

MetLife Foundation
Music of the Americas
Concert Series

ANA CERVANTES
CANTO DE LA MONARCA:
MUJERES EN MÉXICO



November 17, 2014

7:00 PM

Americas Society
680 Park Avenue
New York

Americas / SOCIETY

Dear friends,

Ana Cervantes appeared in Music of the Americas over a decade ago, in 2001. Since then, she has continued to be a driving force in Mexico's new music world, performing, commissioning, and imagining international, multi-year projects. Tonight we will enjoy her latest endeavor, a commissioning program that produced 16 works by composers from several countries inspired by famous Mexican women. 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 Fall 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, by the National Endowment for the Arts, and by The Amphion Foundation, Inc.



This concert is generously supported by the Instituto Nacional de Bellas Artes, the Fondo Nacional para la Cultura y las Artes, and the Mexican Cultural Institute of New York.



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ANA CERVANTES

CANTO DE LA MONARCA: MUJERES EN MÉXICO

PROGRAM

Silvia Berg (b. 1958, Brazil)	<i>El sueño...el vuelo</i> (2010)
Joelle Wallach (b. 1960, USA)	<i>Lágrimas y locuras, Mapping the Mind of a Madwoman</i> (2011)
Alba Potes (b. 1954, Colombia)	<i>Desde el aire: seis instantes</i> (2010)
	I. Pensativo con Premoniciones II. Certidumbre: incertidumbre III. Los juegos se desvanecen IV. Detalles distantes V. Aprisa VI. Introspectivo
Mario Lavista (b. 1944, Mexico)	<i>Mujer pintando en cuarto azul</i> (2013)
Charles B. Griffin (b. 1968, USA)	<i>...like water dashed from flowers...</i> (2010)

INTERMISSION

Georgina Derbez (b. 1968, Mexico)	<i>Un vuelo para Ana</i> (2011)
Paul Barker (b. 1956, UK)	<i>La Malinche</i> (2010)
Jack Fortner (b. 1938, USA)	<i>Retrato de Malintzin</i> (2010)
Anne LeBaron (b. 1953, USA)	<i>Creación de las Aves</i> (2011)
Gabriela Ortiz (b. 1964, Mexico)	<i>Preludio y Estudio 3, Jesusa Palancares</i> (2011)

About the artist

Critics praise **Ana Cervantes** as “a physical, emotional performer with mastery of tone and color” (*Newark Star-Ledger*) as an artist of “commanding intensity” (*MusicWeb International*, UK) with “great interpretive qualities, enormous passion” (*unomásuno*, Mexico); and as “ambassadress for the music of Mexico” (*Independent on Sunday*, UK).

Through imaginative programming which gives equal importance to new music and to the repertoire, and through her deep commitment to new music of all periods, Cervantes puts different times, sensibilities and musical voices into dialogue. An impassioned creator of connections, she opens doors for her listeners. Deeply committed to the creation of new work, Ana has inspired, commissioned, and been the guiding force for major collections of new piano works by prominent composers of the Americas and Europe.

The music of *Rumor de Páramo* (*Murmurs from the Wasteland*) – her previous international commissioning project, in homage to preeminent Mexican author Juan Rufo— on its two CDs and in concert, continues to reap praise from the critics: “A remarkable collection magnetically performed” (*Independent on Sunday*, UK); “Cervantes ... once again with certainty, elegance, and mastery” (*Proceso*, Mexico).

Cervantes’ discography also includes *Agua y Piedra: música reciente de México* (*Water & Stone: Recent Music of Mexico*, 2004), featuring world-première recordings of seven Mexican composers; and *Amor de la Danza* (*Love of Dance*, 1999), a captivating mixed program of recent music and standard pieces from the repertoire.

An alumna of Bard College and a Fulbright-García Robles Senior Scholar (US-Mexico 1999-2000), Cervantes names Joan Tower and the late Theodore Lettvin as her most important teachers. She leads an active international life as performer and teacher, and currently is based in Guanajuato, México.

Ana Cervantes is a Yamaha Artist.



