

**MetLife Foundation**  
Music of the Americas  
Concert Series

***GALLOS Y HUESOS***

**BY PABLO ORTIZ, SERGIO CHEJFEC  
AND EDUARDO STUPIÁ**



**June 2, 2014**

**7:00 PM**

**HERE**

**145 Sixth Avenue  
New York**

**Americas** / SOCIETY

Dear friends,

The Teatro Colón is not only one of the handful opera houses in the Western Hemisphere for which a “full season” means more than six productions, but it has other unique characteristics. Music of the Americas regulars have been enjoying the artistry of the young artists that study in its training school for a number of years, and tonight we are delighted to partner with the venerable house to share the work of another of the TC’s initiatives, the Centro de Experimentación del Teatro Colón (CETC). This center, founded in 1991 and led by composer Miguel Galperín, presents another “full season” every year, in this case of cutting-edge, often genre-bending performances, and generates an impressive amount of new pieces through a vigorous commissioning program. It is an honor to present the US premiere of a *Gallos y huesos*, a CETC commission that gathers three of Argentina’s outstanding artists. Thank you for joining us!

Sebastián 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

Produced in collaboration with Teatro Colón: Pedro Pablo García Caffi, General and Artistic Director; Miguel Galperin, Director, CETC; Omar Duca, Technical Producer, CETC; María Eugenia Troisi, Artistic Producer, CETC.



The Spring 2014 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 and the Aaron Copland Fund for Music.



The performance of *Gallos y Huesos* is made possible, in part, by the Jan and Beta Popper Professorship in Opera at University of California at Davis, with special thanks to Professor Pablo Ortiz.



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# **GALLOS Y HUESOS**

**MUSIC BY PABLO ORTIZ**

**LIBRETTO BY SERGIO CHEJFEC • VIDEO ART BY EDUARDO STUPÍA**

## **PERFORMERS**

**Meridionalis**

Martha Cluver, Melanie Russell, Sarah Brailey *sopranos*

Luthien Brackett, Kirsten Sollek *altos*

Thomas McCargar *baritone*

Lucrecia Jancsa *harp*

Sebastián Zubieta *music director*

Julián D'Angiolillo *video production*

## About the work

The poet writes: “The scene that the poems describe is marked by repetition: the meal in solitude, chewing the meat and gnawing the bones, to leave the bones in the sink in the kitchen, and permanent allusions to the physical and moral virtues of fighting roosters, and to the scenery and ambiance of the pits, obviously death. One of the points into which the poems delve is the morphology of the rooster. Do they have a back? What is neck and what is head? The text suggests that it has arms and not wings. The poems are organized as variations on leitmotifs.”

And the composer writes: “It is, at the very least, original, in terms of subject matter! I find that the almost obsessive, repetitive quality of the poems brings about different grey tonalities, with more or less luminescence (the harp, the high voices) and the occasional opaque moment.”

## About the composer



**Pablo Ortiz** is a Professor of Composition at the University of California, Davis. Prizes and commissions include Fromm (1992), a Guggenheim (1993), and the Charles Ives Fellowship from the American Academy of Arts and Letters in 1996. In 1997 and 1998, Ortiz was commissioned two chamber operas, *Parodia* and *Una voz en el viento* by CETC in Buenos Aires. The Koussevitzky Foundation commissioned him to write *Raya en el mar*, for the San Francisco Contemporary Music Players.

He received a grant in 2000 from Fideicomiso para la cultura Mexico-US to write children's songs. In 2004 the Gerbode Foundation commissioned *Oscuro* for Chanticleer and the San Francisco Contemporary Music Players. In 2008 he received an Academy Award from the American Academy of Arts and Letters. Recent premieres include *Suomalainen tango*, for orchestra, by the Orquestra Nacional de Catalunya, *Trois tangos en marge* by the Kovacic, Dann, Karttunen trio at the Museo Nacional Reina Sofia in Madrid, and *Notker*, for choir and organ, by Paul Hillier and the Theatre of Voices in Copenhagen.

