

The Foundation for Iberian Music

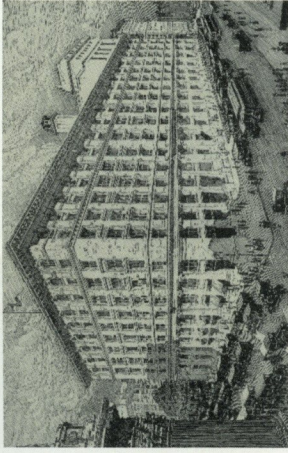
2001

Collected Activities

THE GRADUATE CENTER
The City University of New York
365 Fifth Avenue New York, NY 10016

Our Campus

The CUNY Graduate Center is located at 365 Fifth Avenue at 34 Street, in the former B. Altman department store. B. Altman & Company first moved to the building in 1906, and the Madison Avenue addition — now occupied by Oxford University Press and the Science, Industry, and Business Library — was added in 1914. The building received landmark status in 1985, the B. Altman store closed in 1989, and The Graduate Center moved to its new campus in the summer of 1999.

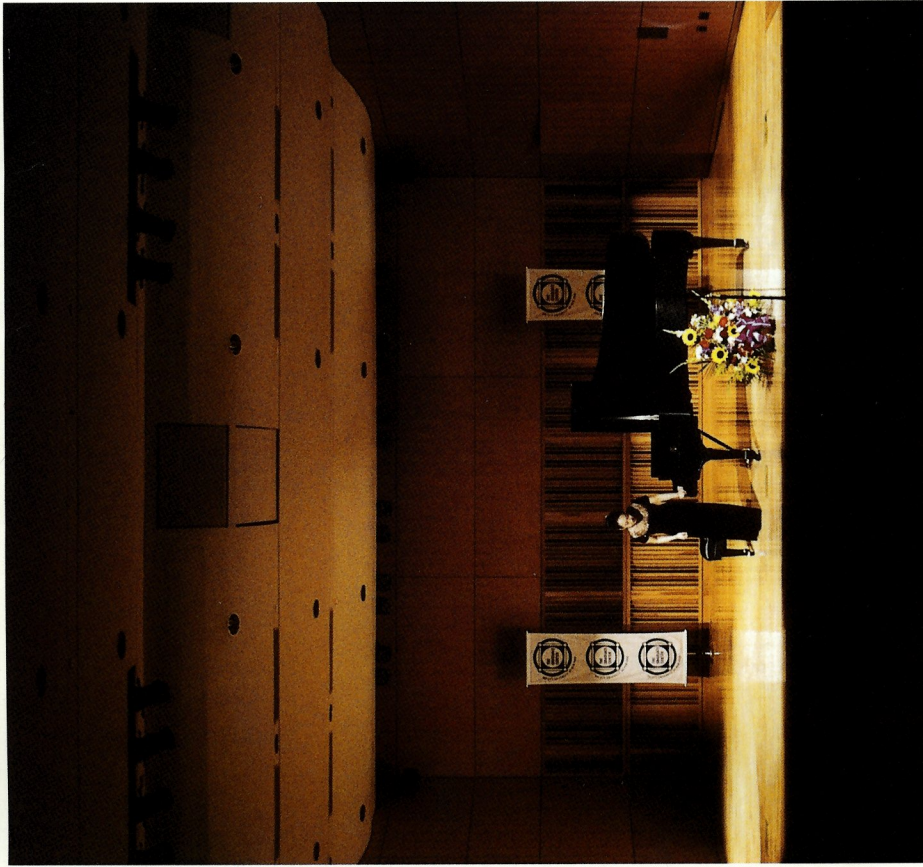


The stately, palazzo-style structure has been adapted by architects Gwathmey Siegel and Associates to suit the overall needs of the institution and the particular needs of the academic programs. The interior of the building has been reimaged by the architects, who have adapted structural elements to serve The Graduate Center in the 21st century. Gwathmey Siegel's design incorporates the original wood-paneled entranceway and restored staircase, elevator, and marble water fountains that are now being used within the three-story library. The school's Dining Commons, with its soaring skylight view of the Empire State Building, reclaims the space once occupied by B. Altman's famed Charleston Gardens restaurant.

