

MetLife Foundation
Music of the Americas
Concert Series

GIAN-CARLA TISERA:
NORA LA BELLA



September 30, 2014

7:00 PM

Americas Society
680 Park Avenue
New York, NY

Americas / SOCIETY

Dear friends,

As Music of the Americas regulars know, Bolivia was very rich in Catholic religious music during the baroque. My first contact with Gian-Carla Tisera's voice came years ago, in her previous musical life as a classically-trained singer in a beautiful CD of music from the missions of the east of the country. Over the past few years, Gian-Carla took an unexpected (for me) musical turn and started combining her multiple musics, literate and traditional, new and old, Bolivian and foreign, to forge a typically New York style with her own compositions and novel interpretations of songs that she loves.

We are delighted to welcome her and her band of musicians and dancers to Music of the Americas and to welcome you to our hall for the 14-15 season. 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

This program is also supported, in part, by an award from the National Endowment for the Arts. In-kind support for this performance is provided by the Bolivian-American Chamber of Commerce.



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, and by The Amphion Foundation, Inc. Additional support for the Instituto Superior de Arte del Teatro Colón performance is provided by Alejandro Cordero.



AMERICAS SOCIETY

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GIAN-CARLA TISERA: *NORA LA BELLA*

PROGRAM

Malagueña salerosa
Mujer, niña y amiga
Señora chichera
Nora la Bella
El pueblo unido jamás será vencido
Ernesto in the Tomb
La llorona
Cueca lejanía

PERFORMERS

Musicians

Gian-Carla Tisera *vocals*
Elio Villafranca *piano*
Franco Pinna *drums*
Carlos Mena *bass*
Reinaldo de Jesús *percussion*
Manuel Junior Romero *trumpet*

Dancers

Members of Fraternidad Cultural Incallajta New York
Members of Fraternidad Folclórica Cultural Caporales,
Universitarios de San Simón Bloque New York

About the artist

Hailed by *Time* magazine as “a performer with stunning power and warmth,” Gian-Carla Tisera has performed as a soloist in many of the world’s greatest concert halls, including London’s Wigmore Hall, the Amsterdam Concertgebouw, the Vienna Konzerthaus, LA’s Walt Disney Concert Hall, and New York’s Carnegie Hall. She has become a versatile singer, producer and performer, as well as a creator of progressive projects and collaborations. She currently lives and performs in New York City, where her collaborations have allowed her to pursue innovative approaches to operatic singing and performance. In 2012, Tisera recorded her debut album *Nora la Bella*, which was co-produced by Grammy-nominated Steinway jazz pianist and composer Elio Villafranca. The album features her arrangements of opera arias and Latin American songs, spotlighting her fusion of operatic vocal training and virtuosic jazz improvisations.

Born to a Bolivian mother and Italo-Argentine father, she was raised in Cochabamba, Bolivia, where as a child she studied at Instituto de Educación Integral y Formación Musical “Eduardo Laredo.” She later relocated to Los Angeles, where she completed her Masters in Opera Performance at University of Southern California. As a classical singer, she has performed with the LA Philharmonic, the Orquesta Sinfonica Nacional de Bolivia, the Pasadena Symphony, and the acclaimed British early music ensemble Florilegium, among others.

In 2004 she recorded *Bolivian Baroque* with Florilegium for the Dutch label Channel Classics, which subsequently won the Editor’s Choice Award, the People’s Choice Award, and the Early Music Award (Europe). Tisera was one of four Bolivian singers featured on this groundbreaking album, and subsequently performed on its world tours. Of her performance at the Edinburgh International Music Festival (2010), *Scotsman.com* raved: “Gian-Carla [sung] with thrilling yet superbly refined emotion.”

Through her music, Tisera strives to challenge the perceptions that delineate artists, communities, and countries with a larger vision of the equal and beautiful musical language of all people.