About the project

Canto de la Monarca: Mujeres en México (*Song of the Monarch: Women in Mexico*) is Ana Cervantes’ most recent commissioning/recording project, for which she asked 16 composers from six countries —Brazil, Colombia, Mexico, UK, US, and Spain—to write a solo piano piece inspired by an important woman in Mexican history. The project takes as its symbol the Monarch butterfly, a potent metaphor for persistence and valor in a seemingly fragile body, as every year it migrates thousands of miles, finding its sanctuary in Mexico.

Thanks to a major grant from CONACULTA (National Council for Culture and the Arts) and INBA (National Institute of Fine Arts) of Mexico, Cervantes recorded the two Monarca CDs during the course of 2013, and Monarca opened its wings in November 2013.



About the program

El Sueño...el vuelo (The Dream...the Flight) by Silvia Berg.

My first visit to Mexico in 2007 was marked by deep impressions and these, revisited now, take form in this second work Ana Cervantes has commissioned from me. I dedicate it to her, to Johnny, in memoriam, and to Frida Kahlo and the intense relationship existing between her work, her life, and her house (La Casa Azul). Written in the form of a toccata, the composition emphasizes the virtuosic aspect of the piano in the broadest sense of the term *tocar* (to touch). It is written in a structure that reflects the architectural plan of the Blue House, using four sections of 24 measures in constant metamorphosis, while the fifth section (also 24 measures) is the coda: the transformation of the monarch, the unplanned voyage that we all must make.

Lágrimas y Locuras, Mapping the Mind of a Madwoman by Joelle Wallach.

Rather than recount the story of *La llorona*, this work evokes her tempestuous emotions as she haunts the banks of innumerable Mexican waterways seeking her lost children. Through a relentless avalanche of sorrow, remorse, and wrath, *Lágrimas y Locuras* deconstructs the simple melody of the folksong to explore the state of mind of a woman at war with her own past. Each time her thoughts return to simple scenes of former happiness, love, or family, the melody within her twists, writhes and rages through strange, unexpected, distorted texture, and tonalities.

Desde el Aire: Seis Instantes (From the Air: Six Instants) by Alba Potes.

This brief composition reflects my concerns about the processes of destruction of the environment, animals, and human beings, all of them represented here by Monarch butterflies. I often think of Latin American women forced to face the loss of their loved ones as a consequence of violent acts. Assassinations and disappearances are a constant theme in Latin America, and I have chosen Charlotte of Habsburg, Empress Carlota of Mexico, for the fragility of her character that brought her to a complete emotional collapse after the assassination of her husband, Maximiliano, the Emperor, in 1867. I chose her as my muse to invite a meditation on the effects of violence on the emotions and lives of women.

Mujer pintando en cuarto azul (Woman Painting in Blue Room) by Mario Lavista.

Mexican pianist Roberto Hidalgo writes:

This piece is an homage to Lavista's friend Joy Laville, the English-Mexican artist, born in 1923 and still active today. Lavista has written how, when confronted with a particular painting, certain noises and sounds surprisingly and unexpectedly emanate from the canvas, making its contemplation both a visual and aural experience. This piece is a *Grand Adagio* that reflects on Joy Laville as an artist and as an individual and sheds light on Laville's masterful use of the color blue that is prevalent in her grand and tranquil land and seascapes. The title of the work is borrowed from her late husband, Jorge Ibarguengoitia, who published a loving commentary on her work before his tragic death in a plane crash in 1983.

About the program

Like water dashed from flowers by Charles B. Griffin.

I have known Ana Cervantes for over 15 years, and over that time I have developed a unique bond with her. Ana has been part mother, part counselor and confidante, and part champion performer. I begin my program note here because Ana is a powerful woman, as are all those represented in this collection of works. My composition was written with her and her musical powers clear in my mind from start to finish. Having known Ana as a performer for this long, I have seen her range of expression and capacity for drama. I like to think that I draw upon those talents in this piece. I was drawn specifically to the melody for the Mexican folk song *La Sandunga* because of the dramatic, expressive lyrics associated with it, and because it is believed to be of Andalusian origin. These aspects tied well with my long-standing interest in Flamenco, which has been driven by its rhythmic energy and committed vocal expression. These experiences and interests ultimately culminated in my writing this piece specifically for Ana: she speaks, stomps and sings amidst this virtuosic piece, and I hope these elements communicate the heart of *La Sandunga*, Ana, and myself.