The facility features an expanded, technologically advanced library, a science center, and ample student space. A complex of cultural facilities includes the Harold M. Proshansky Auditorium, the Baisley Powell Elebash Recital Hall, the Martin E. Segal Theatre Center, a film screening room, and an art gallery. The spectacular Dining Commons is open to the public through the "Friends of The Graduate Center" program. Conference facilities, which are available for rentals, are located on the lower levels and uppermost floors and accommodate scholarly and professional gatherings ranging in size from several dozen to several hundred participants.

Graduate Center faculty, students, and alumni have been recognized with numerous awards and honors, including the MacArthur "Genius" Award, the National Humanities Medal, the Bancroft Prize, the Pulitzer Prize, the national Outstanding Baccalaureate College Professor of the Year, the Academy Award, Grammy Awards, Fulbright Fellowships, Guggenheim Fellowships, Mayor's Awards for Excellence in Science and Technology, Presidential Early Career Awards for Scientists and Engineers, and the Los Angeles Times Book Prize.





An Invitation to the Public

Whether it is attending a concert, reading a faculty publication, or joining our special membership program, the public is plugged into life at The Graduate Center. A rich calendar of events draws the public to our elegantly designed building, while journals edited by faculty members and published under the aegis of this institution show the breadth of faculty research interests and their commitment to disseminating knowledge within their disciplines.

CONTINUING EDUCATION AND PUBLIC PROGRAMS The Graduate Center's role as a cultural center continues to grow at our new campus, with its enhanced facilities for conferences, lectures, theatre performances, art exhibitions, and film screenings. The Office of Continuing Education and Public Programs was created in fall 1999 to



offer cultural events and high quality adult educational programs to a wide range of people by drawing on The Graduate Center's world-class faculty and research centers and institutes, as well as on the incredible wealth of scholars, artists, and practitioners in New York. From readings by acclaimed writers and musical performances by master artists to training programs for ESL teachers and courses in socially responsible investing, these programs promise to deepen participants' critical thinking, help them gain new skills, and encourage them to join in a partnership for learning and action. Custom-designed educational programs are also available for profit and nonprofit organizations. For more information, please call 212.817.8215.

PUBLICATIONS In addition to writing general interest and op-ed pieces for major newspapers and magazines, Graduate Center faculty publish their research and scholarship with prestigious scholarly journals and publishers throughout the world. Selected journals published at The Graduate Center include *Comparative Politics*, *RILM/Abstracts of Music and Literature*, and *Slavic and Eastern European Performance*. In addition, The Graduate Center is home to The Feminist Press at The City University of New York, a nonprofit, tax-exempt educational press devoted to restoring the lost history and culture of women in the United States and throughout the world. The Press publishes approximately fifteen to twenty books each year, as well as the journal *Women's Studies Quarterly*.

CUNY-TV/CHANNEL 75 With broadcast studios in The Graduate Center, CUNY-TV brings together a wide array of high-quality programs to a broad audience, reflecting the diverse cultural and social concerns of the city, the state, and the nation. The station is committed to presenting a thoughtful, provocative complement to both commercial and public television.

Current Graduate Center enrollment is nearly 3,500 students and is evenly divided between men and women.



ABOUT THE GRADUATE CENTER		CALENDAR OF EVENTS		FACULTY BOOKS AND RESEARCH		
DOCTORAL PROGRAMS	OTHER PROGRAMS	RESEARCH CENTERS	CURRENT STUDENTS	PROSPECTIVE STUDENTS	PRESS INFORMATION	DIRECTORIES

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There are twenty-eight research centers and institutes, as well as several special projects, located at The Graduate School and University Center that provide opportunities to engage in a full range of interdisciplinary and community-based research projects:

[Americas Center on Science and Society \(ACSS\)](#)
[Bildner Center for Western Hemisphere Studies](#)

