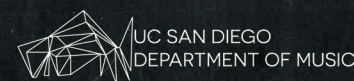
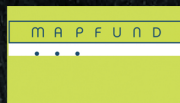




# Cuatro Corridos

A CHAMBER OPERA  
 JANUARY 13, 2016 @ 7PM





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# Cuatro Corridos

An Opera in Four Scenes

**Azucena**

**Herbert Vásquez**

**Dalia**

**Arlene Sierra**

**Rose**

**Lei Liang**

**Violeta (La tierra de miel)**

**Hilda Paredes**

**Jorge Volpi, Libretto**

**Susan Narucki, soprano**

**Pablo Gomez, guitar**

**Aleck Karis, piano**

**Ayano Kataoka, percussion**

**Jason Ponce, Technical Director**

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Cuatro Corridos has received major grants from the MAP Fund for the Performing Arts/Doris Duke Charitable Foundation, the University of California Institute for Mexico and the United States (UC MEXUS), the University of California, and the National Endowment for the Arts. In addition, the project has been supported by Conculta, IMAC, Yellow Barn Chamber Music Festival and School, UC San Diego Division of Arts and Humanities and the UC San Diego Department of Music.

The world premiere performance took place on May 8, 2013 at the Experimental Theater/Conrad Prebys Music Center, University of California, San Diego.

Please join us for a post performance reception immediately following the performance.

Artistic Director:	Susan Narucki
Technical Director:	Jason Ponce
Lighting Designer:	Kristin Hayes
Costume Designer:	Halei Parker
“Crossing” pre-performance video:	Jason Ponce
Graphics Animators:	Sam Doshier, Cameron Bailey
“Border Wall” Construction:	Opificia Daedala
Photographic Images:	Karen Guancione, Suzanne Reimann
Project Administration:	Ruby Cougler

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## **Introduction to Cuatro Corridos**

In pre-Hispanic times, the village of Tenancingo in the Mexican state of Tlaxcala—then an independent dominion—was characterized by a strange and obscure tradition: the rearing of prostitutes to be sold or handed over to the enemy, generally a rival Nahua tribe. The girls were chosen in early childhood and brought up especially for the purpose.

The curious thing is that, many centuries later, this appalling tradition continues, except that now it is the parents themselves who send off their daughters to swell the ranks of the prostitutes. For years now, there has existed a human traffic between this small village and the U.S.-Mexico border, in which young women are sold and exploited by mafias to serve as prostitutes for illegal migrant workers in southern California.

In 2001 the authorities dismantled the network of the Salazar Juárez brothers—Julio, Tomás, and Luciano—who for years had been kidnapping Mexican women and forcing them to work as prostitutes in the so-called Fields of Love near the strawberry farms around San Diego. The case was brought to light in a well-known investigative report published in *The New York Times Magazine*.

The libretto of *Cuatro Corridos* (Four Corridos) is based on this two-nation border story of human trafficking, to be told by four of its central characters: a female member of the Salazar Juárez brothers’ kidnapping ring (Dalia); a Chicano policewoman in San Diego, who discovers the ring and functions in a way as the narrator of the story (Rose); and two of the victims, young women from Tlaxcala forced to work for months in the Fields of Love (Azucena and Violeta).

The Mexican women will sing in Spanish (with occasional allusions to Nahuatl), while the policewoman Rose will sing in English (with occasional Spanish expressions). As the title of the opera suggests, the libretto will be in verse, generally the lines of four feet typical of the Northern Mexican ballads known as corridos.



The idea for the chamber opera *Cuatro Corridos* was born from a series of conversations that I had with Pablo Gomez and Jorge Volpi throughout 2011. We were discussing the creation of a new project focusing on issues relating to the US-Mexican border. When Jorge shared that he had been developing material based on the Salazar-Juarez human trafficking ring, we recognized the opportunity to speak to a contemporary human rights issue and real events that had taken place in the San Diego region through the prism of new music.

