

divider email white



In al-Andalus (Southern Spain), peoples of the three Abrahamic faiths—Islam, Judaism, and Christianity—shared their arts and sciences for more than five hundred years, creating a multicultural canon of music and poetry. Jews and Muslims who migrated to North Africa in 1492 have carried that Andalusí musical tradition forward in Morocco and Algeria. It flourishes today in New York City with the New York Andalus Ensemble. Reflecting the cultural pluralism that characterizes this music, the ensemble sings in Arabic, Hebrew, and Ladino, emphasizing the expressive quality of the region's shared tradition while cherishing the individual cultures that comprise it.

***You won't want to miss the chance to see such a diverse and versatile group.
—Spain Culture, New York***

Artistic Director Dr. Samuel R. Thomas is an ethnomusicologist and performer who has been forging an artist/scholar model for over fifteen years. His work centers on musics of the Middle East and North Africa, and jazz traditions. He is a professor at the City University of New York and Montclair State University, in music, interdisciplinary studies, and cultural studies, on topics including Muslim-Jewish confluences in music, philosophy, and poetics, American popular music, jazz history and improvisation, and diaspora studies. Thomas is also bandleader of the critically acclaimed ensemble [ASEFA\[sable.madmimi.com\]](http://sable.madmimi.com).

New York Andalus Ensemble - Mission Statement

The mission of this ensemble is to bring performers and audience members together, from diverse backgrounds, to experience the rich and varied cultures of North Africa and al-Andalus through musical exploration and expression in Arabic, Hebrew, Ladino, and Spanish.

For centuries, religion has played an integral part of life in this region. Therefore, several of the ensemble's sung texts have embedded references to religious ideas—primarily from Islam and Judaism—because they cannot be separated from the cultural life of the people. However, texts that promote a particular religious ideology or modern political agenda will be avoided. In learning these songs, we are not promoting any particular religion, religious agenda, or political persuasion. We want room for what is part of the culture of the region to come through as a learning experience. THE NYAE comprises individuals who understand this mission and can appreciate it. We welcome you in learning about the musical traditions of the Maghreb and al-Andalus, and in the opportunity to share this illustrious culture with many people.

*The New York Andalus Ensemble is co-sponsored by the **Foundation for Iberian Music**, the Music Program at the City University of New York-Graduate Center, the Middle Eastern-Middle Eastern American Center (MEMEAC), the American Sephardi Federation, Algerian-American Association, JAMs (Jewish Awareness through Music), and the Institute of Sephardic Studies.*

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From: La Meira
To: [Straker, Kathryn](#); [Piza, Antoni](#)
Subject: Katy here is the Philly announcement to attach if possible...
Date: Tuesday, August 30, 2016 12:51:13 PM
Attachments: [Ng2MU1COs1DgH8m20EFmRmMvOl-i6k1Pfywwoopgc9XEhupEEHnaXO-8AqBicsWald9G3l6y2cFhujo89hiKlEvwiZwshrR0-3D4aiXUxqU=s0-d-e1-ft.png](#)
[BFcOxDfjx9Cf5q6wmNlWjI9F4ORnaDFjRlU7euyxlavcvYl9dzrRI6zhNCwGcHVvwnFBx0OIbfln3Ye1v46Zr7Of_xHjDFhioIR_zXf-6Wz1nTjHqbrkIxHNCBM=s0-d-e1-ft.png](#)

----- Forwarded message -----

From: **Elba HeviayVaca** <elba@pasionarteflamenco.org>

Date: Tue, Aug 30, 2016 at 12:48 PM

Subject: Re: if you haven't bought the train tkt yet, can she arrive around mid-day? So I can still teach my class ends at 10:30 and have time to pick her up?
bsssss

To: La Meira <lameira2011@gmail.com>

Perfect!! Will purchase the tickets now...below is the post for workshop in Philly...thanks for passing this on...

abrazos mujer!

Elba

PASIÓN Y ARTE FLAMENCO
Proudly Present

BELÉN MAYA

SEPTEMBER 17-19, 2016

SATURDAY 17TH & SUNDAY 18TH

11:00a-12:15p [Beginners]

12:30p - 1:45p [Intermediate/Advanced]

MONDAY 19TH

7:00p - 8:15p [Beginners]

8:30p - 9:45p [Intermediate/Advanced]

Garage Overbrook Studio

6411 Overbrook Avenue

Phila., PA19151

\$25 per class

There is limited space available.
Reserve your slot on SignUpGenius:
<http://goo.gl/LwXEA7>

Payment is accepted via



Belen Maya is the daughter of two of the greatest flamenco artists in the world, Carmen Mora and Mario Maya. She has studied in some of the world's most prestigious studios including, Amor de Dios (Madrid, Spain), Alvin Ailey (New York, USA), and the School of the Spanish National Ballet. After a long period of studying with Juan Carlos Lerida and David Montero, Maya presented "Souvenir" and "La Voz de su Amor" last March in Seville, Spain. Both shows are currently touring and have surprised audiences worldwide with their tremendous artistic initiative.