[Barry S. Brook Center for Music Research & Documentation](#)
[Center for the Study of Free-Reed Instruments \(CSFRI\)](#)
[18th-Century Symphony Archive](#)
[Foundation for Iberian Music](#)
[French Opera of the 17th and 18th Centuries](#)
[Music in Gotham: The New York Scene](#)
[Pergolesi Research Center](#)
[Répertoire International De Littérature Musicale \(RILM\)](#)
[Research Center for Music Iconography \(RCMI\)](#)

[Ralph Bunche Institute for International Studies](#)
[Global Governance Journal](#)
[International Commission on Intervention and State Sovereignty \(ICISS\)](#)
[CUNY-Brookings Project on Internally Displaced Persons \(IDP\)](#)
[United Nations Intellectual History Project](#)

[Center for Advanced Study in Education \(CASE\)](#)
[Center for Human Environments](#)
[Center for the Humanities](#)

[Center for Jewish Studies](#)
[Institute for Jewish Community Life](#)
[Institute for Sephardic Studies](#)
[Mandell L. Berman Institute -- North American Jewish Data Bank](#)
[The Joseph & Ceil Mazer Institute for Research and Advanced Studies in Judaica](#)
[The Rosenthal Institute for Holocaust Studies](#)

[Center for Latin American, Caribbean, and Latino Studies](#)
[Center for Lesbian and Gay Studies \(CLAGS\)](#)

[Center for Media and Learning](#)
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[Center for Black Studies](#)
[Center for Global Politics](#)
[Center for Information, Technology and Work](#)
[Center for Anthropology](#)
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[Center for Policy](#)

[Center for Design & Development \(CISDD\)](#)
[Center for City History](#)

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Antoni Pizà

Director
 Foundation for Iberian Music
 Barry S. Brook Center for Music Research and Documentation

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Center for Media and Learning
New Media Lab

Center for Place, Culture and Politics
Center for the Study of Culture, Technology and Work
Center for the Study of Philanthropy
Center for the Study of Women & Society
Center for Urban Education Policy
Center for Urban Research
CUNY Institute for Software Design & Development (CISDD)
European Union Studies Center
Gotham Center for New York City History



Barry S. Brook

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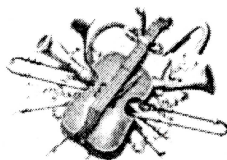
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Music PhD/DMA
program at the
Graduate Center



The Brook Center is a scholarly facility associated with the doctoral program in music at The City University of New York Graduate Center.

Current Brook Center projects include:

- Répertoire International de Littérature Musicale (RILM)
- Research Center for Music Iconography (RCMI)
- Foundation for Iberian Music
- Pergolesi Research Center
- Center for the Study of Free-Reed Instruments
- French Opera in the 17th and 18th Centuries
- Music in Gotham: The New York Scene
- 18th-Century Symphony Archive



Barry S. Brook Center for Music Research and Documentation



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- Public events such as concerts, lectures, and exhibitions;
- Scholarly activities, including publications, conferences, and the development of a comprehensive archive of scores, books, and recordings;
- Professional opportunities that foster exchange among students, scholars, performers, composers, musicologists, and music educators. Student employment, scholarships, dissertation grants, and fellowships will be available.

Drawing together world-renown musicians and scholars in the field, the Foundation for Iberian Music is the only endeavor of its kind entirely dedicated to the study, research, and performance of Iberian music. In addition to its general objectives, the Foundation aims at increasing knowledge of the reception and influence of Iberian music in the United States, and to further understanding of the links between folklore, contemporary popular genres, and classical music. It seeks insight into the multi-cultural, multi-linguistic constitution of the Iberian Peninsula that encompasses Christian, Arab, and Jewish traditions.