## About the librettist



**Sergio Chejfec**, one of Argentina's most acclaimed novelists, has published eleven novels, one collection each of short stories and essays, and two highly regarded books of poetry. He has received numerous distinctions, among them fellowships from the Civitella Ranieri Foundation in 2007 and the John Simon Guggenheim Foundation in 2000. He has lived in New York City since 2005 and currently teaches in the M.F.A. in Creative Writing in Spanish at New York University. Chejfec's works have only recently begun to appear in English translation: *My Two*

*Worlds* (trans. Margaret Carson) was the first to appear published by Open Letter Books in 2011. Open Letter has subsequently published two additional novels— in 2012, *The Planets* (*Los planetas*) and in 2013, *The Dark* (*Boca de lobo*), translated by Heather Cleary.

## About the video artist



Visual artist **Eduardo Stupía** was born in 1951 in the Buenos Aires suburb of Vicente Lopez. His work has been exhibited in solo and group shows since 1973. He has had individual shows in galleries and museums in Buenos Aires, including Lirolay (1973), Ruth Benzacar (1986, 1991), and Centro Cultural Recoleta (1999, 2006, 2011), as well as internationally at the IVAM (Instituto Valenciano de Arte Moderno, Spain, 2010), Rosenfeld–Porcini Gallery (London, 2013), and Galeria Xippas (Punta Del Este, Uruguay, 2014). In 2012 he presented an individual show at the 30th São Paulo Biennial. He

has received Argentina's top arts awards, the Gran Premio Del Salón Nacional and the Gran Premio del Salón Municipal Manuel Belgrano. His work is in the permanent collections of several museums, including the Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina's Museo Nacional de Bellas Artes, Museo de Arte Moderno de la Ciudad de Buenos Aires, Museo Eduardo Sívori, Museo Macro de Arte Contemporáneo (Rosario), Museo Emilio Caraffa (Córdoba). A 1985 untitled ink drawing was acquired by MOMA in New York and shown in 2007-08 at the exhibition "New Perspectives in Latin American Art 1930-2006: Selections from a decade of acquisitions."

## About the performers

Praised by The New York Times for its “beautifully blended readings,” Meridionalis is a vocal ensemble dedicated to the performance of choral music from Latin America, conducted by Americas Society Music Director Sebastián Zubieta.



Soprano **Martha Cluver** has been hailed by the New York Times for her “sweet, pure” and “soulful soprano” voice. Focusing on contemporary music, she has performed numerous works by composer Steve Reich under the direction of Brad Lubman, David Robertson and Alan Pierson. She premiered the new opera *La Douce* by Emmanuel Nunes with the Remix Ensemble in Porto, Portugal, and has performed many works by Morton Feldman, including the thrilling mono-opera *Neither*. As a chamber musician, Ms. Cluver has premiered works by John Zorn, Caleb Burhans, Nico Muhly, Caroline Shaw, Matthew Brown and Judd Greenstein, amongst many others. Along with Meridionalis, she sings regularly with the Vox Vocal Ensemble, Antioch, Voices of Ascension

and the Choir of Trinity Wall Street, and has performed under choral directors such as Andrew Megill, Jane Glover, Stefan Parkman and Julian Wachner. Her discography includes Nonesuch, Sweet Spot DVD, NAXOS, Mode, Cantaloupe, and Tzadik. She holds a Bachelor’s degree from Eastman School of Music in viola performance. Ms. Cluver is a founding member of the Grammy award winning vocal ensemble Roomful of Teeth and is soprano soloist with the Albany Symphony’s new music ensemble, Dogs of Desire.



Noted for her “steely sparkle and almost impossibly fast, clean runs” in Handel’s *Messiah* (*The Wall Street Journal*), **Melanie Russell** has performed and recorded with premiere ensembles in the U.S., including the Grammy-nominated choir of Trinity Wall Street, Yale Schola Cantorum, Conspirare, Seraphic Fire, Meridionalis, and The Rolling Stones. Solo engagements in opera, musical theater, and concert repertoire have taken her from her hometown of New Orleans (*Die Fledermaus*, *The Buddy Holly Story*, Mozart’s Requiem) to New York (Monteverdi’s *The Coronation of Poppea*, Charpentier’s *La descente*