© ANTON VARONKOV

Elba Hevia y Vaca
Artistic/Executive Director
Pasión Y Arte Flamenco
6411 Overbrook Avenue
Philadelphia, PA 19151
267-235-5685/215-921-8126
www.philafamencofest.org [philafamencofest.org]
www.pasionyarteflamenco.org [arteflamenco.org]
pasionyarteflamenco.org]



On Aug 30, 2016, at 12:45 PM, La Meira <lameira2011@gmail.com> wrote:

ps working on a post for the Foundation of Iberian Music - put your page there but no workshop announcement yet so if you have one send it and I will pass on to them

On Tue, Aug 30, 2016 at 12:44 PM, La Meira <lameira2011@gmail.com> wrote:

Yes that all sounds perfect! We can go out to dinner after the book launch and then leisurely to Penn Station...and Tuesday morning arrival at 1pm would be perfect.

besos

On Tue, Aug 30, 2016 at 12:33 PM, Elba HeviayVaca <elba@pasionarteflamenco.org> wrote:

Its me again...just saw the availability of trains and cost—the 6 and 7pm is prime time and most tickets ar \$99 one way...ridiculous... there is one at 8:15 that is \$69- would like to purchase that one and hopefully its not too late and also saw an 11:45am departure for the 20th arriving at around 1pm...\$39...affordable and I will make it work on my end...she can wait in the train station for a bit after I take off on the 10am train to Lancaster...does that sound okay...

gracias Meirita!


abrazos,

Elba

Elba Hevia y Vaca
Artistic/Executive Director
Pasión Y Arte Flamenco
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Philadelphia, PA 19151
267-235-5685/215-921-8126

www.philaflamencofest.org [www.philaflamencofest.org]

www.pasionarteflamenco.org [www.pasionarteflamenco.org]

 <BEeQxDfjx9Cf5g6wmNjlwj9E4OBnaDEJfU7euyxLaycyYi9dzrRL6zhNCwGcHVwpEBx0OLbflp3Ye1v46Zc70f_xHJOEhior_zXf-6Wz1nTJHgbkrlxHNCBM=s0-d-e1-ft.png><Ng2MU1CQs1DgH8m20EFmRmMv0l-i6k1Pfywooopc9XEhupEEHnaXQ-8AqBicsWaid9G3l6y2cFhujo89hiKlevwjZwshrR0-3D4aiXuxqU=s0-d-e1-ft.png>

On Aug 30, 2016, at 12:22 PM, Elba HeviayVaca <elba@pasionarteflamenco.org> wrote:

Hola Meirita,

Will be getting the train tickets today... she teaches at temple on the 19th at 11am and then the workshop here in the evening...she doesn't teach on the 20th and I haveto catch at 9am train to lancaster to teach at F&M- so I will get her an morning train on the 20th...hopefully you will be able to pick her up? will be around 11ish in the morning...

let me know..

abrazos,

Elba

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www.pasionarteflamenco.org [www.pasionarteflamenco.org]

 <BEeQxDfjx9Cf5g6wmNjlwj9E4OBnaDEJfU7euyxLaycyYi9dzrRL6zhNCwGcHVwpEBx0OLbflp3Ye1v46Zc70f_xHJOEhior_zXf-6Wz1nTJHgbkrlxHNCBM=s0-d-e1-ft.png><Ng2MU1CQs1DgH8m20EFmRmMv0l-i6k1Pfywooopc9XEhupEEHnaXQ-8AqBicsWaid9G3l6y2cFhujo89hiKlevwjZwshrR0-3D4aiXuxqU=s0-d-e1-ft.png>

On Aug 26, 2016, at 5:11 PM, La Meira <lameira2011@gmail.com> wrote:

Oh what a blessing! Enjoy those boys...

So Belén should leave on a train to Philly Sept 16 around 6 or 7pm.

Then she teaches in Philly sept 20 11am? She also teaches NYC that day - no worries - but she starts 6:30 so should arrive by 5 to be on the safe side...¿posible?

besos

On Fri, Aug 26, 2016 at 12:08 PM, Elba HeviayVaca <elba@pasionarteflamenco.org> wrote:

Hola Meira,

I haven't bought the tickets yet, have had my grandchildren visiting...3 boys and they are keeping crazy busy...

Just to be clear about tickets- September 19th - what time mid day? Here workshop starts at 11am on the 20th..


Gracias,

Elba

Elba Hevia y Vaca
Artistic/Executive Director
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6411 Overbook Avenue
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www.pasionyarteflamenco.org/arteflamenco.org/pasionyarteflamenco.org/

 <BEeQxDfj9Cf5g6wmNjIwj9E4OBnaDEJfU7euyLaycyYi9dzrRL6zhNCwGcHVwpEBx0OLbflp3Ye1v46Zc70f_xHJOFhioTR_zXf-6Wz1nTJHqbrkxHNCBM=s0-d-e1-ft.png><Ng2MU1CQs1DgH8m20EFmRmMv0l-i6k1Pfyrmwoopgc9XEhupEEHnaXQ-8AqBicsWaid9G3l6y2cFhujo89hiKlevwjZwshrR0-3D4aiXUxqU=s0-d-e1-ft.png>

On Aug 26, 2016, at 7:29 AM, La Meira <lameira2011@gmail.com> wrote:

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
como muere la cigarra...

www.lameirafamenco.com/lameirafamenco.com/

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
como muere la cigarra...

www.lameirafamenco.com/lameirafamenco.com/

<Belen Maya workshop sep 2016.jpg>

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
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como muere la cigarra...

www.lameirafamenco.com/lameirafamenco.com/

From: [Di Gregorio, Lisa](#)
To: [Piza, Antoni](#); [Straker, Kathryn](#); [Williamson, Emily](#)
Cc: [Ong, Ko-Chin](#)
Subject: Kentico Maintenance --- _Centers-Barry_S_Brook_Center_for_Music_Research_and_Documentation-Foundation_for_Iberian_Music
Date: Tuesday, May 03, 2016 9:52:15 AM

Hello,

As part of an audit of the Kentico system, the Provost and Sponsored Research offices have agreed to consolidate what are currently termed 'sub-centers' (though many of these may be projects, initiatives, etc).