Un vuelo para Ana (A flight for Ana) by Georgina Derbez.

Un vuelo para Ana emerged at the request of pianist Ana Cervantes, who asked us to find inspiration from a muse from the work of women artists of Mexico; I thought, “what better muse than Ana herself?” For she is a true warrior in the construction of musical projects of the highest quality and is a truly sensitive musician. So, this work was inspired by her. It seeks to express the volatile, ephemeral quality of butterflies, with quick melodic turns and rhythms that deliberately avoid strong beats, strengthening the airborne nature of the piece.

La Malinche by Paul Barker.

In 1988 I first read of and discovered a woman known as “La Malinche.” My obsession with Mexico and its culture began with an opera in her name that was premiered in London in 1989, which we were invited to perform in Mexico in 1992. The three soloists represented Malinche, Cortés, and Xicotencatl, and ten Villagers sing a capella in Nahuatl, Spanish, English, and Latin. The music alternates between phrases that reflect a singer’s natural rubato alongside more brutal, mechanical, often asymmetrical, complex meters. This short transcription for solo piano uses melodic material from the opening sung in Nahuatl, using an improvisatory framework. Malinche changed my life; I married a Mexican woman, and we lived in Mexico for a number of years. She continues to be my muse.

About the program

Retrato de Malintzin (Portrait of Malintzin) by Jack Fortner.

Quetzalcoatl was a god of love and peace. He lived centuries earlier, but promised to return. Aztec astrologists had ascertained his second coming to be in 1518, which coincided with the landing of Hernán Cortés in Antigua. Malintzin was given as a peace offering to the invading Spaniards. Cortés, who had never found a woman he loved more than his horse Morito, succumbed to her charms. He wrote: "I had found with this innocent girl what I, in my wildest imagination, never believed to find in this world. This feeling was not only for Malintzin, but also for the beauty and mystery of the Méjico she was leading me to see." In turn, Malintzin's reaction to Cortés was "I couldn't doubt that he was either Quetzalcoatl or his spirit..." Together they bore a son, creating a mixture of New and Old Worlds, the fountainhead of the new Mexican nation. *Retrato de Malintzin*, an impression of this mythical woman as seen through the eyes of Cortés, is a Joycean stream of consciousness improvised over a fixed series of vertical sonorities. Malintzin's motive gradually rises to prominence, accompanied by a series of wave-like undulations, all of which subside into the final cessation of motion.

Creación de las Aves (Creation of the Birds) by Anne LeBaron.

The music of *Creación de las Aves*, inspired by the eponymous painting by Remedios Varo, reflects two elements that are striking in this surreal work of art: the first, the extreme concentration shown by the Owl Woman as, with the assistance of alchemy and a cardio-violin, she paints birds into living creatures; and second, the ecstasy of the newly liberated birds as they take flight through a star-studded window. In my composition, a series of low, slowly articulated sustained tones erupt into vivid, lighting-fast arpeggios and trills in the extreme upper register. These florid passages, framed by deep tones, eventually lead to an off-kilter scalar passage that references Anna Magdalena Bach's Notebook by J.S. Bach, which is woven into the piece in homage to the unusual combination of mathematical precision and surrealist content, characteristic of much of Varos's work. The fragmented arpeggios return at the end of the piece. The origin of life is thus transformed, metaphorically, into a warm-blooded miracle, a song taking flight.

Preludio y Estudio 3, Jesusa Palancares by Gabriela Ortiz.