About the program

Malagueña Salerosa, Traditional *huapango huasteco* by Elpidio Ramírez and Pedro Galindo. Mexico, ca. 1947

When I lived in Los Angeles, a mariachi band sang ‘Malagueña’ to me. I was swept off my teenage feet and instantly fell in love with the music and the story. Traditionally a romantic Mexican courting song, it is told through the eyes of a poor man who is in love with a proud, lighter-skinned beauty. He offers her his love to make up for his poverty, knowing that she loves him but will not acknowledge him because of his social rank. In my version Malagueña turns into a redeemed and spiritual being whom I ask to give me beauty: “You are beautiful and enchanting Malagueña, like my people in Latin America. Give me beauty, beauty in the distance, to save my people from the hand of injustice and ignorance.”

Mujer, niña y amiga (Woman, Child and Friend) by Robustiano Figueroa Reyes. Argentina, ca. 1950

This song is originally an Argentinian *zamba*, well-known and loved in the young bohemian social circles of Bolivia. As I grew into womanhood I came to understand the mystery of loving a man so deeply that one wants to be everything to him - of wanting to be a man’s “woman, child and friend.” For this album, I arranged the song as an operatic rendition of the original with a different meter, high vocal sections and a symphonic body of sound.

Señora chichera by Gian-Carla Tisera and Elio Villafranca. New York, 2012
Based on the traditional Bolivian *tinku* by Bonny Alberto Terán

The women who make the traditional chicha drink in Cochabamba are cultural and spiritual icons in my memory. The ritual of drinking chicha includes the beautiful action of thanking mother earth Pachamama for her provision by pouring the chicha onto the earth, then cheering and drinking. “Señora Chichera take my song to my homeland, your dark dress and your eyes of old ask me to return, it has been too many years without your smile.” The music and lyrics are all original but the traditional folk tune is incorporated at the end.

Nora la Bella (Nora the Beautiful) by Gian-Carla Tisera and Elio Villafranca. New York, 2012

I wrote the melody for this piece in Los Angeles while my mom, the strongest woman I know, was healing from a difficult surgery. I felt helpless. I desperately wanted to take away her pain and discomfort, but I knew that all I could do was pray for her. One afternoon while she was resting, I sat at the piano and I imagined the sun and the moon also praying for her. When my mom had courageously recovered and I was back in New York, I realized - as I never had before - that I could trace her remarkable determination and strength to my grandmother’s example. With wisdom and passion, my grandmother Nora has managed to instill the women in my family with the fortitude to rise above any circumstance. ‘Nora la Bella’ is an ode to the matriarchal story of my family and to the innate strength I admire in women.

About the program (cont'd)

El pueblo unido jamás será vencido (The People United) by Sergio Ortega and Quilapayún. Chile, 1973

I came to truly understand and love this song in New York. I had known the song as the anthem of the Chilean resistance against the Pinochet regime, and as a song used in various protests around the world. During the Occupy Wall Street protests of 2011, I heard in the streets of New York, “the people united will never be defeated” and for the very first time I felt the spirit of the song soar like fire over the American people. The cultural boundaries and historical differences between North and South disappeared in the same struggle for justice. I love how this song speaks of everyone working together, and of walking toward a better future and a place of dignity for all people.

Ernesto in the Tomb Based on the aria ‘Tu che le vanità’ from Giuseppe Verdi’s opera *Don Carlo*. Italy, 1866

In this part of the opera Queen Elizabeth prays at the tomb of King Charles V, asking him to take her prayers to God and to heal her spiritual pain. This aria always reminds me of praying at my grandfather Ernesto’s tomb. I lost him in my childhood and his death left me with a severely broken spirit. Throughout my life I returned to his grave to ask for advice and strength. This ritual forged my soul and helped me heal from intense wounds, much as Elizabeth was strengthened after praying at the tomb of Charles V. My version presents the original aria in Italian sung over the sounds of an Afro-Cuban band reminiscent of the 1940’s. The second part of the piece is sung in the original melody, but with my own Spanish lyrics.