*Cuatro Corridos* had its premiere in at UC San Diego in 2013. Since that time, the opera has traveled to the Casa de la Cultura (Tijuana), the Nasher Sculpture Center (Dallas), the University of New Mexico (Albuquerque), Zipper Hall (Los Angeles), the University of Massachusetts at Amherst, the Theater de las Artes (Mexico City) and most recently, as a special event presented at the 2015 FIL/Guadalajara International Book Fair for an audience of over one thousand people.

For many of those performances, we were able to organize public forums preceding or following the opera. An important goal of this project is to create a space where artists, activists, academics, public sector experts, journalists, and those who work directly with trafficking victims can share their perspectives on the subject with the public and raise awareness about this often hidden tragedy. Our forum participants possess an abundance of knowledge and have been extremely generous with their time; our conversations have been deeply moving and meaningful.

Through the efforts of these individuals, organizations, and art projects such as ours the subject of human trafficking has become increasingly prominent in the public landscape. This performance of *Cuatro Corridos* is just one of thousands of events taking place in January worldwide for Human Trafficking Awareness Month.

On the occasion of our thirteenth performance and the beginning of a new year, I would like to reflect on the remarkable people who have contributed so much to this unique project and the extraordinary collaborations it has fostered. Jorge Volpi's starkly beautiful libretto was the catalyst for four remarkable composers - Hebert Vazquez, Hilda Paredes, Arlene Sierra and Lei Liang - to create vivid, powerful portraits of the four women whose lives intertwine in our opera. I am grateful to the designers who contributed so much to the production and especially to our technical director, Jason Ponce, who manages to adapt our production to the challenges of each space in which we perform. Finally, I am endlessly thankful to my colleagues: Aleck Karis, Steven Schick (world premiere performances), Ayano Kataoka and Pablo Gomez for their incredible virtuosity and boundless dedication.

- Susan Narucki



**With special thanks to the following individuals and organizations:**

UC San Diego Forum: The Reality of Human Trafficking May 9, 2013

Dr. Jay Silverman, UC Center for Global Public Health  
Daliah Setareh, Legal Aid Foundation of Los Angeles  
Elizabeth Aguilera, San Diego Union Tribune  
Coleen Lassengard, Community Activist

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Casa de la Cultura, Tijuana B.C. Performance and forum September 28, 2013

IMAC (Institute Municipale Arte y Cultura): Elsa Arnaiz Rosas/Director of IMAC,  
Carmen Garcia Montano/Director of Casa De La Cultura,  
Walter H. Padilla Ramirez/Bi-national Liason of IMAC,  
Red Binational Corazones (Int'l Network of Hearts)  
Alma Tucker, Manolo Guillen and "Rosa,"  
Groupa Apoyo/Yetzira Shandiel Alonso,  
Universidad Iberoamericana De Tijuana, Sara Amelia Espinosa.

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Nasher Sculpture Center - Soundings: New Music at the Nasher, Dallas, Texas  
October 4, 2013 The Reality of Human Trafficking

Mosaic Family Services Foundation, Bill Bernstein and Tasha McGhie  
Seth Knopp

University of New Mexico, Albuquerque, New Mexico -  
"The Local Reality of Cuatro Corridos" April 7, 2014

Lynn Sanchez Program Director for Life Link's Anti-Human Trafficking Initiative  
Maria Sanchez-Gagne, Assistant Attorney General, Office of the New Mexico Attorney  
General and Border Violence Division Director  
Susan Tiano, Director Latin American and Iberian Institute, University of New Mexico  
and Leading Scholar on Human Trafficking.  
Peter Gilbert, University of New Mexico John Donald Robb Composer's Trust

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Legal Aid Foundation of Los Angeles - Zipper Hall, Los Angeles August 8, 2014  
Gala Fundraising Benefit for organization and their work with victims of  
human trafficking

Kathleen Charla  
Silvia R. Argueta, Executive Director, LAFLA

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University of Massachusetts at Amherst, Amherst MA  
"The Reality of Human Trafficking" October 4, 2015  
Lauren McCarthy, UMASS Amherst Assistant Professor of Legal Studies  
Julie A. Dahlstrom, Clinical Legal Fellow at Boston University  
Quinn Kepes, Program Director, Verité  
Dan Johnson, Freedom Cafe

# Cuatro Corridos (Four Corridos) by Jorge Volpi

English translation by Greg Deschants

## I. Azucena

Aquí les traigo el relato  
de cuatro potrancas bravas  
tres de la mera Tlaxcala  
y una gringuita a su lado.