In *Prelude and Study 3*, I try to render a small homage to the life of Jesusa Palancares, who, in Elena Poniatowska's novel *Hasta no verte Jesús mio (So Long, Never See You Again, Dear Jesus)*, tells us how she grew up poor and marginalized in Oaxaca, fought in the Revolution, and survived ups and downs as a laborer and servant in the Capital. It is the strength of Jesusa herself, an independent woman of the people, a fighter in every sense, that emphatically demonstrates to us her greatness and shines a light on crucial moments and customs in Mexican society. *Prelude 3* establishes an ethereal motif that little by little takes on greater expressivity and complexity to create the preamble to the opening phrase of *Study 3*, which is composed principally of rhythmic patterns that constantly repeat and transform. Given the rhythmic irregularity and technical demands of the music, the performer must use a high level of concentration throughout.

About the muses

FRIDA KAHLO and her BLUE HOUSE (CASA AZUL)

About Frida Kahlo (1907-1954) very little remains to be told. Movies, clothes, postcards, books, monographs—all these objects have made her into an icon. She spent her early years in Coyoacán, a town in Mexico City. After a devastating accident, she was hospitalized for the first time, which led her to explore painting. It was a medium she would never abandon. In the 1920s she married the muralist Diego Rivera, and the pair led a tumultuous life of love and passion until her death in 1954. The blue house where she was born and where she later lived with Diego - her famous Casa Azul - is now a museum visited by thousands of people each year. The shape of the land and the structure of the house, with its unique spaces and colors, say as much about Kahlo as her clothes, jewelry, and the objects that surrounded her. The structure of a room conditions not only the life that transpires between its walls, but also the intellectual and emotional life of its inhabitants. The house's resonance endures despite recent repairs and work on the gallery - its *duende*, the energy that continues to give it new life, is inimitable.

LA LLORONA

The legend of *La Llorona* (The Weeping Woman) tells of a woman who appears near rivers. It is believed to have originated in pre-Hispanic Mexico. It is Mexico's most popular legend and forms part of the Latin American collective imagination. Like the Virgin of Guadalupe (La Guadalupana), *La Llorona* is the product of a fusion of a pre-Hispanic myth of a woman cursed to wander the night, her terrible cries raising alarm, and a myth from the time of the Spanish viceroys, of a woman who, in tragic circumstances, drowns her children and then wanders endlessly, a spectre looking for them by the water. She is dressed in white, pale and drawn, and her ceaseless cries are terrifying. *La Llorona* is also a well-known *sandunga* sung in Oaxaca. She is further linked to echoes of the Mexican figure of Death, the animate Skull that wanders through the world, provoking terror in everyone who meets her.

CHARLOTTE of HABSBURG (1840-1927)

A Belgian princess, of the House of Saxe-Coburg and Gotha, she married a Hapsburg prince, Archduke Maximilian of Austria. In 1864, invited by a group of Mexican conservatives and by Napoleon III, the pair began their rule as emperors of Mexico. Charlotte is the paragon of an inspired woman capable of intervening in affairs of state, and her husband granted her a certain freedom of action. The Empire was under constant threat from the presidency of Benito Juárez and the liberal party, however, and her reign tragically ended when Napoleon III, the principal architect of the "empire," withdrew the French troops from the country, leaving Maximilian and Charlotte to face the liberals alone. Charlotte, desperate to resolve the situation, traveled to Europe to petition Napoleon for his aid, to no avail. Maximilian was imprisoned and shot in 1867, abruptly ending his empire. By all accounts, Charlotte went mad, living the rest of her life in seclusion in a castle in Belgium. The nineteenth-century Mexican journalist Vicente Riva Palacio gave voice to the Mexican people's sympathy for the empress in his legendary song *Adiós Mamá Carlota*.

About the muses

JOY LAVILLE (England b. 1923)

“A painter born in England, resident of Mexico since 1956, LaVille is the creator of a very personal and clearly identifiable body of work. Some art historians, like Jorge Alberto Manrique, have associated the plasticity of her work with Morandi’s. Nevertheless, beyond any pictorial relationships or clear influences, Laville is a unique personality in Mexican art, and she has had a clear presence in Mexico. Laville’s resources present an important alternative in the Mexican plastic movement. Her work can be situated in the generation of The Rupture (*La Ruptura*), however, she never fully joined in the internationalist, absolute abstraction that countered the Mexican School, as in work by Manuel Felguerez, Vicente Rojo, Garcia Ponce, Lilia Carrillo and other prominent artists. Her pictorial spaces often border on the abstract: it is sufficient to cite her planes that evoke sea and sky, or her closed spaces that plunge her subjects into an unlimited intimacy, creating timeless, inhabited modules that, even when they are presented as a space of reduced dimensions, acquire the perception of an interior immensity.” (Source: *Artes e Historia*, Mexico).