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Alicia de Larrocha

Advisory Board:
Frances Barulich, The New York Public Library
Malena Kuss, University of North Texas
Paul Laird, University of Kansas
Peter Manuel, The City University of New York
William Summer, Dartmouth College

Director:
Antoni Pizà

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(212) 817-1569 (fax)
iberianmusic@gc.cuny.edu
<http://web.gc.cuny.edu/BrookCenter>

Institut Ramon Llull

Comunicación

El consejero de Cultura de la Generalitat de Cataluña, Jordi Vilajoana, preside la firma de los acuerdos de colaboración con el Institut Ramon Llull

La City University de Nueva York incorpora la literatura y la música catalanas a su programa oficial de estudios

- **A través de la “Cátedra Llull” y la “Cátedra Mompou”**

La City University of New York (CUNY) incorporará desde este mismo curso la literatura y la música catalanas a sus programas oficiales de estudios. La enseñanza de la literatura catalana se hará desde la “Cátedra Llull”, a cargo del profesor Enric Bou, mientras que los estudios sobre música, a través de la “Cátedra Mompou”, serán impartidos por el musicólogo mallorquín Antoni Pizà, director de la Foundation for Iberian Music.

La presencia de la cultura catalana en aulas universitarias de Nueva York será posible merced al apoyo del Institut Ramon Llull (IRL). El director del Instituto, Joan Maria Pujals, ha suscrito esta tarde (hora de Nova York) dos convenios de colaboración con la CUNY, representada por su vicerrector, William Kelly, que es también vicepresidente del Graduate Center de la universidad, situado en el centro de Manhattan y donde se ha celebrado la firma.

Ha presidido el acto el consejero de Cultura de la Generalitat de Cataluña y actual presidente del consejo de dirección del IRL, Jordi Vilajoana. El consejero estableció el año pasado los primeros contactos que han facilitado ahora la concreción de los acuerdos.

El Institut Ramon Llull tiene como objetivo la proyección exterior de la lengua y la cultura catalanas. Está integrado por los gobiernos de Cataluña y de las Islas Baleares, con la participación del ministerio de Asuntos Exteriores español.

Compromisos y calendario

La universidad se compromete, en ambos acuerdos, a incluir, en cada curso, las enseñanzas de literatura y música catalanas dentro de sus planes de estudios. En este sentido, la “Cátedra Llull” contará con dos créditos oficiales dentro de los estudios de doctorado de hispánicas, mientras que los tres créditos de la “Cátedra Mompou” se incluirán en el doctorado de musicología.

La CUNY, considerada la más importante universidad pública de la metrópoli norteamericana, gestionará la matriculación y los exámenes, facilitará los espacios e infraestructuras necesarias y dará a conocer esta nueva oferta de enseñanzas a través de sus medios de difusión en las mismas condiciones que el resto de materias impartidas, haciendo expresa referencia al apoyo del IRL.

Los créditos de la Cátedra Llull ocuparán 20 horas lectivas, a impartir durante diez semanas consecutivas. Los estudios de música catalana dispondrán de 45 horas,



THE FOUNDATION FOR IBERIAN MUSIC

IN DIGEST
2001-2004

Courses

Cuban Jazz workshop
Flamenco: The Art and the Life
Latin jazz piano master class
Latin Popular Music
Multicultural Spain: Studies in the Music of Catalonia, Andalusia and other Iberian Regions
Music of Three Cultures: Christians, Jews, and Muslims in Medieval Spain
The Business of Latin Music: A Seminar
The Great Spanish Opera Singers

Composers's Rediscoveries, Concerts, & Lecture-Recitals

A tribute to Xavier Montsalvatge (1912-2002)
Barcelona Modernista: The music of Roberto Gerhard and Xavier Montsalvatge
Ernesto Halffter's Centennial
Julián Menéndez Rediscovered
Sylvia Torán in Concert: Iberian Piano Music
The Academia Marshall at 100: The Catalan Piano Tradition from Granados to Larrocha
The Complete Piano Music of Manuel de Falla
The Complete Piano Trios of Joaquín Turina
The Music of Rafael Rodríguez Albert (1902-79)
Spain's New Generation: Mauricio Sotelo, Eneko Vadillo, Juan Manuel Artero, Roberto López
The Piano Music of Román Alís
The Popular Songs of García Lorca
Two-piano music from Spain