*d’Orphée aux enfers*, Fauré’s Requiem at Carnegie Hall) and all over the world with Philip Glass and Robert Wilson’s *Einstein on the Beach*. Recent performances include Golijov’s *Tenebrae* with Decoda at Trinity Wall Street, Rutter’s Requiem with Princeton Pro Musica, Tyondai Braxton’s *Central Market* at Disney Hall, and Bach’s *St. John Passion* in Kansas City and KitchenerWaterloo, Ontario. She looks forward to upcoming collaborations with composer Lisa Bielawa (The Stone, NYC), the Augusta Symphony Orchestra (Bach’s Mass in B minor), and singer/songwriter Kate Bass (The Metropolitan Room, NYC).



## About the performers (continued)



Hailed by *The New York Times* for her “radiant, liquid tone,” “exquisitely phrased” and “sweetly dazzling” singing, soprano **Sarah Brailey** is in growing demand as both soloist and chamber musician. This season’s highlights included Britten’s *Les Illuminations* with Novus NY, Caldara’s *Maddalena* with the American Classical Orchestra, Handel’s *Samson* under the baton of Nicholas McGegan, Reich’s *Music for 18* with Ensemble Signal, Handel’s *Israel in Egypt* with Princeton Pro Musica, Bach’s *Jauchzet Gott* with Trinity Baroque; guest appearances with GRAMMY-winning contemporary vocal octet Roomful of Teeth; recording projects with Trinity Wall Street, Paola Prestini, GRAMMY-nominated New York

Polyphony; and premieres of works by Gabriel Jackson, Ralf Yusuf Gawlick, and John Zorn. More at [www.sarahbrailey.com](http://www.sarahbrailey.com).



Praised by Opera News for her “seductive, easy alto,” mezzo-soprano **Luthien Brackett**’s recent solo engagements include performances for The Clarion Society, The Washington Chorus, Carnegie Hall’s “collected stories” series, and Trinity Wall Street’s Bach at One series. She is a featured soloist on the Trinity Choir’s 2013 GRAMMY-nominated recording of Handel’s *Israel in Egypt* (Musica Omnia). In great demand as an ensemble performer, she is a member of the Choir of Trinity Wall Street, and appears regularly with many of New York’s preeminent vocal groups, including

TENET, Vox, Voices of Ascension, Pomerium, and Musica Sacra. She is also a founding member of the award-winning Antioch Chamber Ensemble.

## About the performers (continued)



Called “an appealingly rich alto” by *The New York Times* and a singer with “elemental tone quality” by *The Philadelphia Inquirer*, contralto Kirsten Sollek has appeared as a soloist with Tafelmusik, Kansas City Symphony, Seattle Baroque Orchestra, Minnesota Orchestra, Bach Collegium Japan, Boston Early Music Festival, and Grand Rapids Symphony. She has performed and recorded works by Steve Reich with Alarm Will Sound and Signal. She works extensively with John Zorn and has premiered his music in Jerusalem, New York, Milan, Paris, Warsaw, London, Rotterdam, Gent, Montreal, and Adelaide. Opera roles include Rosmira in Boston Baroque’s production of Handel’s *Partenope*, cover for the title role in Handel’s *Rinaldo* for Glyndebourne,

Bradamante in Handel’s *Alcina* for the Teatro Municipal de Santiago de Chile, Juno in Handel’s *Semele* for Music in the Somerset Hills, and Beauty in *Blood Rose* by Hannah Lash. Ms. Sollek is represented by Robert Gilder & Co, [www.robert-gilder.com](http://www.robert-gilder.com)



Called “gripping” by *The New York Times*, baritone Thomas McCargar has established himself as one of New York City’s most sought-after collaborative vocalists. After launching his career with Grammy Award-winning Chanticleer, he moved to NYC, where he began his current tenure as a member of the acclaimed Choir of Trinity Wall Street. Additional ensemble engagements include Meridionalis, Pomerium, Seraphic Fire, TENET, Green Mountain Project, Early Music New York, Musica Sacra, Voices of Ascension and VOX Vocal Ensemble. Recent work includes his Carnegie Hall solo debut (Haydn’s St Nicholas Mass), baritone soloist with the Washington Chorus (O’Regan’s *The Ecstasies Above and Scattered Rhymes*) and soloist at