La llorona (The weeping woman) Pre-Hispanic *son istmeño* based on a Latin American folk tale. Mexico, ca.1800

The spirit of this song has haunted me for many years. Much like the Bolivian folk story of La Cruel Martina, it narrates the tragic legacy of colonialism in Latin America. In this version I speak to La Llorona: “Like you I weep for the children you left on the borders with the north, for the phantasmagoric rags left in the country sides, for the dead who make noises and for the living who alive are dead.” But I announce to her a “new age where the mixed blood of Latin America will liberate itself from the prison of our minds, in hope, beauty and power.” The piece ends with the call of a poor street vendor selling rosaries, candles, scapulars and blessings outside a Bolivian church after Sunday mass.

About the program (cont'd)

Lejanía (In the distance) by Gian-Carla Tisera. New York, 2012.

Text adapted from the first and fourth verses of the Bolivian National Anthem

I wrote the melody of this piece while riding the subway in New York, closer to my dreams than ever but missing Bolivia; idealizing it as most immigrants idealize their distant homelands. The song is composed in the form of a *cueca*, a Bolivian folk dance rhythm, and the text is taken from the Bolivian national anthem. This song is an ode to Bolivia's identity and an ode to my American identity, which has allowed me to see Bolivia from afar, with grateful eyes and a greater, liberated and passionate artistic vision.

About the album *Nora la Bella*

Excerpt from Geannine Reid's *All About Jazz* Review, July 24, 2014

Gian-Carla Tisera was raised in Bolivia and completed her Masters in Opera Performance at the University of Southern California. In 2004, she recorded Bolivian Baroque with Florilegium early music ensemble under the Dutch label Channel Classics and has toured with Florilegium throughout Europe, Bolivia, Turkey, Singapore and the United States. In 2012 Tisera produced and recorded her debut album, which was co-produced by Elio Villafranca. The album featured arrangements of opera arias and Latin American songs displaying her operatic singing style that is fused improvisations containing a strong foundation in the jazz dialect. Tisera's music focuses on combining classical and jazz melodic, rhythmic and harmonic colors; her pallet included traditional and non-traditional songs with socio-political artistic expressions and thought-provoking collaborations with world music and experimental artists. Tisera lives and performs in New York City where her artistic partnerships have allowed her to pursue innovative approaches to operatic singing, performances and collaborations.

Tisera's 2014 release, *Nora la Bella*, continues the play of genres, mixing traditions and well known techniques to form a daring intersection between opera, jazz and Latin American folk music, art song and political song, experimentation and roots music. Tisera's soprano voice sings in English, Spanish, Italian and Quechua. *Nora La Bella* presents thirteen selections that range from original songs, stimulating versions of two works from the classical vocal repertoire and several pieces from the Latin American songbook, including a couple from the socially committed Nueva Canción. Tisera further explains her concept for the album, "I had this idea for a new kind of opera, something different, accessible and fresh. I love opera and that's my training, and while I am not a jazz singer or a traditional folk singer, both genres have been an integral part of my life and my musical experience. And I also thought: how can I express my immigrant experience? How can I speak of my perspective as a Bolivian woman, as an American woman looking back at my country from a distance? All of that came into play when working on *Nora La Bella*."

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, 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.



The roaring crowd for Egberto Gismonti at Symphony Space. Image by Roey Yohai.