Book Presentations

Mi vida sexual by Paquito D'Rivera
Music & Literature in the Spanish Caribbean: Tina Casanova's Books
Oscar Esplá in Belgium by Jan de Kloe
Sacred Passions: The Life and Music of Manuel de Falla by Carol A. Hess

Round-tables, Lectures, & Panel Discussions

Arquitectura y Música: Una poética del espacio
Celebrating *Don Quixote*
Challenges and Trends in Hispanic Music Today: Nationalism, Multi-Nationalism, And Internationalism
Manuel de Falla's *Concerto* and *Master Peter's Puppet Show*: Two Unique Neoclassical Works From The 1920's

Exhibitions

Alan Lomax in Spain
Music and Architecture in 20th Century Spain and *Antoni Gaudí: Una visión poliédrica*
Salvador Dali: Dream of Venus. An Exhibition at the Queens Museum of Art

Conferences

Music in Art: Music Iconography as a Source for Music History
Music's Intellectual History: Founders, Followers, and Fads
Don Quixote: The First 400 Years

Participating Institutions and Sponsoring Organizations

Americas Society
Dirección General de Cooperación y Comunicación Cultural
Instituto Cervantes
Institut Ramon Llull
Generalitat de Catalunya
Govern Balear
King Juan Carlos I Center of NYU
Ministerio de Educación, Cultura y Deporte
Queen Sofia Spanish Institute
Queens Museum of Art, NY
Consulate General of Spain

Scholars & Composers in residence

Anna Cazorra
María Palacios

Contributing Scholars

Adam Kent
Brook Zern
Jan De Kloe
Joseph Horowitz
Yvan Nomninck

Contributing Composers

Eneko Vadillo
Juan Manuel
Artero
Mauricio Sotelo
Paquito D'Rivera
Roberto López
Román Alís
Salvador Brotons
Tania León

Performers

Adam Kent
Albert Díaz
Alicia de
Larrocha
Alón Yavnai
Ángel Gil-
Ordoñez
Antonio López
Ari Yoshioka
Benita Meshulam
Brenda Feliciano
Carmen Serrano
Lara St. John
Oriente López

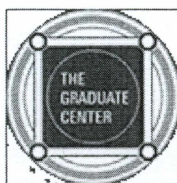
Oskar Espina-
Ruiz
Paquito D'Rivera
Pedro Carboné
Rosa Mateu
Sybylle Johner
Sylvia Torán

Ensembles
Damocles Trio
Perspectives
Ensemble

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CUNY Graduate Center

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Continuing Education & Public Programs

A Learning Partnership

Music

[Local Music Cultures in New York City](#)
[The Accordion as an Icon of Italian American Culture](#)
[The Spanish Generation of 1927](#)
[Young Singers of Melbourne](#)
[History of Latin Music](#)

Local Music Cultures in New York City Second Annual Baisley Powell Elebash Symposium

The three-day symposium aims to promote interdisciplinary approaches to the study of urban vernacular musical practices, drawing participants from the fields of musicology, ethnomusicology, folklore, anthropology, urban studies, and cultural studies. Scholars involved in contemporary ethnographic work as well as those doing historical research on New York City related topics will participate. We will examine New York's local music cultures from a dynamic perspective that places transcultural and transnational exchange at the center of the musical enterprise. Specifically we will explore how the urban environment serves as a crucible for the transformation of traditional styles and practices into new forms of cultural expression. How these expressions shape the contours of group identity and the cultural politics of daily urban life will be our central concern. Cosponsored by Ph.D. Program in Music, The Graduate Center, CUNY; The Institute for Studies in American Music, Brooklyn College, CUNY; New York Univ.; and the Smithsonian Institution.

