society of America |
| Friday, March 13
7 pm | International Contemporary Ensemble
Mario Davidovsky World Premiere |
| Monday, March 30
7 pm | Exponential Ensemble with Adaskin String Trio
Beethoven, Adaskin, Golijov |
| Friday, April 24
7 pm | Teen ensemble Face the Music
New music from Puerto Rico |
| Monday, April 27
7 pm | Meridionalis: Music of Francisco López Capillas
@ Hispanic Society of America |
| NEW DATE: Tuesday, May 5
7 pm | Argentine folk singers Juan Quintero & Luna
Monti with special guest Miguel Zenón |
| Monday, May 11
7 pm | Wendy Mehne & Pablo Cohen
New music for flute and guitar |
| Wednesday, May 20
7 pm | <i>Hércules en el Mato Grosso</i> : US premiere
@ Dixon Place |
| Sunday, June 21
5 pm | Make Music New York: Valéria Bonafé Premiere
@ Dalehead Arch, Central Park |
| Tuesday, June 30
7 pm | Jorge Caballero, guitar
Russian orchestral masterworks |

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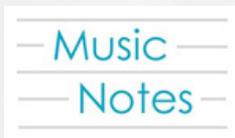
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- Bring one or more guests free of charge to members-only and VIP culture events.



Eddy Marcano Cuarteto Acústico & Musica Ficta

Music of the Americas now has two CDs available for purchase! The first, recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, features Eddy Marcano Cuarteto Acústico and is available for download on iTunes, Amazon, and other stores. The second, recorded at Hispanic Society of America in 2014, features the Spanish vocal ensemble Musica Ficta in a program of early Latin American music with harpist Manuel Vilas, conducted by Raúl Mallavibarrena.



Music Notes is a continuing series of online articles that looks at recent concerts in the Music of the Americas Series. Available at the Americas Society website, the articles showcase videos, photos, and audio from the concerts, and discuss issues and ideas brought up by the artists and the music.

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Its mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

UPCOMING CONCERTS

Monday, May 5
7 pm

Argentine folk duo Juan Quintero & Luna Monti
with special guest Miguel Zenón (saxophone)

Monday, May 11
7 pm

Wendy Mehne & Pablo Cohen
New music for flute and guitar

Wednesday, May 20
7 pm

Opera: *Hércules en el Mato Grosso* (US premiere)
@ Dixon Place

Visit our website www.as-coa.org/music
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