The Foundation_for_Iberian_Music project is one of many areas that have been noted by this audit and as such, you are receiving this note as you are a member of the Foundation_for_Iberian_Music role.

The actions of this audit will be most notable when you log in to the site. All content related to the 'Foundation for Iberian Music' has been shifted to be directly under Barry Brook. Since the Foundation only had content related to events, a new folder called "Foundation for Iberian Music" has been created under Barry Brook\Events in order to access these Event pages, you may use the same id and password to log into Kentico as used before..

Thank you.

Lisa Di Gregorio
Web Services
Information Services
ldigregorio@gc.cuny.edu

From: kong@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Kentico Upgrade Notification 7/13 @ 7AM
Date: Monday, July 11, 2016 4:21:23 PM

To all Kentico Editors:

Please be aware that on Wednesday, 7/13 @ approximately 7 AM in the morning, we will be running another update to Kentico from 8.1.2 to 8.2.48. Although this update was not going to be scheduled for another 2 weeks, recently it's come to our attention of a critical bug in 8.1.2 and rather than apply an intermediary hotfix followed by another update, we have opted to proceed to the latest release on 8.2.

As always, please note that this is just part of the process to get us to release 9.x, so expect another update roughly in a month or so.

Another notification will be sent once the update has been completed on 7/13. We ask all editors to please verify their respective content and report any unusual behaviors of the system to itservices@gc.cuny.edu.

Thank you.
GC Web Team

From: Mary Ann Newman
To: [Piza, Antoni](#)
Subject: King Juan Carlos I of Spain Center - Aristocrats, Tarts, and Wastrels in 1932 Barcelona: The Private Lives of Josep Maria de Sagarra
Date: Friday, December 02, 2016 3:21:05 PM

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[NYU KJCC King Juan Carlos I of Spain Center](#)

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Upcoming Events

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- [Tuesday](#)
[December 6th 6:30pm](#)
[Discussion](#)
[Aristocrats, Tarts, and Wastrels in 1932 Barcelona: The Private Lives of Josep Maria de](#)

[Sagarra](#)

[In Residence, Josep Maria Muñoz](#)

[Thursday](#)

[December 8th 7:00pm](#)

[Discussion](#)

[CWS - Antonio José Ponte: "La Tempest, una biblioteca de prosperos"](#)

[Thursday](#)

[December 15th 7:00pm](#)

[Discussion](#)

[CWS - Temporales](#)

Discussion

[Discussion](#)

[Aristocrats, Tarts, and Wastrels in 1932 Barcelona: The Private Lives of Josep Maria de Sagarra](#)

Tuesday, December 6th 6:30pm

Add to Calendar

In 1930, Barcelona—an old industrial city straining under a military dictatorship—was enjoying the financial spoils of both World War I neutrality and the building explosion of the 1929 Universal Exposition. Yet a crucial political change was about to take place. When the Republic was declared in 1931, a new bourgeoisie began to supplant the old. With ironic detachment, Josep Maria de Sagarra captured the moment in an unparalleled novel, *Private Life* (1932). Spanning from the aristocracy to the bourgeoisie to the teeming masses, the book has earned its reputation as the great novel of Barcelona.

To celebrate its translation into English, published by Archipelago Books, the KJCC is organizing a panel discussion in which **Josep M. Muñoz** (Fall 2016 King Juan Carlos I of Spain in Spanish Culture and Civilization Chair, NYU) will explore its historical context; **Margarida Casacuberta** (Universitat de Girona), its literary context; and **Mary Ann Newman**, the translation. **Miriam Basilio** (NYU) will be the moderator.

- **Reception to Follow**



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From: Meira Goldberg
To: [Piza, Antoni](#)
Subject: kjcc
Date: Thursday, February 18, 2016 2:40:40 PM

[http://www.kjcc.org/event/beyond-sorrow-rethinking-flamenco-for-the-21st-century/\[kjcc.org\]](http://www.kjcc.org/event/beyond-sorrow-rethinking-flamenco-for-the-21st-century/[kjcc.org])

--

“Anyone can dance the fandango—from peasants to kings...it is the manifestation—in dance form—of the equality of the human spirit.”

~ Craig Russell

From: Jacqueline De la Fuente
To: [Piza, Antoni](#)
Subject: L Aniversario Museo de Arte Abstracto Español de Cuenca
Date: Wednesday, October 26, 2016 12:20:52 PM
Attachments: [Antoni Piza.pdf](#)

Estimado Sr. Antoni Pizà,

En nombre del Director de la Fundación Juan March, D. Javier Gomá, y del Director de Museos y Exposiciones, D. Manuel Fontán del Junco, le hago llegar la carta adjunta.

Puede descargar la revista mencionada en la carta, en:

[http://www.march.es/publicaciones/revista/visor.aspx?p0=450&l=1\[march.es\]](http://www.march.es/publicaciones/revista/visor.aspx?p0=450&l=1[march.es])

Un cordial saludo,

Jacqueline de la Fuente
Secretaria, Director de Exposiciones
Fundación Juan March
c/ Castelló, 77
28006 Madrid

From: Noel Torres-Rivera
To: [Piza, Antoni](#)
Subject: language exam, spanish
Date: Tuesday, May 03, 2016 4:30:31 PM

Saludos,

Espero que se encuentre bien.