From Bomba to Hip Hop
 Keynote by **Juan Flores**, Hunter College & the CUNY Graduate Center
 1705 - Wednesday, March 7 12:15-2pm Free

Transnational Musics & more
 The opening session will explore the ongoing dialogue among New York's immigrant music cultures and other global sites of vernacular music production. Other sessions include: New York: The Secret African City and Public Display and Presentation, which will explore urban festivals, parades, street performances, and other music making in public spaces. A reception with featuring the Irish button accordionist **Patty Furlong** will follow.
Juan Flores, Hunter College & the CUNY Graduate Center; **Robert Farris Thompson**, Yale University; **Kay Kaufman Shelemay**, Harvard University; and others.
 1706 - Friday, March 9 9:30-5pm Free

Current Research on City Music & more
 The first session will focus on current New York City-based field and historical research, and recent preservation and presentation projects. Other sessions will include: At Home He's a Tourist: Introducing New York to New York, and Crossing Cultural Boundaries which will examine the exchange of stylistic practices and repertoires across "ethnic boundaries" in New York City. Reception featuring the African kora player **Keba Bobo Cissoko** will follow.
Peter Manuel, CUNY Graduate Center; **Jon Pareles**, *New York Times*; **Mark Slobin**, Wesleyan University; and others.
 1707 - Saturday, March 10 9:30-5pm Free

To register, email continuinged@gc.cuny.edu with the information listed on this form. Or click for all of our registration options.

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The Accordion as an Icon of Italian American Culture

Italians brought the accordion to the United States a century ago. In this symposium, **Peter Muir**, **William B. Schimmel**, and **James Periconi** will present papers on the role that the accordion has played in Italian American culture from the early twentieth century to the present. An evening concert will focus on the music of **Pietro Deiro**, **Pietro Frosini**, and **Charles Magnante**, all of whom played a major role in defining the Italian American image of the accordion and its music. A reception will be held in between the symposium and the concert.
Henry Doktorski, **Robert McMahan**, and **William B. Schimmel**, virtuoso accordionists.
 Cosponsored by the Center for the Study of Free-Reed Instruments, The Graduate Center, CUNY and the John D. Calandra Institute for Italian American Studies, Queens College, CUNY.
 1572 - Friday, March 23 3-5pm Symposium, 7:30-9pm Concert \$15; \$7.50 with CUNY ID or senior citizens.

To register, email continuinged@gc.cuny.edu with the information listed on this form. Or click for all of our registration options.

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The Spanish Generation of 1927 Music and Words

Pianist **Adam Kent** will participate in an interdisciplinary panel discussion with noted music scholars **Antoni Piza** and **Jose Munoz Millanes** on music and poetry and the Generation of 1927. The discussion will be followed by a piano recital by Mr. Kent.
Jose Munoz Millanes, Professor, Hispanic and Luso-Brazilian Literatures; **Adam Kent**, pianist; **Antoni Piza**, musicologist.
 Cosponsored by the Ph.D. Program in Hispanic and Luso-Brazilian Literatures, The Graduate Center, CUNY and The Cervantes Institute.
 1544 - Thursday, February 22 6:30-9:30pm Free



Barry S. Brook

Center for Music Research and Documentation

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The Piano Music of Romà Alís

A lecture-recital by Albert Díaz and the composer

March 11, 2002, 5:30 pm

Elebash Recital Hall,
CUNY Graduate Center, 365 Fifth Ave, New York City
Sponsored by the **Foundation for Iberian Music.**

The Foundation for Iberian Music

Barry Brook Center for Music Research and Documentation
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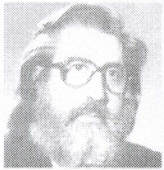
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THE FOUNDATION FOR IBERIAN MUSIC

Barry Brook Center for Music Research and Documentation
The City University of New York Graduate Center

Presenta



**THE
PIANO MUSIC
OF
ROMÀ ALÍS**

Albert Díaz, Pianist


Monday March 11, 8:30pm
Elebash Recital Hall
CUNY GRADUATE CENTER
365 5th Avenue
New York

Romà Alís was born in Palma de Mallorca on Aug 24, 1931. He began his musical studies at the Barcelona Conservatory with Gabriel Gilroy, Luis Millet, Joan Poch Santesteban, Joan Gibert Cervera, Josep Zumbado, and Eduard Toldrà, and later moved to Geneva to broaden his training. His freest professional work has extended beyond composition to directing various musical and ballet groups, orchestration, performing as a pianist, music criticism on radio and television, and teaching. He taught composition and fugue at the Bevilacqua Conservatory until his retirement in 1997.