LA SANDUNGA (ZANDUNGA)

Sandunga—is this a woman who became song? A song become woman?

Sandunga, so full of nostalgia, is a song form traditionally from Oaxaca. The word “sandunga” means loveliness, elegance, poise, charm, wit and –some ethnographers believe– derives from Zapotecan *Saa* (music) and *Ndu* (profound). Some claim that the “-nga” ending originates in Africa. Whatever its meaning and origins, rhythmically the *sandunga* belongs to the fandango family of dance rhythms from Veracruz. *Sandungas* typically begin with an introduction in which improvisational music features a solo clarinet and variations on the main theme, followed by a lengthy *paseo*. At the end of this section, the bugle announces the *zapateado*, which features a verse of the song. The *sandunga*’s characteristic music is particularly associated with interpretations performed by large ensembles on the Isthmus of Tehuantepec. A prime example of this genre is *La Sandunga*, sung in Spanish or Zapoteco.

MALINTZIN or LA MALINCHE (1498?-1529)

Malintzin/La Malinche/Doña Marina, as she had been baptized by the Spanish to make her marriage with Hernán Cortés acceptable, is the emblematic figure of multiculturalism (*mestizaje*) in Mexico. She was born probably in 1498 in the Coatzacoalcos (now the state of Veracruz). One source tells us that “from childhood she was a great lady and leader of peoples and vassals”. Her life changed when her father died: her mother married another *cacique* (tribal leader). From their union a male child was born, who would inherit the tribal leadership, pushing Malintzin aside as a possible successor. In that uncomfortable situation, the young Malintzin was given as a gift to a group of *pochtecas* (itinerant traders), who later sold her to people from Tabasco; these in turn gave her as a peace offering to Hernán Cortés, leader of the invading Spaniards.

About the muses

MALINTZIN or LA MALINCHE (1498?-1529), cont'd

Malintzin was observed conversing in Nahuatl; Cortes called for her and discovered that she spoke Mayan as well. He immediately saw a resolution to the problem of communicating with the Aztecs and learning about Moctezuma's kingdom and its capital, México-Tenochtitlan, about which he had already heard fantastic stories. Due to her intelligence, resourcefulness, and self-taught language skills, Malinche became the inseparable companion of Cortés, translating and explaining the beliefs and ways of thinking of the Mexican culture.

After the bloody fall of México-Tenochtitlan, Malintzin had a son by Cortés, who they named Martin. In 1524, to assure she was provided for, Cortés arranged her marriage to Juan Jaramillo and from that union a daughter, Maria, was born. In January 1529, Malintzin died mysteriously at her house on La Moneda Street in what is now the Coyoacán neighborhood of Mexico City.

REMEDIOS VARO (1908-1963)

Born in Anglès, Girona, Spain, Remedios Varo entered the Academy of San Fernando (Madrid) in 1924. After finishing her studies, she married Gerardo Lizárraga and left for Paris. In 1932 she moved to Barcelona, where she worked with her husband as a commercial draftsman. After their separation in 1935, she met painter Esteban Frances, who introduced her to the Surrealist movement, led by André Breton. During the Spanish Civil War, Varo aligned herself with the Republic and was subsequently exiled, first in Paris, then, in 1941, along with her new husband, French surrealist poet Benjamin Péret, in Mexico. Thanks to President Lázaro Cárdenas' government policy, she and Péret were quickly naturalized and integrated into Mexican life.

A few years later, Varo traveled to Venezuela as a member of an entomology team, which is mostly likely the source of scientific references in her paintings. In 1949 she returned to Mexico, where she resumed work as a commercial illustrator. In 1952 she married Austrian-born Walter Gruen, who convinced her to abandon her commercial work and dedicate herself solely to painting. Six years later, in 1958, she had her first solo exhibition. In her vast, complex work, stylized human figures and archetypal dream elements often appear together. Her entire *oeuvre* is touched by the enigmatic integrated into a modern secular world, with a marked interest in scientific iconography.