Mi nombre es Noel Torres, y este viernes estaré tomando el examen departamental de español. Según las instrucciones enviadas por el personal del departamento, estoy supuesto a escribirle con relación a la porción oral del examen. Como debe suponer, mi lengua materna es el español, sin embargo, puedo entender si el departamento de toda forma requiere que hagamos oficialmente esa porción del examen.

Por favor, déjeme saber que piensa y de ser necesaria una reunión, las posibles fechas u horarios.

Muchas gracias por su tiempo.

Atentamente,

Noel

From: Mr.lee Producciones I Alberto Fadón-Lee
To: [Piza, Antoni](#)
Subject: Las Migas - Urgencia Visado
Date: Wednesday, September 21, 2016 10:40:32 AM
Attachments: [Las Migas HFA Tour Letter 1.pdf](#)
[Las Migas HFA Tour Letter 2.pdf](#)
[Las Migas HFA Tour Letter 3.pdf](#)
[Las Migas - Itinerary EEUU & Canadá.doc](#)

Buenas tardes Antoni,

Primero de todo gracias por tu tiempo y ayuda. Roser Loscos ya te habrá hecho una introducción acerca del problema que tenemos con la visa. Tenemos programada una gira de mas de 15 conciertos por EEUU, Canadá y Jamaica que comienza el 7 de Octubre (adjunto carta de resumen con todos los detalles de cada concierto del promotor de la gira) hicimos la petición del visado a través de un abogado (Robyn Boyd) presentando toda la documentación requerida (pasaportes, cartas de invitación, recortes de prensa, etc) con suficiente antelación. Ante la falta de respuesta y a seis semanas del comienzo de la gira lo volvimos a solicitar esta vez a través del Premium Process para acelerar los tramites. A pesar de todo parece que nos han denegado la visa, cito textualmente las palabras del promotor: *"they denied the visa petition on the grounds that you were not culturally unique enough"*. No podemos entender como, con contratos firmados, la gira anunciada en todas las salas, los billetes emitidos, etc, han podido denegarnos la visa. Incluso hemos recibido adelantos de los cahés de muchas de los promotores. Estos son los pasos que el promotor nos ha dicho que hay que seguir mientras esperamos a que contesten a la reclamación interpuesta por no otorgarnos el visado:1) **The Immigration people did respond to the Premium Processing application within 15 days but they denied the visa petition on the grounds that you were not culturally unique enough. Apparently this processor did not know what Flamenco was. We did not expect this response and it has delayed getting final approval. Robyn Boyd, the person preparing the petition for us, wrote back with additional information and expects to hear back very soon. At this point, we have to wait for their reply.**

2) As soon as the petition is approved, Immigration will send email notification to Robyn and she will forward it to us. It is not the actual approval notice, which will come later, but it will enable you to take the next step.

3) Each of you will need to go on-line and fill out a DS-160 form. You can google US Immigration Form DS-160 and find the form, which you can fill out and submit electronically. This is a request for a meeting at the US Consulate in Madrid. This is the only US Consulate in Spain that handles visa requests (Barcelona does not handle visas) and everyone needs to go there in person for that interview. You can schedule a group interview but that means that Alba must be with you. This will occur during her honeymoon period, I am sorry to say. Make sure and read the instructions for filling out the form completely to make sure you will it out exactly right.

4) Once you have electronically submitted your DS-160 online application, you must contact the embassy or consulate at which you wish to apply to confirm whether you need to be interviewed by a consular officer, and to schedule an interview. If the embassy or consulate at which you apply informs that you must have a visa interview, the visa application process

cannot be completed until you appear for an interview with a consular officer.

As a general rule, all musicians have to have interviews at the consulate before they can get their visas, but if you know anyone at the Spanish Embassy either in Spain or the US that can help speed up the process that would definitely help. Herre is the information on the file:

The Vermont Service Center has received the following
I-129 Petition for Nonimmigrant Worker
that had been filed under the Premium Processing Service:

Receipt Number: EAC1617952363

Date Received: 09/01/2016

Petitioner: WOODEN SHIP PRODUCTIONS

Beneficiary: ALICIA MARIA GRILLO RISCO

DOB: 05/29/89

Classification sought: P3

Beneficiary: ALBA CARMONA GARCIA

DOB: 07/27/84

Classification sought: P3

Beneficiary: ROSER LOCOS TOLMOS

DOB: 11/12/86

Classification sought: P3

Beneficiary: MARTA AGUSTINA ROBLES CRESPO

DOB: 08/28/76

Classification sought: P3

El problema fundamental en caso de que cambien el fallo y finalmente concedan la visa, es el tiempo. Faltan dos semanas para que comience la gira y en caso de otorgarnos la visa aun tendríamos que presentar el formulario DS-160 en la embajada de Madrid y realizar la entrevista y esperar a que nos respondan y nos devuelvan los pasaportes. A eso hay que sumarle que una de las chicas del grupo se casa pasado mañana y se va de luna de miel hasta el dia 5 por lo que no estaría aqui para presentarse a la entrevista en la embajada con los demas miembros del grupo

Cualquier forma de ayuda será bienvenida ya sea en forma de consejo o intercediendo de alguna manera.

En cualquier caso muchas gracias por adelantado. SI necesitas más información o documentación, estoy a tu disposición.

Gracias y salud

--

Mr. lee Producciones I Alberto Fadón Lee I Tour manager & producción
+34.675.688.787 I Skype: fadon-lee I mr.leeproducciones@gmail.com

Let's use the crisis in the music industry as a chance to get back to the principles of trust, sincerity, mutual respect and loyalty!