Así quisieron los dioses  
desde el principio del tiempo:  
niñas vendidas de chicas  
pa contentar a los machos.

M'hija, te irás tú con esos  
al otro lado del río  
por allá andan tus hermanos.  
Calla, obedece, m'hijita,

ése será tu trabajo.  
Tu piel será su refugio  
de penas y desengaños,  
dijo mi padre llorando.

Los mimarás con astucia  
como si fueran tus hijos,  
y guardarás sus secretos  
y recibirás su maltrato.

Nada sabía, señorita,  
de la crueldad de los hombres.  
me arrastaron a los campos  
de fresas de California,

pinche tierra prometida  
pinche estilo americano.  
Uno tras otro tras otro,  
mi cuerpo lleno de babas,

de semen, de desencanto.  
Al terminar la jornada  
nos trapaban en camionetas,  
dormíamos bien amarradas.

De sol a sol trabajaban  
los infelices mojados,  
más infelices nosotras,  
cuando ellos nos atizaban.

M'hija, así ha sido siempre  
desde que tengo memoria,  
niñas vendidas de chicas  
pa contentar a los machos.

I'm here to tell you the story  
of four wild unbroken fillies,  
three from our good old Tlaxcala  
with a gringa close by their side.

The will of the gods has it been  
since the beginning of time:  
girls in their springtime bought and sold  
to appease men's hunger and lust.

Off you go, daughter, they'll take you  
to the other side of the river:  
you'll find your brothers there waiting.  
No words now, my daughter: obey.

This is the work that awaits you:  
your flesh shall be refuge and rest  
from sorrow and disillusion.  
(The words of my father, who wept.)

You will pamper them with shrewdness  
as if they were your own children,  
you will keep their inmost secrets,  
accept their abuse and mistreatment.

Nothing did I know, señorita,  
of the cruelty of men.  
They dragged me to California  
to work in the strawberry fields,

to the godforsaken promised land,  
to the fucking American dream.  
One and another and another,  
till my body reeked of spittle,

of semen, of disenchantment.  
And then, at the end of the day,  
they loaded us into the trucks,  
and they tied us up and we slept.

The miserable Mexican wetbacks  
working from twilight to twilight;  
and we were more miserable still  
when they pricked and punctured us.

Thus has it ever been, my daughter,  
for as long as I can recall:  
girls in their springtime bought and sold  
to appease men's hunger and lust.

## II. Dalia

Me iré al infierno, sin duda,  
con Judas y los mil diablos.  
Yo era un ángel, ¿lo sabe?,  
una muchacha tiernita,

inocente, sin malicia.  
Yo era como esas niñas,  
como esas flacas potrancas  
a las que ustedes salvaron.

Tenía la piel suavecita,  
y las carnes bien plantadas.  
Rose is your name? Muy bonito.  
Ahora me ve vieja y fea,

la bruja que les pegaba.  
No me quedó otro remedio,  
"te cuadras o a mí me matan".  
Yo era un angel, ¿lo sabe?,

Y ahora soy un demonio  
por culpa de mi marido,  
Lucho me sacó de puta,  
en paz descanse el maldito.

Me dijo que me callase  
y lo siguiese en sus ratos.  
No sé si llegue a quererlo,  
al menos no me pegaba

cuando no estaba borracho.  
Pronto entendí su negocio,  
mejor que él y sus hermanas.  
Yo organizaba los viajes:

las niñas de Tepalcingo  
las madres me las confiaban,  
"que vengan a los Estados,  
yo acá se las cuidó por nada".

Las pobres nada sabían  
y nada se imaginaban.  
Yo acá las metía en cintura  
y se las daba a los machos.

Por eso me iré al infierno,  
por culpa de esas muchachas.  
Rose is a beautiful name,  
un nombre rete bonito.

Yo era como esas niñas,  
como esas hermosas flores  
como esas potrancas flacas  
a las que ustedes salvaron.