the Park Avenue Armory (Ann Hamilton’s *The Event of a Thread*). He has performed in the chorus with Gotham Chamber Opera (Mozart’s *Il sogno di Scipione*), Mark Morris Dance Company (Purcell’s *Dido and Aeneas*), the PROTOTYPE Festival (Du Yun’s *Angel’s Bone*), and the English Concert/Choir of Trinity Wall Street (Handel’s *Theodora*). As a conductor, he led over 1,000 people in Times Square on 12/21/12 in the singing of John Lennon’s “Imagine”, for Yoko Ono’s *Imagine Peace*.



## About the performers (continued)



Argentine harpist **Lucrecia Jancsa** was born in Córdoba, and studied in that city's conservatory as well as in the Hochschule für Musik Freiburg and the Musik-Akademie Basel. She has been principal harpist with the Orquesta Sinfónica Nacional since 1994, and has also appeared with most Argentinean symphony orchestras, the Freiburg Philharmonic, and the Sinfonieorchester Basel. She has performed at prestigious international festivals with Ensemble Modern and Ensemble Aventure and was a member of the Solistas de Música Contemporánea and the Sinfonietta de Buenos Aires. As a member of the prestigious Trio Luminar she has performed across Latin America and Europe and has been member of chamber ensembles

dedicated to new music. She has given numerous Argentinean and world premieres. In 2013 she appeared with the Israel Philharmonic in Argentina and Chile under Zubin Mehta.

## About the performers (continued)

**Sebastián Zubieta** was born in Buenos Aires and is Music Director at Americas Society. 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 Music of the Americas, Symphony Space's Wall-to-Wall, the Raritan River Valley Festival 2012, at the Biblioteca Juan Ángel Arango in Bogotá, as well as at the Festival de Música Sacra de Quito in 2013. 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. Upcoming concerts of his music include 3 concerts at the CETC in September. He has been in residence at The Banff Centre and was a fellow at the Composers Conference at Wellesley College. He has presented papers on baroque and contemporary music at venues including the Society for American Music (2011 Congress), the 17th Congress of the International Musicological Society in Leuven (2002) and the first conference of the IMS Regional Association for Latin America and the Caribbean. 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.

## About the Centro del Experimentación del Teatro Colón

Founded in 1991 by then director of the Colón Sergio Renán and composer Gerardo Gandini, the CETC shares the Colón's many technical capabilities in lighting, stage and and costume production but it is oriented towards the commissioning of new stage works.

Through the CETC the Colón participates in the creation of an environment in which composers can create, audiences can get to know new pieces, and musicians enjoy the challenges of premiering them.

A typical CETC season includes over 10 programs, including new works or original stagings of well-known classics. Strongly focused on Argentinean artists, CETC's commissions often feature the work of leading Argentinean writers and visual artists.



## Summer 2014 Events

This month we wrap up our 2013-2014 Music of the Americas season with two Canadians and a Brazilian:

On **Friday, June 20**, Montréal-based quintet **Ensemble Paramirabo** presents an **all-Canadian program** at the Americas Society as part of the 2014 *mise-en festival*, which celebrates young composers and performers from across the globe. Noted for their “total fearlessness,” the ensemble advocates for emerging composers, devoting the lion’s share of their programming to new works. The members have been performing together since 2008, when they met at the Conservatoire de Musique de Montréal. Most recently, they presented “The Crazies” at the Cabaret le Lion d’Or with soprano Sarah Albu and baritone Vincent Ranallo, featuring a staging of Peter Maxwell-Davies’ comic opera *Miss Donnithorne’s Maggot*. Their program at the Americas Society will feature works by Maxime McKinley, Patrick Giguere, Michel Gonneville, and Philippe Leroux, as well as an arrangement of a Frank Zappa work by Symon Henry.

On **Saturday, June 21**, the longest day of the year, we continue our adventures with **Make Music New York** for this year’s **Mass Flute Appeal**, which will bring together many flutists for two complete performances of **Canadian composer Henry Brant’s *Mass in Gregorian Chant for Multiple Flutes*** (“Mass for June 16”) in Central Park to surround the resonant Dalehead Arch, located near 64th Street and West Drive. Brant was a leading composer of music using spatially distributed musicians, and he was especially interested in the antiphonal nature of the performance of Gregorian chant in the acoustically resonant cathedrals in Europe. This event is free and open to the public!