Text Translations

Ramírez/Galindo, "Malagueña salerosa"	Traditional <i>huapango huasteco</i> , ca. 1947
<p>Que bonitos ojos tienes Debajo de esas dos cejas Ellos me quieren mirar Pero si tu no los dejas Ni siquiera parpadear.</p>	<p>What beautiful eyes you have! Under those two eyebrows They want to look at me, But you don't let them Even blink.</p>
<p>Malagueña salerosa Besar tus labios quisiera Malagueña salerosa. Y decirte niña hermosa Eres linda y hechicera Como el candor de una rosa. Si por pobre me desprecias Yo te concedo razón Si por pobre me desprecias.</p>	<p>Graceful malagueña I wish I could kiss your lips Graceful malagueña. And tell you, beautiful child That you are lovely and enchanting Like the candor of a rose. If you despise me for being poor, I concede that you are right If you despise me for being poor.</p>
<p>Yo no te ofrezco riquezas Te ofrezco mi corazón A cambio de mis pobrezaas. Malagueña salerosa Besar tus labios quisiera Malagueña salerosa.</p>	<p>I do not offer you riches I offer you my heart In exchange for my poverty. Graceful malagueña I wish I could kiss your lips... Graceful malagueña.</p>
<p>¡Ay, Malagueña! Que eres linda y hechicera Como los pueblos de mi Latinoamérica Dame belleza Malagueña Para salvar a los pueblos de mi tierra De la mano de la injusticia Y la ignorancia En esta lejanía, dame belleza Malagueña Que eres linda y hechicera Como el candor de una rosa. Si por pobre me desprecias Yo te concedo razón Si por pobre me desprecias.</p>	<p>Oh, malagueña, you are beautiful and enchanting Like the people in my Latin America Give me beauty, malagueña To save the people of my land From the hand of injustice And ignorance In this distance, give me beauty, malagueña... You are beautiful and enchanting Like the candor of a rose. If you despise me for being poor, I concede that you are right If you despise me for being poor.</p>
<p>Yo no te ofrezco riquezas Te ofrezco mi corazón, A cambio de mi pobreza. Ofrezco mi corazón latino Lleno de poesía, encanto, y ardor.</p>	<p>I do not offer you riches I offer you my heart In exchange for my poverty. I offer my Latin heart, Full of poetry, enchantment, and love.</p>

Text Translations

<p>Reyes, “Mujer, niña y amiga” (Mother, Daughter, Friend)</p> <p>Déjame soñar contigo en esta noche Quiero yo encender luceros en el cielo Para grabar tu nombre en cada estrella Para gritar lo mucho que te quiero. Cuando llegue el día hallarte aquí a mi lado Déjame soñarlo sé que esto no es cierto Porque lo cierto apenas son instantes Vivir de sueños es lo verdadero. Dulce paloma de mi alma sueño que se hizo [realidad Mía por siempre solo mía Mujer, niña y amiga.</p> <p>Tisera/Villafranca, “Señora Chichera”</p> <p>Señora Chichera, véndeme chichita Si no tiene chicha, cualquiera cosita [Quechua] Chihuanku chihuanku, machayku chihuanku China jampahatua, kasayku chihuanku ¡Huila palomita!</p> <p>Señora Chichera de trenzas negras Trenzas de alabastro y manos bellas En los campos duermes sin exigencias Ch’askanawisita, ch’askanawisita bolivianera Mujercita bolivianera con bellos ojos grandes Una tutumita, Señora Chicherita Una copita, Señora Chicherita Para olvidar la pena y la lejanía [Quechua] Chihuanku chihuanku, machayku chihuanku China jampahatua, kasayku chihuanku ¡Huila palomita! Chiwanku, chiwanku, lleva mi canto a mi llajitita Señora Chicherita que soy tu hija Tu pollera oscura y tus mejillas Piden que regrese a mi Bolivia Ojos antiguos... Fueron muchos años sin tu sonrisa. Señora Chichera véndeme...</p>	<p>Argentina, ca. 1950</p> <p>Let me dream with you tonight I want to light constellations in the sky To engrave your name in every star To scream how much I love you. To find you beside me when the day comes Let me dream it, I know this is not true Because what is true is barely one instant Living for dreams is truth itself. Sweet dove of my soul, dream come true</p> <p>Mine forever, mine alone - woman, child and friend.</p> <p>Based on Terán’s traditional Bolivian tinku New York, 2012 Mrs. Chicha-maker, sell me some ‘chicha’ If you don’t have chicha, any little thing will do. Mrs. Chicha-maker, sell me some ‘chicha’ If you don’t have chicha, any little thing will do.</p> <p>Mrs. Chicha-maker with black braids Braids of alabaster and beautiful hands In the countrysides you sleep, you have no demands Shining, big-eyed little Bolivian beauty. A bit of chicha in a small ‘tutuma’, little Mrs. Chicha-maker, A drink, little Mrs. Chichera To forget the sadness and the distance.</p> <p>Mrs. Chicha-maker, sell me some ‘chicha’ If you don’t have chicha, any little thing will do.</p> <p>Little bird, little bird, take my song to my homeland</p> <p>For I am your daughter, little Mrs. Chicha-maker Your dark skirts and your cheekbones Bid me to return to my Bolivia Ancient eyes... It has been too many years without your smile. Mrs. Chicha-maker, sell me some chicha...</p>
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Text Translations