I'll go to hell, I have no doubt,  
with Judas and all the devils.  
I was an angel—did you know?—  
a tender and innocent girl

without a whisper of malice.  
I was just like one of those girls  
like one of those scrawny fillies  
that you and your men have rescued.

My skin was as soft as satin,  
my curves in all the right places.  
Rose is your name? Very pretty.  
I'm old now, wrinkled and ugly,

a witch that would beat them because  
she had no other choice. I told them:  
"You keep in line or they'll kill me."  
I was an angel—did you know?—

and now I'm a devil, a demon  
because of my husband Lucho.  
May the bastard rest in peace:  
He saved me from dying a whore.

He told me to just keep quiet  
to do as he said, when he said,  
I really don't know if I loved him,  
but at least he never beat me,

unless he was loaded of course.  
I soon understood the business  
even better than he and his brothers.  
I organized all the transport:

the girls from Tepalcingo,  
whose mothers entrusted them to me:  
"Let 'em come to the US of A  
I'll take care of 'em for you there."

Those poor old women never knew,  
they never suspected a thing.  
I put the screws to those girls  
and hand them over to the men.

And that's why I'm going to hell,  
because of those innocent girls.  
Rose is a beautiful name,  
as pretty a name as can be.

I was just like one of those girls  
like one of those lovely flowers  
like one of those scrawny fillies  
that you and your men have rescued.



### III. Rose

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Muy buenos días, señores reporteros.  
El día de hoy, a las cinco,  
la policía de San Diego  
detuvo a los Salazar Juárez

a Julio, a Tomás, a Luciano,  
y a la esposa de éste, Dalia,  
traficantes de mujeres.  
La banda de criminales

traía muchachas desde México,  
de un sitio llamado Tenancingo,  
mediante engaños y trampas,  
para prostituirlas,

y mantenerlas como esclavas.  
En la casa de seguridad  
que apenas desmantelamos  
había diecinueve muchachas,

mexicanas, sin papeles  
a ellas ya las interrogamos.  
Semidesnudas, hambrientas,  
vejadas, golpeadas,

por los hermanos Salazar Juárez,  
y por los sin papeles,  
sus hermanos y sus padres,  
los que debían protegerlas.

Los hermanos Salazar Juárez  
irán a prisión acusados  
de tráfico de mujeres  
y de asesinar a una muchacha

que intentó escapar de sus manos  
una noche, en silencio,  
pero fue descubiertas.  
Preguntan ustedes, señores reporteros,

qué sucederá con estas señoritas,  
ilegales, sin papeles,  
que hoy hemos liberado.  
Volverán a sus casas

allá, de donde vinieron,  
a Tenancingo, a su tierra,  
donde deben de esperalas  
sus madres y sus padres.

Gentlemen of the press: Today  
at seventeen hundred hours,  
the San Diego police force  
arrested the Salazar brothers.

The Salazar Juárez brothers,  
Luciano and Julio and Tomás  
and Dalia, Luciano's wife,  
a gang of criminal pimps

who lured girls out of Mexico  
from a place called Tenancingo  
by trickery and deception  
to work them as prostitutes

and hold them as human chattels.  
In a safe house, just hours ago  
shut down by the Vice Division,  
there were nineteen Mexican girls,

illegal, without their papers.  
We are currently questioning  
them. Half-naked, beaten, and  
hungry, subjected to every outrage

by the Salazar Juárez brothers,  
by other illegal Mexicans  
by their fathers and their brothers,  
who should have protected them.

The Salazar Juárez brothers  
will go to prison on charges  
of human trafficking and also  
the murder of one of the girls

Who tried to escape their clutches  
one night, in darkness and silence,  
but was caught before she got free.  
Do you ask yourselves, gentlemen,

what will happen to these señoritas,  
illegal, without their papers,  
who were freed by us today?  
They will go back to their homes

back to where they have come  
from to their hometown of  
Tenancingo where their mothers  
and their fathers are waiting for  
their return.

### IV. Violeta

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Iris no tenía veinte,  
delgadita y de ojos grandes,  
le gustaba el chocolate  
y perderse por los campos.