About the muses

JESUSA PALANCARES

It is a curious destiny of some characters in novels that they end up seeming more real than flesh and blood people. Or could it be the reverse, that real people turn into legends through fiction? Either way, *Hasta no verte más Jesús mío* (*Until I can see you no more, my Jesus*) by Elena Poniatowska posits this circumstance. Maria Teresa Medeiros-Lichem, Canadian doctoral candidate at Carlton University, writes:

“The language of women in Latin America has been formulated by voices of resistance and by questioning systems that regulate situations of injustice and repression...Jesusa Palancares, the narrator-protagonist of the testimonial novel *Hasta no verte Jesús mío*, represents the silenced voices of the anonymous Mexico and its courage in the face of calamities. Her trajectory is characterized by a permanent resistance to oppression and an untiring struggle against any source of power that threatens her individual liberty and integrity.”

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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, Egberto Gismonti, 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.



Full house for Dover String Quartet at Americas Society. Image by Nathan Rocky.

Text Translations

Como agua arrojada de flores

Voy volando en la presencia de Dios,
yo, la cuchareta rosada, la oropéndola
la pluma preciosa del ave quetzal, bato
mis alas; la mariposa, rodeada, aletea con
nobleza delante de las personas; mi canción,
agua florida de la trompeta de caracol,
sigue su camino.

¡Mamá! ¡No seas ingrata!
¡Mamá! ¡Mamá por Dios!

Ay Sandunga, Sandunga mamá,
Por Dios, Sandunga no seas ingrata Mamá
de mi corazón

Antenoche fui a tu casa;
Tres golpes le di al candado
¡Tú no sirves para amores!

A orillas del Papaloapan,
me estaba bañando ayer;
pasaste por las orillas, y no me quisiste ver

like water dashed from flowers
Translated by David Charles Carr Wright

I fly in the presence of God,
I, the little pink wader, the green oropendola;
The quetzal's precious feather, I beat my wings;
The butterfly, surrounded, flutters nobly
Before the people; my song,
Flowered water of the shell trumpet,
Continues on its way.

Mama! Be not unkind to me!
Mama! Mama, for the love of God!

Oh no, Sandunga, mama Sandunga.
For the love of God, Sandunga, be not
Unkind, my darling mama

Night before last I went to your house.
Three times on the lock did I knock.
You have no love to give.

On the banks of the Papaloapan
I was bathing yesterday;
You walked along the riverbank and would
not turn your eyes my way

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Concert Series

FALL 2014

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|-------------------------------|---|
| Friday, September 12
7 pm | Egberto Gismonti: Solo
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| Tuesday, September 30
7 pm | Bolivian soprano Gian-Carla Tisera
Debut solo album <i>Nora la Bella</i> |
| Friday, October 10
7 pm | Dover Quartet, winners of the 2013
Banff International String Quartet
Competition |
| Wednesday, October 15
7 pm | Instituto Superior de Arte del Teatro
Colón
Evening of Opera Favorites |
| Monday, November 17
7 pm | Ana Cervantes, contemporary pianist
<i>Canto de la Monarca: Mujeres en México</i> |
| Thursday, December 11
7 pm | Camerata Aberta
New Music from Brazil |
| Monday, December 29
6 pm | The Bishop's Band: Peruvian Codex
@Trinity Wall Street: Twelfth Night Festival |

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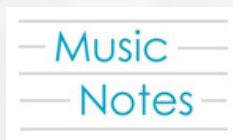
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- Bring one or more guests free of charge to members-only and VIP culture events.



Eddy Marcano Cuarteto Acústico

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 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

Thursday, December 11 7 PM	Camerata Alberta New music from Brazil
Monday, December 29 6 PM	The Bishop's Band: Peruvian Codex @Trinity Wall Street: Twelfth Night Festival
Monday, January 26 7 PM	Pascal Archer and the Adaskin Trio Exponential Ensemble

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