<p>Tisera/Villafranca, “Nora la Bella” Cada vez que te vea pasar, rezaré por ti Cada vez que te vea pasar, pediré por ti</p> <p>Y la luna blanca besará tus labios benditos Y rezará por ti Y el sol enamorado de tu santa presencia Pedirá por ti... Nora, mi Nora...por ti.</p> <p><i>Nora, Nora le dicen, Nora la Bella</i> En cuna pobre naciste, la más bella de las flores Cuando la vida te dio dolores, forjaste bendiciones <i>Nora, Nora le dicen, Nora la Bella</i> Reina de la primavera, siempre fuiste la más bella Levantaste a tu familia, sin descanso ni queja</p> <p><i>Nora, Nora le dicen, Nora la Bella</i> Que Dios bendiga tus pasos, gracias por tu años Tu fuerza y tu amor, sanan mi corazón <i>Nora, Nora le dicen, Nora la Bella</i> Hoy anhelo tu voz, el fuego de tu vida</p> <p>Desde las calles de Nueva York ¡Canto a ti, Nora mía! <i>Nora, Nora le dicen, Nora la Bella</i></p>	<p>New York, 2012 Every time I see you pass, I will pray for you Every time I see you pass, I will plead for you. And the white moon will kiss your holy lips, And will pray for you And the sun, in love with your sacred presence Will plead for you... Nora, my nora...for you. <i>Nora, Nora they call her, Nora the beautiful</i> In a humble cradle you were born, the most beautiful of all flowers When life gave you struggles, you forged blessings. <i>Nora, Nora they call her, Nora the beautiful</i> Queen of the spring, you were always the most beautiful You lifted up your family without rest or complaint</p> <p><i>Nora, Nora they call her, Nora the beautiful</i> May God bless your steps, thank you for your years Your strength and love heal my heart. <i>Nora, Nora they call her, Nora the beautiful</i> Today I long for your voice, for the fire of your life From the streets of New York - I sing to you, my Nora. <i>Nora, Nora they call her, Nora the beautiful</i></p>
<p>Ortega/Quilapayún, “El pueblo unido jamás será vencido” (The People United) De pie, cantar Que vamos a triunfar Avanzan ya banderas de unidad Y tú vendrás Marchando junto a mí Y así verás tu canto y tu bandera florecer</p> <p>La luz de un rojo amanecer Anuncia ya la vida que vendrá. De pie, cantar, el pueblo va a triunfar Millones ya imponen la verdad De acero son ardiente batallón</p>	<p>Chile, 1973</p> <p>Arise, sing For we will triumph Flags of unity are now advancing And you will come Marching next to me And you'll see your song and your flag blossom The light of a red dawn Announces a life to come. Arise, sing, the people will prevail Millions now are imposing the truth An ardent, steely battalion</p>