Alís's works number about 200 and comprise a wide variety of genres. Many of them were commissioned by various official organizations. Among them are the orchestral *Sinfonietta Música para un festival en Sevilla*, *Homenaje a Antón Díaz*, *Son. Son romances a Eduardo Torés* and *Revelé*, all of which bear witness to his mastery of orchestration, tone-color, and intensity. Equally well known are his pieces for piano, his choral pieces and his string quartets. In addition to his serious music, he has composed, orchestrated and conducted commercial and incidental music for publishing houses, CDs, theatre, radio, television, and the cinema. A member of various juries of international competitions, he was made Commander of the Imperial Hispanic Order of Carlos V and received numerous honors and prizes.

At first Alís composed in a 12-note serial technique, but this gradually changed into a more flexible style enriched by a more purely personal expressive approach.

María Cunevas, *The New Grove Music Dictionary of Music and Musicians*



Pianist ALBERT DIÁZ received his early training in Palma de Mallorca (Spain) the city where he was born and where he currently teaches at the Conservatori Professional de Música de Palma. Presently Mr. Díaz is also studying at the Ecole Normale de Paris under Nelson Delgado-Vigore. His other teachers have included Joaquín Achúcarro, Boaz Sharon, Einar Steen-Nielsen, Jacques Lagarde, and Aldo Ciccolini.

Making his debut in 1988, he has performed in Palma de Mallorca, Barcelona, and in numerous cities throughout Italy, Belgium, and the USA. Mr. Díaz has also been featured as a soloist with the Deutsche-Filarmonische Kammerphilharmonie Baden-Württemberg, Orquesta Simfónica de les Balears, Orquesta de Cámara de Solistas de Mallorca.

He has recorded a CD with the four-hand piano music of Chopin (with Xavier Mui) and the complete piano music of Romà Alís.

P R O G R A M M E

Quatro pieces breves, Op. 12 (1957) Romà Alís
Andante espanso
Moderato semplice
Andante un poco lentamente
Allegretto assai e con allegrezza

Poemas de la baja Andalucía, Op. 18 (1958) ... Romà Alís
Nubes
Canción
Música
Ballet
Finale

Sonata per a piano, Op. 45 (1964) Romà Alís
Allegro grazioso
Andante quasi lento e delicato
Allegro assai e con brio

Freqüències (2001) Josep Prohens
First Performance



Barry S. Brook

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- **"Iberia"**, a thematic issue of ***Music in Art*** dedicated to the iconography of Iberian music. Guest editor: Anna Cazorra Baste, Composer and Scholar-in-Residence at the Foundation for Iberian Music 2003. Published by the **Foundation for Iberian Music** and the **Research Center for Music Iconography**.
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Books

- **Block, Adrienne Fried; Graziano, John. *Music in Gotham: The New York Scene, 1863-1875***. (forthcoming)
- **Summers, William. *Fray Juan Bautista Sancho, Alta California's Preeminent Musician***. **Iberian Music Series No.1**. (forthcoming)

The Foundation for Iberian Music

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February 7, 2002

FOR IMMEDIATE RELEASE

The Foundation for Iberian Music at the Barry Brook Center for Music Research and Documentation of the City University of New York Graduate Center, in cooperation with The Consulate General of Spain, is proud to announce a lecture-recital by renowned Basque clarinetist Oskar Espina-Ruiz, accompanied by pianist Noriko Nagasawa. The event will take place on February 20, 2002 at 6:30pm, at the Proshansky Auditorium, CUNY Graduate Center, 365 Fifth Avenue at 34 Street, New York City. This is a free concert.

Espina-Ruiz's program is entirely comprised of works by Spanish-Basque virtuoso clarinetist and composer Julián Menéndez. Mr. Espina-Ruiz will perform, present, and discuss some works by Julián Menéndez's. In his lecture, as well as in his performance, he will focus on his contribution to the development of clarinet technique in the general context of Iberian music. Slides of the composer's autograph manuscripts, photographs, and his instruments will illustrate the lecture-recital. "Menéndez," says Mr. Espina-Ruiz "is undoubtedly the most important composer for the clarinet in Spain. We could very well call him the Sarasate of the clarinet."