Su padre firme le dijo:  
"Írás a la tierra de la miel,  
a ganar muchos dólares."

Iris se fue con los hombres  
como le dijo su padre  
con una sonrisa en los labios.

La violaron en el coche  
mucho antes de la frontera  
y la violaron de nuevo  
en San Diego. Empezó un gringo,  
y siguieron los paisanos.

"majmauilztli i yolo; zan majmauilztli  
mo chanti pan no tlakayotl."

Yo resistí más que Iris  
veinte cuerpos en tu cuerpo  
el odio de tus hermanos.

"Na nij nekiaia ni mo kuepaz kan no  
nan totoktzin i tlakayotl uan nech  
tlazojtl pampa ayok nij neki ni chokas  
pampa ayok nij neki nij chokilis ni  
tlaltlpak."

La Iris, que era bien terca,  
corrió y corrió sin pararse,  
como alma que lleva el diablo,  
pero al final la encontraron.

Ahora yace entre las fresas  
que cultivan sus hermanos.

"Nech namakaken ka eyi tomintzin  
Nech ixikkotonken  
Ni mo yoluaki naman  
Ken pilxochitzin ni uaki."

Iris had not yet turned twenty,  
she was slender, with big dark eyes,  
she liked her chocolate and candies  
and wandering off in the fields.

Her father told it to her straight:  
"To a land of milk and honey  
you go, where dollars grow on trees."

So Iris went off with the men  
as her father told her to do,  
with a smile playing on his lips.

They raped her first in the car, long  
before they got to the border,  
and raped her again in San Diego.  
A gringo started in, and then  
the Mexicans followed after:

"Heartbeats of terror, only fear  
grew within my body."

I resisted longer than Iris:  
you get used to everything,  
to twenty bodies on your body,  
to hating your very own brothers.

"I wanted to return to my mother,  
to her warmth and tenderness,  
I will shed my tears to appease this  
land."

Iris, stubborn as she was,  
just ran and ran and didn't stop:  
she had the devil at her tail,  
but still they found her in the end.

Now she lies among the strawberries  
that her brothers sow and harvest.

"They sold me for three pesos,  
they tore me from my mother.  
I wither from sadness,  
a flower without dew."

## **SUSAN NARUCKI**

Artistic Director/Soprano

American soprano Susan Narucki has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, and MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall, with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of the music of our time, Narucki has given over one hundred world premieres, and has enjoyed close collaborations with composers including Andriessen, Kurtág, Carter, Dusapin and Crumb. Narucki's extensive discography includes both a Grammy Award and Grammy Nomination for Best Classical Vocal Performance. Increasingly, Ms. Narucki has turned her attention to creating projects that introduce modern music to audiences outside traditional concert hall settings and which illuminate broader issues in society. Her work has been supported by major grants from the Creative Capital Foundation, the MAP Fund for the Performing Arts/Doris Duke Charitable Foundation, the University of California and the National Endowment for the Arts. She serves as Professor at the Department of Music at the University of California, San Diego, where she directs the ensemble kallisti.

## **JORGE VOLPI**

Librettist

Jorge Luis Volpi was born in Mexico City and studied law and literature at the National Autonomous University of Mexico (UNAM). He received a Ph.D. in Spanish philology at the University of Salamanca in Spain. Volpi helped found the "Crack Movement", a Mexican literary group in which the authors write beyond magical realism and mimic the ideals of the 1968 Latin American literary boom. Influenced by authors such as Juan Rulfo, Carlos Fuentes and Octavio Paz, Volpi's academic interests are abundant in his work. His most famous book, *En busca de Klingsor* (In Search of Klingsor, 1999), is a novel that fuses a story of Nazi generals in World War II and the history of physics. For his work on this novel Volpi won the Spanish literary prize Premio Biblioteca Breve, in addition to the French Deux-Océans-Grinzane-Cavour-Prize. In 2013 Volpi was appointed Artistic Director of the Cervantino Festival.