Enviado desde mi viejo y puto PC I Send it from my fucking vintage PC

From: Kathryn Straker
To: [Piza, Antoni](#)
Subject: last email test
Date: Tuesday, November 08, 2016 2:52:35 PM
Attachments: [email blast template.pdf](#)

Dear friends,

Please join us Wednesday, December 7, 2016 at 6:30 pm for this year's [Lloyd Old Lecture](#). This year's guest speaker is Richard Taruskin, with a response from Professor Scott Burnham. Reserve your tickets here: http://community.gc.cuny.edu/richard_taruskin.

As always, admission is free but advance reservations are highly recommended.

Richard Taruskin, America's public musicologist, applies his broad cultural analysis, wit, and humor to 21st-century classical music. As in his acclaimed book *The Danger of Music*, he provokes debate, questioning the artist's relationship, and obligation, to society. He is the author of the six-volume *Oxford History of Western Music* and a regular contributor to the *New York Times*. Taruskin's talk will be followed by a discussion with Professor Scott Burham, with a musical interlude. Prof. Burnham teaches at the Graduate Center and Princeton University and is the author of such acclaimed books as *Beethoven Hero* and *Mozart's Grace*.

The **Lloyd Old Lecture** series is the primary project of Music in 21st-Century Society, an initiative dedicated to exploring the role and significance of music in modern society. The **Lloyd Old Lectures** are a series of talks and debates by major cultural figures addressing the changing consumption, creation, contexts, and valuations of today's music. They are presented in midtown Manhattan by the Barry S. Brook Center for Music Research and Documentation of the Graduate Center of the City University of New York.

(A PDF version of this notice is attached.)

From: Kathryn Straker
To: [Piza, Antoni](#)
Subject: last email test
Date: Tuesday, November 08, 2016 2:14:35 PM
Attachments: [email blast template.pdf](#)

Dear friends,

Please join us Wednesday, December 7, 2016 at 6:30 pm for this year's [Lloyd Old Lecture](#). This year's guest speaker is Richard Taruskin, with a response from Professor Scott Burnham. Reserve your tickets here: http://community.gc.cuny.edu/richard_taruskin.

Richard Taruskin, America's public musicologist, applies his broad cultural analysis, wit, and humor to 21st-century classical music. As in his acclaimed book *The Dangers of Music*, he provokes debate, questioning the artist's relationship, and obligation, to society? He is the author of the six-volume *Oxford History of Western Music* and a regular contributor to the *New York Times*. Taruskin's talk will be followed by a discussion with Professor Scott Burham, with a musical interlude. Prof. Burnham teaches at the Graduate Center and Princeton University and is the author of such acclaimed books as *Beethoven Hero* and *Mozart's Grace*.

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(A PDF version of this notice is attached.)

From: Katie Straker
To: [Piza, Antoni](#)
Subject: Late
Date: Tuesday, February 09, 2016 8:51:38 AM

Not feeling well today and going to be slightly late. On my way, should be there by a quarter after.

From: Katie Straker
To: [Piza, Antoni](#)
Subject: Late
Date: Tuesday, February 09, 2016 8:51:39 AM

Not feeling well today and going to be slightly late. On my way, should be there by a quarter after.

From: lavenc@lavenc.cat
To: [Piza, Antoni](#)
Subject: L"AVENÇ 425 JA A LA VENDA - JULIOL/AGOST 2016
Date: Friday, July 01, 2016 6:31:12 AM



425 - juliol/agost 2016



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L'actualitat de l'Europa oriental i les complicades transicions als països de l'antic bloc soviètic centren l'atenció de l'entrevista amb el periodista polonès Adam Michnik, director de la *Gazeta Wyborcza*. Unes preocupacions que enllacen, en bona manera, amb les de l'escriptora bielorussa Svetlana Aleksiévitx, premi Nobel de Literatura el 2015, amb qui conversem sobre la seva obra arran d'una visita seva a Barcelona. La temàtica artística ocupa una altra part d'aquest número, primer amb l'article que l'historiador de l'art Aitor Quiney dedica a la figura d'Ismael Smith, un artista decadentista català no prou conegut ni reconegut, i que aquesta tardor serà objecte d'una exposició al MNAC; i, segonament, amb la reconstrucció que el musicòleg Antoni Pizà fa de la visita de la companyia de dansa de Merce Cunningham a Sitges el juliol de 1966, ara fa cinquanta anys, una

Viatges literaris per fer la volta al món amb Llegir en Català[[llegirencatala.cat](#)]

llibres_viatges



Amb l'entrada oficial a l'estiu se'ns fa més present que mai la necessitat de prendre un descans i de viatjar. Podem desplaçar-nos físicament o a través de la imaginació. O fer totes dues coses alhora! Els llibres són sempre un bon company de viatge, i ens poden dur molt més lluny que qualsevol mitjà de transport. Fins i tot, ens poden desplaçar en el temps, al passat o a un futur possible.

L'Avenç ha seleccionat per a vosaltres els següents títols per viatjar sense moure's de casa:

actuació que va fer possible el mecenatge de Joan Miró i que va deixar una notable empremta. Altrament, els historiadors Marià Hispano i Andreu Mayayo subratllen la importància de la documentació relativa al PSUC que es troba en els anomenats «papers de Salamanca», que aporten una valuosa informació sobre els primers anys d'aquest partit, just ara que es commemora el cinquantè aniversari de l'inici de la Guerra Civil espanyola. En les ressenyes culturals, s'aborden qüestions com la violència durant la Transició democràtica espanyola o la radicalització de joves espanyols que se sumen al gihadisme. En el camp audiovisual, Imma Merino ens parla del cinema de Nanni Moretti, ara que fa quaranta anys del seu debut com a director de cinema, i Josep Pelfort de la sèrie televisiva *Nit i dia*, arran de la seva primera temporada. Jordi Puntí clou el número amb una reflexió sobre la «literatura literària».