Julián Menéndez was a clarinetist and a composer. Born in Bilbao in 1895, he moved to Madrid in 1914, where he performed with many orchestras and instrumental ensembles. He composed a *zarzuela*, several orchestral pieces and various piano compositions. He is best known, however, for his contribution to the clarinet literature composing dozens of works, several handbooks on the instrument's technique, as well as numerous practical exercises. He died in Madrid in 1975.

Espina-Ruiz was born in Bilbao and grew up as a *txistulari* (the *txistu* is a aerophone typical of the Basque country) before going to the conservatory there. He later went to New York to further his studies as a clarinetist and is currently a Doctoral Candidate at the State University of New York. Mr. Espina-Ruiz is also writing a book on Basque composer and clarinetist Julián Menéndez. Oskar Espina-Ruiz was top clarinetist Award Winner at the 1999 Olga Koussevitzky Competition for Woodwinds and winner of Artists International's 1999 Annual New York Debut Award. He has been featured in concert series in Spain, Central and Eastern Europe, Japan, China, and the US, including Carnegie Hall, premiering works by Ao, Hu, Bageneta and Gaigne. He has recorded for Kobaltone, Prion, and Radio Television Hong Kong. A graduate of Mannes College of Music, Purchase Conservatory and SUNY at Stony Brook, his main teachers include Charles Neidich and Ayako Oshima, as well as coaches Aurèle Nicolet and Gilbert Kalish. He has lectured at conservatories in China and Spain and is the music director of the Jornadas de Música de Cámara de Huesca, in Spain.

Eiichi Hashimoto, after Espina-Ruiz's Tokyo debut recital, writing for *The Clarinet Magazine*, stated, "Mr. Espina-Ruiz's performance fulfilled everybody's expectations with a balanced combination of extremely advanced technique and Basque passion. His performance of Guridi's *Elegía* and Ravel's *Pièce en forme de Habanera* was outstanding..."

For more information on the concert please contact The Foundation for Iberian Music at 212-8171819.

The Foundation for Iberian Music

Barry S. Brook Center for Music Research and Documentation
The City University of New York

The Foundation for Iberian Music is a cultural and educational initiative intended to promote and disseminate the classical and popular traditions of Iberian music, including those rooted in the Mediterranean, Latin American, and Caribbean cultures.

The Foundation presents interdisciplinary programs that bridge the gap between academic and general interests, including

- Public events such as concerts, lectures, and exhibitions
- Scholarly activities including publications and conferences, as well as the development of a comprehensive archive of scores, books, and recordings
- Professional opportunities that foster exchange among students, scholars, performers, composers, musicologists, and music educators. Student employment, scholarships, dissertation grants, and fellowships will be available.

Drawing together internationally renowned musicians and scholars in the field, the Foundation for Iberian Music is the only endeavor of its kind entirely dedicated to the study, research, and performance of Iberian music. In addition to its general objectives, the Foundation aims at increasing knowledge of the reception and influence of Iberian music in the United States, and to further understanding of the links between folklore, contemporary popular genres, and classical music. It also seeks insight into the multi-cultural, multi-linguistic constitution of the Iberian Peninsula, encompassing Christian, Arab, and Jewish traditions.

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THE ACADEMIA MARSHALL AT 100:
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Pianist and Lecturer: Adam Kent

Guest Artists: Damocles Trio

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6:30 P.M.

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Session 1: Soler and the Montserrat Harpsichord School

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Session 6: Gerhard and the Catalan Diaspora: Pahissa, Surinach, and Balada

The Mompou Chair was established in 2003 between the CUNY Graduate Center and the Institut Ramon Llull of Barcelona. Its mission is the dissemination of the rich musical heritage of Catalonia.

Emb.Emilio Casinello y sra
Consul gral. de Espana
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