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## **LEI LIANG** – Composer

Heralded as “one of the most exciting voices in New Music” (The Wire), Lei Liang is a Chinese-born American composer whose works have been described as “hauntingly beautiful” by The New York Times, and as “far, far out of the ordinary, brilliantly original and inarguably gorgeous” by The Washington Post. Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was named a finalist for the 2015 Pulitzer Prize in Music. Lei Liang was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from Boston Modern Orchestra Project (BMOP), the Taipei Chinese Orchestra, the Fromm Music Foundation, Meet the Composer, Chamber Music America, pipa virtuoso Wu Man, the Arditti Quartet, Shanghai Quartet, the Scharoun Ensemble of the Berlin Philharmonic, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang’s music is recorded on Mode, New World, Naxos and Bridge Records. Lei Liang currently serves as Composer-in-Residence at California Institute for Telecommunications and Information Technology (Calit2) where his multimedia works combine computer technology, scientific research with cultural re-imagination and preservation. Lei Liang is Professor of Music and Acting Chair of the Music Department at the University of California, San Diego. His music is published exclusively by Schott Music Corporation (New York).

## **HILDA PAREDES** – Composer

Firmly established as one of the leading Mexican composers of her generation, made her home in London since 1979 and her music is now performed widely around the world. As an active participant in master classes at Dartington Summer School, studied with Peter Maxwell Davies. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University and completed her PhD at Manchester University. She has been recipient of important awards, such as the J.S. Guggenheim Fellowship in the USA and is currently beneficiary of the Sistema Nacional de Creadores, (FONCA) in Mexico. She lives in London as a freelance composer and has taught composition and lectured at Centre Acanthes in France and in 2007 was appointed the Darius Milhaud Visiting Professor at Mills College in the US and was recently visiting professor at the Escola Superior de Música de Catalunya in Barcelona, amongst other places.



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## **ARLENE SIERRA** – Composer

An American composer based in London, Arlene Sierra is acclaimed for vivid, darkly energetic works that take their impetus from rich sources including military strategy, Darwinian evolution, and game theory. The Guardian writes, “her work has its own character, in which historical and contemporary influences are fused into a highly flexible and distinctive style”, while Time Out New York describes Sierra’s music as “spry, savage, sly and seductive.” Her work has been performed by the New York Philharmonic, the Tokyo Philharmonic, the London Sinfonietta, New York City Opera VOX, ICE, Psappha, Lontano, Collage New Music, the New Juilliard Ensemble, the Schubert Ensemble, the Peabody Trio, the Fidelio Trio, and many others. Recent and upcoming premieres include a piano concerto *Art of War* for the BBC National Orchestra of Wales, a Cheltenham Festival commission *Insects in Amber* for the Carducci Quartet, and a Seattle Symphony commission *Moler*. Born in Miami to a family of New Yorkers, Arlene Sierra is a graduate of Oberlin (B.A., B.Mus.), Yale (M.Mus.) and University of Michigan, Ann Arbor (D.Mus.). Dr Sierra is Senior Lecturer and Programme Director in Composition at Cardiff University School of Music.

## **HEBERT VÁZQUEZ** – Composer

Hebert Vázquez was a pupil of composer Mario Lavista at the National Conservatory of Mexico City from 1981 to 1989. In 1989 he studied composition with Leonardo Balada and Lukas Foss and electronic music with Reza Vali at Carnegie Mellon University in Pittsburgh, where he earned a Master of Music degree. He holds a Doctor of Musical Arts degree in composition from the University of British Columbia (1996-1999), Canada. Hebert Vázquez has received several awards and scholarships in Mexico and abroad, including two Young Composers fellowships of the National Fund for Culture and Arts (1990 and 1994) and a Senior Composer Fellowship granted by the State Fund for Culture and Arts in 1994. In 1998 his *Sonata for Guitar* received second prize at the Jaurès Lamarque-Pons International Guitar Composition Competition in Montevideo, Uruguay. The following year Mr. Vázquez became a member of Mexico’s National System of Art Creators. In 2008 he received the prestigious John Simon Guggenheim Memorial Foundation fellowship in Music Composition. His works have been performed in important festivals in Europe, Asia and the Americas. Since 2000 he is a full-time professor at the University of Morelia.