Més >>[[lavenc.cat](#)]

Adam Michnik



L'ENTREVISTA Josep M. Muñoz

Adam Michnik, el periodista de la

EUROPA

La vida de Txèkhov[[llegirencatala.cat](#)], Irène Némirovsky. Trad. de Margarida Casacuberta.

Tot so[[llegirencatala.cat](#)], August Strindberg. Trad. de Carolina Moreno Tena.

AMÈRICA

Atrapa el dia[[llegirencatala.cat](#)], Saul Bellow. Trad. de Ramon Folch Camarasa.

ENS PODEU SEGUIR A

- ELS LLIBRES DE L'AVENÇ[[ELSLLIBRESDELAVENC.CAT](#)]
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transició

Adam Michnik (Varsòvia, 1946) és un historiador i periodista, director d'un dels diaris més influents de Polònia, la *Gazeta Wyborcza*. Educat en una família de comunistes compromesos, d'origen jueu, Michnik va esdevenir un opositor del règim comunista, que el va empresonar en diverses ocasions. Michnik va tenir un paper crucial en les Converses de la Taula Rodona, com a resultat de les quals el règim comunista va accedir a convocar eleccions, el 1989, que van ser guanyades de forma aclaparadora pel moviment opositor de Solidaritat. Tot i que retirat de la política activa, s'ha mantingut com una veu influent a través del periodisme. Ha defensat postures conciliadores cap als antics responsables de la repressió comunista, i actualment és un ferm opositor de la política antieuropea del partit Llei i Justícia de Jarosław Kaczyński. L'entrevista té lloc a Barcelona, on ha pres part en un col·loqui sobre «Ciutadania europea en temps de reptes», i on ha alertat sobre els perills d'una situació que pot acabar assemblant-se a la dels anys 1930.

Més >>[lavenc.cat]



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CONVERSA AMB Josep M. Muñoz

Svetlana Aleksiévitx, la dona orella

La guanyadora de l'última edició del premi Nobel de Literatura ha passat uns dies a Barcelona. Aprofitant aquest esdeveniment, i gràcies als seus editors a Catalunya, conversem amb Svetlana Aleksiévitx. Reconeguda pel seu estil basat en entrevistes, els seus llibres formen un cicle sobre «l'home roig», *l'homo sovieticus*, que va des de l'origen del mite en la Gran Guerra Patriòtica, que és com es coneix a Rússia la Segona Guerra Mundial, fins la seva dissolució amb l'esfondrament de l'URSS. La seva obra sempre ha intentat reflectir el que li passa a l'ésser humà i els seus sentiments.

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FOCUS Antoni Pizà

Aquell estiu del 66. L'actuació de Merce Cunningham a Sitges, ara fa 50 anys

El desembarcament a Sitges del compositor John Cage i de la Merce Cunningham Dance Company ara fa cinquanta anys, es considera un punt

crucial en la cultura catalana i espanyola tant en art com en música. Aquesta actuació va ser possible, gràcies a la donació que va fer el propi Joan Miró d'un quadre seu.

Més >>[\[lavenc.cat\]](#)



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MIRADOR
ACTUALITAT Jordi Moreras

Dues mirades radicalment diferents

Dos llibres recents, un d'Anna Teixidor, *Combatents en nom d'Alà* i l'altre d'Ignacio Cembrero, *La España de Alá*, aborden de forma ben diferent un mateix fenomen, la radicalització de joves musulmans catalans i espanyols que els porta a ser combatents en nom de la gihad.

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El sumari complet [aquí \[lavenc.cat\]](#)

Us recordem que els subscriptors de

L'AVENÇ
[lavenc.cat], rebran

aquest mes

gratuïtament el

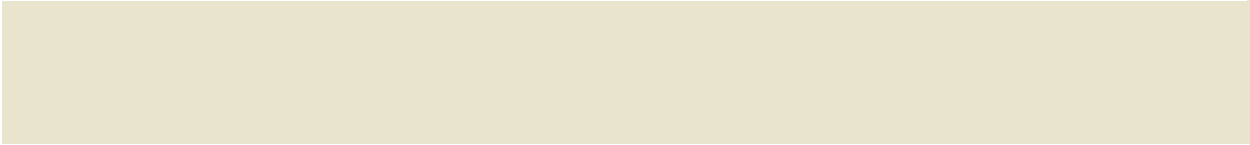
suplement **PLECS**

d'història

[local\[lavenc.cat\]](#)

 **BOTIGA L'AVENÇ [LAVENC.CAT]** Llibres, revistes i subscripcions

En compliment de la Llei 34/2002 (LSSI) i la Llei Orgànica 15/1999 (PDCP)
si no voleu rebre més informació envieu un e-mail a lavenc@lavenc.cat



From: Samuel Thomas
To: [Piza, Antoni](#)
Subject: Letter to norm
Date: Wednesday, August 17, 2016 12:41:29 PM

Dear Norm,

I hope you're well and the summer isn't too blistering! I just got back from several travels and boy is it hot.

I'm writing to provide an update about the ensemble, and to check in for the upcoming year. We had a productive year, and once again I value very much your steadfast support in providing rehearsal space weekly in the evenings. As you know, the ensemble serves the greater CUNY community, as we have several CUNY faculty, staff, and students participating on a regular basis. Your support, as well as the support of the Foundation of Iberian Music, makes me particularly proud as an alum.