Text Translations

<p>Pueblo Unido (The People United) Sus manos van llevando la justicia y la razón Mujer con fuego y con valor Ya estás aquí junto al trabajador. Y ahora el pueblo que se alza en la lucha</p> <p>Con voz de gigante gritando: ¡Adelante! De pie, cantar el pueblo va a triunfar ¡El pueblo unido jamás será vencido...</p>	<p>(continued) Their hands carrying justice and reason Woman, with fire and courage, You are already here, beside the worker. And now the people who are rising in the struggle With a giant voice cry out: Forward! Arise, sing, the people will prevail The people, united, will never be defeated.</p>
<p>“La Llorona” (Weeping Woman) Pre-Hispanic <i>son istmeño</i> based on a Latin American folk tale</p> <p>Todos me dicen el negro, llorona Negro pero cariñoso Yo soy como el chile verde, llorona Picante pero sabroso ¡Ay! de mi, Llorona Llorona de ayer y hoy Ayer maravilla fui, Llorona Y ahora ni sombra soy Soy como el chile verde Llorona, Picante pero sabroso, sabroso Y como tu, lloro por los hijos que dejaste</p> <p>En las fronteras con el norte Como tú, la Cruel Martina llora Por los campos de Sudamérica, en trapos Fantasmales.... Y llora por sus hijos en el sur de la tierra Y por los muertos que hacen ruido, Llorona Y por los vivos, que en vida, han muerto Pero anunciamos un porvenir, Llorona Donde la sangre, espesa y mestiza De Latinoamérica, se libera De la prisión de nuestra mente Y viene, indestructible, en esperanza ¡En belleza y en fortaleza! Llorona, llévame contigo, ¡llévame! ¡Ay de mi Llorona! Llorona, Llorona De ayer y hoy... “Escapularios, escapularios, rosarios... ¡Para la misa de las nueve! ¡Caserita, cómpreme! Cómpreme caserita... una bendicioncita caserita... Cómpreme caserita, cómpreme.”</p>	<p>Mexico, ca.1800</p> <p>They call me the dark one, Llorona The dark but loving one I am like the green chili, Llorona, Spicy but delicious. Woe is me! Llorona Llorona of yesterday and today Yesterday I was wondrous, Llorona And today, I am barely a shadow, oh! I am like the green chili, Llorona, Spicy but delicious, delicious And like you, I weep for the children you left On the borders with the north... Like you, the Cruel Martina cries Wandering through South American countryside in phantasmagoric rags And she cries for her children in the south And for the dead who make noise And for those who yet still alive, are dead. But we announce a future, Llorona Where the thickened mixed blood Of Latin America liberates itself From the prison of our minds And it comes to us, indestructible in hope In beauty and strength. Llorona, take me with you, take me! Woe is me, Llorona! Llorana Of yesterday and today... “Scapulars, scapulars, rosaries For today’s mass! Home-made, buy them! Buy from me, missus! A home-made benediction... Buy from me, home-made, buy from me.”</p>

Text Translations

<p>Tisera, Lejanía (In the Distance) Text adapted from the Bolivian National Anthem by José Ignacio de Sanjinés</p> <p>Bolivianos, el hado propicio Coronó nuestros votos y anhelos. Es ya libre, ya libre este suelo, Ya cesó su servil condición. Al estruendo marcial que ayer fuera Y al clamor de la guerra horroroso, Siguen hoy, en contraste armonioso, Dulces himnos de paz y de unión.</p> <p>De la Patria, el alto nombre, En glorioso esplendor conservemos. Y en sus aras de nuevo juremos: Libertad, Libertad</p> <p>Si extranjero poder algún día Sojuzgar a Bolivia intentare, Al destino fatal se prepare Que amenaza a soberbio invasor. Que los hijos del grande Bolívar Hayan mil y mil veces jurado: Morir antes que ver humillado De la Patria el augusto pendón.</p>	<p>New York, 2012.</p> <p>Bolivians, a favorable fate Has at last crowned our vows and longings; This land is free, free at last, Its servile state has now finally ceased. The martial turmoil of yesterday and the horrible clamor of war Today, in harmonious contrast, are followed By sweet hymns of peace and unity.</p> <p>Of our fatherland the high name Let us conserve in glorious splendor And on its altars, once more, let us swear: Liberty, Liberty.</p> <p>If a foreign power may someday attempt to subjugate Bolivia Let him prepare for the fatal destiny That looms over arrogant invaders. For the sons of the mighty Bolívar Have sworn thousands of times: To die before seen humiliated The fatherland's august pendon.</p>
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MetLife Foundation
Music of the Americas
Concert Series

FALL 2014

Friday, September 12 7 pm	Egberto Gismonti: Solo @Symphony Space
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 7 pm	The Bishop's Band: Codex @Trinity Wall Street

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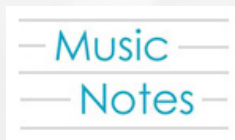
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-



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

Friday, October 10
7 PM

The Dover Quartet
Mozart, Fung, Dvořák

Wednesday, October 15
7 PM

Instituto Superior de Arte del Teatro Colón
An evening of opera favorites

Monday, November 17
7 PM

Ana Cervantes, contemporary pianist
Canto de la Monarca: Mujeres en México

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