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## **ALECK KARIS** – Pianist

For over thirty years, Aleck Karis has been one of the leading pianists in the New York contemporary music scene. He has performed and recorded with many of the city's new music groups and was called on by the New York Philharmonic for its Horizons Festival as well as the return concert of Pierre Boulez. He has been the pianist for Speculum Musicae since 1982 and has performed with that group all over the US and at the Bath, Warsaw Autumn, Geneva "Made in America" festivals and Venice Biennale. He has simultaneously pursued a parallel career as a soloist with orchestra and in recital, performing concertos by Mozart, Beethoven, Chopin, Franck, Ravel, Carter and Hyla. He recently played Stravinsky's Concerto for Piano and Winds with the Columbus Symphony and performed Messiaen's Trois Petites Liturgies with the New York City Opera Orchestra under George Manahan at the newly refurbished Alice Tully Hall in Lincoln Center. Karis is Distinguished Professor of Music at the University of California, San Diego.

## **AYANO KATAOKA** – Percussionist

Ayano Kataoka, percussionist has collaborated with Yo-Yo Ma, Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She has participated in several consortiums to commission works for solo marimba or chamber ensemble from Charles Wuorinen, Martin Bresnick, Paul Lansky, and Alejandro Vinao. Ayano is particularly drawn to compositions that involve the whole person, using standard percussion instruments and unique musical materials along with spoken voice, singing, acting, and props. She has given numerous performances and masterclasses throughout the U.S. and Canada featuring Stuart Saunders Smith's percussion/theatre music. She also appeared as an onstage musician with a small acting part in the Yale Repertory Theater production of Shakespeare's All's Well That Ends Well. A native of Japan, Ayano began her marimba studies at age five, and percussion at fifteen. She was the first percussionist of the Chamber Music Society of Lincoln Center's Chamber Music Society Two. She joined the faculty of the UMass Amherst in 2008.

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## **PABLO GÓMEZ** - Guitar

Original, distinctive, and unconventional, Pablo Gómez is one of today's most accomplished guitarists. His repertoire includes masterpieces of the twentieth century as well as works written for him by renowned Mexican and international composers; he has appeared throughout the United States, Europe, Latin America and Mexico. Mr. Gómez has been soloist with Las Americas Chamber Orchestra, the Philharmonic Orchestra of Mexico City, the Orchestra of the University of Cincinnati, Carlos Chavez Orchestra and the Chamber Orchestra of Fine Arts in Mexico City as well as the Contemporary Ensemble of Montreal and the Kore Ensemble of Canada, the Ibero-American Ensemble of Madrid, the Latin American Quartet, and Onix. He has performed in international new music festivals, including Cervantino Festivals, Festival de México, Festival Internacional de Morelia, the Ferien Kurse für Neue Musik (1994, 1996, 2002) at Darmsatadt, and the Festival A Tempo in Caracas and Paris. Mr. Gómez' discography includes the acclaimed solo recording Tañendo Recio, (Quindecim). He currently teaches at UNAM's National School of Music and has recently completed his DMA at the University of California at San Diego.

## **JASON PONCE** - Technical Director

Jason Ponce is a multimedia artist, musician, and interactive arts researcher. As a musician, his creative practice embraces composition, improvisation, acousmatics, noise, and microsound. His work in interactive sound and video installation targets the many intersections between art and science, especially emergent processes, embodiment, group dynamics, and distributed cognition. His work has been featured at numerous festivals, residencies, and institutions such as: Issue Project Room (NYC), Roulette (NYC), Ensemble Sospeso, Sweet Thunder Festival of Electro-Acoustic Music (San Francisco), Studio elektroakustische Musik (Bauhaus Universität, Weimar), Spark Festival of Electronic Music and Art, STEIM, The Center for New Music and Audio Technology (CNMAT), High Concept Laboratories (Chicago), End Tymes (NYC), and the Center for Research in Computing and the Arts (CRCA). Jason has studied computer music and composition with Miller Puckette, Philippe Manoury, Bob Ostertag, David Wessel, Richard F. Moore, and Tom Erbe.



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Barbara Jackson, Chief Administrative Officer

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