I do want to follow up on a couple incidences this year that we are addressing.

First, as you and I discussed last summer, the ensemble did not realize we couldn't charge admission on the music calendar events in Elebash. So Antoni booked the last two concerts separately from the music program, so that we could be responsible for managing the performances. It turns out that we cannot charge admission for any performances in Elebash at all, which we learned recently. This is a bummer because our admission fees were just to cover expenses of bringing in some professional ringers for the shows, but this is the policy. So going forward, if we are to perform in Elebash — either on the music program's list of concerts or separately — we cannot charge admission AT ALL. We are dealing with this separately and will have to pursue other resources.

Second, I am very conscientious of the privilege of using a rehearsal space, and have done my best to be respectful of the music office protocols. The Foundation reserves the room well in advance, according to the requested procedures. There was one occasion where this past semester I had to leave in an emergency, and the room was not cleaned up properly; I circled back with the members about this and hopefully that will never happen again.

I do want to point out, though, that at times I have gotten the feeling that certain staff in the music office have been less than excited about our presence. I have felt that we are under some special scrutiny that seems excessive, and frankly seems a waste of time and effort on music office time. This is unfortunate, but I'm hoping things will improve this year. We are serving the community in a very important capacity, and have several partners at CUNY directly involved in our mission. The music program, the Foundation of Iberian Music, the Sephardic Studies Institute, and the Middle East-Middle Eastern American Center. I, of course, have a special place in my heart for the music program, as this is my alma mater and all of the faculty have been so supportive of what I am bringing to the community.

Going forward, we would like to continue utilizing rehearsal space under your direct support. Thank you in advance for this. And in terms of performances, we will have to resolve the matter with facilities if Antoni is to book us separately from the music program listing. It may be too late for us to get a date on the music program calendar for the fall, but we will look into it. Please trust that I have the best intentions, and am absolutely committed to doing something

very positive with the music we are making.

If you would like to set up a time to chat in person, I would be happy to come to your office.

Sincerely,
== Samuel

Samuel Torjman Thomas, Ph.D
Ethnomusicologist, Performer, Composer
Artistic Director, ASEFA and NY Andalus Ensemble | 917-620-3998
www.AsefaMusic.com[asefamusic.com] |
www.NewYorkAndalusEnsemble.com[newyorkandalusensemble.com]

From: Samuel Thomas
To: [Piza, Antoni](#)
Subject: Letters
Date: Tuesday, August 30, 2016 2:08:11 PM
Attachments: [Letter about Chorus.docx](#)
[ATT00001.htm](#)

Antoni, here's one of the letters than one of our CUNY-affiliated members wants to send to Norm. How do you think we should proceed with this and the others? What should I tell people in the ensemble? They're generally confused as to why we are being boxed out.

From: [Information Technology](#)
To: [GC Community](#)
Subject: Library closure for Jan. 23-24
Date: Friday, January 22, 2016 5:43:54 PM

The library will be closed this weekend; the Graduate Center will otherwise maintain its normal Saturday & Sunday hours of operation.

Updates are posted to the [Graduate Center website](#).

From: Alexis Cuadrado
To: [Piza, Antoni](#)
Subject: Liner Notes Final
Date: Saturday, February 06, 2016 4:50:28 PM
Attachments: [PoeticalLinerNotesENG-CAT-FINAL.docx](#)

Gràcies per fer un cop d'ull toni. La versió en Anglès la van editar en Rowan i la Ave (la meva dona que treballa al New Yorker Radio Hour) i la de català la vaig traduir jo i l'ha revisada en Melcion. Crec que ha quedat molt bé.

Moltíssimes gràcies per tot, és un text fantàstic i em fa molt feliç que sigui part del projecte

Alexis Cuadrado
info@alexiscuadrado.com
www.alexiscuadrado.com[\[alexiscuadrado.com\]](#)
[Facebook](#) , [Twitter](#) , [Youtube](#)[\[youtube.com\]](#)

From: Angel Gil-Ordóñez
To: [Piza, Antoni](#)
Subject: link del concierto
Date: Friday, January 29, 2016 7:49:51 PM

Antoni, no consigo encontrar ninguna referencia al concierto del 10 de Marzo en la página del Brook Center.

Envíame el link, por favor.

A

--

Angel Gil-Ordóñez
Music Director, **PostClassical**Ensemble
5104 44th Street, N.W.
Washington, DC 20016-4039
T: (202) 677-5773
Cell: (202) 321 5795
E: angel@postclassical.com
W: [http://postclassical.com/\[postclassical.com\]](http://postclassical.com/[postclassical.com])
[http://www.chesapeakearts.com/angel-gil-ordonez\[chesapeakeartists.com\]](http://www.chesapeakearts.com/angel-gil-ordonez[chesapeakeartists.com])
Principal Guest Conductor, **Perspectives Ensemble**, NY
Music Director, **Georgetown University Orchestra**

From: Douglas Riva
To: [Piza, Antoni](#)
Subject: Link for tickets in Facebook.
Date: Thursday, January 28, 2016 2:12:53 PM

<https://www.facebook.com/douglas.riva.9>

¿Te parece OK?

From: Douglas Riva
To: [Piza, Antoni](#)
Subject: Llamada????
Date: Thursday, August 11, 2016 10:22:31 AM

Hola Antoni,

¿Tienes tiempo para hablar hoy o mañana?

Abrazos,

Douglas

From: Pere Canals Miró
To: [Piza, Antoni](#)
Subject: Llibre: Alan Lomax: Mirades"
Date: Monday, February 15, 2016 12:27:51 PM

Bona tarda, Antoni!