On **Tuesday, June 24**, our final event of the season, **Brazilian guitarist Fábio Zanon** performs a solo recital the opening faculty concert of the **New York Guitar Seminar at Mannes**. Zanon has performed more than 40 different works for guitar and orchestra, and his chamber music repertoire and frequent collaborators range from the traditional to the adventurous. In 2009, he released “Yanomami,” a recording for choir and guitar with Coro Cervantes, and also published his first book, Villa Lobos, upon the fiftieth anniversary of the death of the great Brazilian composer. Just one year later, he released a recording of Francis Hime’s cross-over Guitar Concerto with the São Paulo Symphony Orchestra.

For information on all these events, please visit our website: <http://www.musicoftheamericas.org>. We hope you can join us!

# MetLife Foundation Music of the Americas Concert Series

## About the concert series

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



Quintet of the Americas with Jeanne Golan, piano. Image: Roey Yohai.



# MetLife Foundation

## Music of the Americas

Concert Series

### SPRING/SUMMER 2014

Monday, February 3  
7 pm

Ensemble CEPROMUSIC  
New Music from Mexico

Friday, February 21  
7 pm

Wenqiao Jiang, piano  
Music by Cervantes and Lecuona

Thursday, February 27  
7 pm

Musica Ficta  
@The Hispanic Society of America

Saturday, March 8  
7 pm

Eduardo Egüez, lute  
Furio Zanasi, baritone

Wednesday, March 19  
7 pm

Symphonie des Dragons  
Au goût du Soldat

Monday, April 14  
7 pm

Ithaca College Contemporary Ensemble  
New Music

Wednesday, April 23  
7 pm

Nicholas Mariscal, cello  
*Nubes Bajas*: Latin American Cello Music

Wednesday, April 30  
7 pm

Heloísa Fernandes, piano  
Brazilian Jazz

Wednesday, May 7  
7 pm

Quintet of the Americas  
Music of Roberto Sierra

Monday, June 2  
7 pm

*Gallos y huesos*: New Opera by Pablo Ortiz  
@HERE

Friday, June 20  
7 pm

Ensemble Paramirabo  
New Music from Canada

Saturday, June 21  
5 pm and 6 pm

Make Music New York in Central Park  
Henry Brant, *Mass in Gregorian Chant*

Tuesday, June 24  
7 pm

Fábio Zanon, guitar  
New York Guitar Seminar

VISIT [WWW.AS-COA.ORG/MUSIC/EVENTS](http://WWW.AS-COA.ORG/MUSIC/EVENTS) FOR MORE INFORMATION

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- Free Music of the Americas CD.

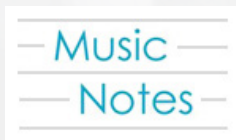
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- Bring 1 guest free of charge to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Bring one or more guests free of charge to members-only and VIP culture events.



## **Eddy Marcano Cuarteto Acústico**

Music of the Americas has released its first ever CD available under the Live at Music of the Americas label! Recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, the CD features Eddy Marcano Cuarteto Acústico and is available for download on **iTunes**, **Amazon**, and other stores.



**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.

Visit [www.as-coa.org/music](http://www.as-coa.org/music) for more information.

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

Friday, June 20 7 pm	Ensemble Paramirabo New Music from Canada
Saturday, June 21 5 pm and 6 pm	Make Music New York in Central Park Henry Brant, <i>Mass in Gregorian Chant</i>
Tuesday, June 24 7 pm	Fábio Zanon, guitar New York Guitar Seminar

Visit our website [www.as-coa.org/music](http://www.as-coa.org/music)  
for more information on Music of the Americas Spring and Summer 2014  
Events!

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### Cultural Programs Admission:

**Americas Society Friends  
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FREE. Register online using your login. Go to [www.as-coa.org/ASCalendar](http://www.as-coa.org/ASCalendar), select the event, and click member registration link.

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