El meu nom és Pere Canals, sóc de Girona i voldria saber on puc trobar el llibre que
vau escriure sobre l'Alan Lomax.

N'he pogut llegir un extracte però m'he quedat amb les ganes d'assaborir-lo
sencer.....

Moltes gràcies per la vostra atenció.

Atentament,

Pere

From: [Old, Constance](#)
To: [Old, Constance](#)
Subject: Lloyd Old Lecture, Dec 7, 2016: Richard Taruskin and Scott Burnham
Date: Tuesday, November 15, 2016 4:26:39 PM
Attachments: [lloyd old lecture 2016.pdf](#)

Dear friends,

Please join us Wednesday, December 7, 2016 at 6:30 pm for the 5th annual [Lloyd Old Lecture](#). This year's guest speaker is Richard Taruskin, with a response from Professor Scott Burnham. Reserve your tickets here: http://community.gc.cuny.edu/richard_taruskin.

As always, admission is free but advance reservations are highly recommended.

Richard Taruskin, America's renowned musicologist, applies his broad cultural analysis 21st-century classical music. As in his acclaimed book *The Danger of Music*, he provokes debate, questioning the artist's relationship and obligation to society. He is the sole author of the monumental six-volume *Oxford History of Western Music* and a regular contributor to many periodicals, including the *New York Times*. Taruskin's talk will be followed by a discussion with Professor Scott Burnham, with a musical interlude. Prof. Burnham teaches at the Graduate Center and Princeton University and is the author of such acclaimed books as *Beethoven Hero* and *Mozart's Grace*.

The **Lloyd Old Lecture series**, in memory of Dr. Lloyd Old, is the primary project of Music in 21st-Century Society, an initiative dedicated to exploring the role and significance of music in modern society. Dr. Lloyd Old was the founder, facilitator, and standard-bearer of modern tumor immunology. He was a great lover of classical music and studied violin at UC Berkeley with the Griller Quartet. The **Lloyd Old Lectures** are a series of talks and debates by major cultural figures addressing the changing consumption, creation, contexts, and valuations of today's music. They are presented in midtown Manhattan by the Barry S. Brook Center for Music Research and Documentation of the Graduate Center of the City University of New York.

(A PDF version of this notice is attached.)

From: Kathryn Straker
To: [Piza, Antoni](#); [Old, Constance](#)
Subject: Lloyd Old Lecture, Dec 7, 2016: Richard Taruskin and Scott Burnham
Date: Tuesday, November 15, 2016 4:15:41 PM
Attachments: [lloyd old lecture 2016.pdf](#)

Dear friends,

Please join us Wednesday, December 7, 2016 at 6:30 pm for the 5th annual **Lloyd Old Lecture**. This year's guest speaker is Richard Taruskin, with a response from Professor Scott Burnham. Reserve your tickets here: http://community.gc.cuny.edu/richard_taruskin.

As always, admission is free but advance reservations are highly recommended.

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(A PDF version of this notice is attached.)

From: CdM Licanus
To: [Piza, Antoni](#)
Subject: Llull
Date: Monday, March 07, 2016 4:39:23 AM

Benvolgut,

Com estàs?

Vas poder concretar alguna cosa amb el Chubin o altre amb el Llull?

L'Institut Ramon Llull ens han confirmat el seu recolzament econòmic per a totes les activitats que realitzem a Nova York, ja que ho han inclòs dintre el pressupost oficial de l'Any Llull. És una bona notícia.

Ja em dius.

Una forta abraçada,

Béatrice Traver



+34 629 618 411

management@licanus.net // www.capelladeministrers.es [[capelladeministrers.es](mailto:management@licanus.net)]

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From: CdM Licanus
To: [Piza, Antoni](#)
Subject: Llull
Date: Tuesday, March 08, 2016 7:54:57 AM

Toni moltes gràcies per les gestions.

NY Early Music Festival estaria també molt bé, si.

Mira de parlar amb el coordinador i ens poses en contacte. Si van justos de pressupost pots dir-li que comptem amb la col.laboració econòmica de l'IRL.

Ja em dius. Seguim!

Bisous

Beatriz Traver



+34 629 618 411

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El 8/3/2016, a las 2:05, Piza, Antoni <APiza@gc.cuny.edu> escribió:

Hola Beatrice, la setmana passada finalment me vaig reunir amb en Linden Chubin perquè aquesta setmana tenim el centenari de Granados. En principi m'ha dit que no li interessava, tot i que no ha tancat la porta totalment.

Crec que s'hauria de mirar la possibilitat de fer el vostre concert enmarcat en el NY EARLY MUSIC FESTIVAL. Si vols li puc comentar alguna cosa a Frederic, el coordinador, i a partir d'aquí tu mateixa pots parlar amb ell.

Vols que ho provem?

Disculpa que no t'hagi dir res abans però la meva reunió va ser divendres passat i volia escriure't avui mateix.

Be ja me diràs.

Salut!

Toni

From: CdM Licanus [management@licanus.net]
Sent: Monday, March 07, 2016 4:39 AM
To: Piza, Antoni
Subject: Llull

Benvolgut,

Com estàs?
Vas poder concretar alguna cosa amb el Chubin o altre amb el Llull?

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Ja em dius.
Una forta abraçada,
Béatrice Traver

<image.jpg>

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From: Sato Moughalian
To: [Piza, Antoni](#); [Sara Bong](#); [Barry Centanni](#); [Tori Drake](#)
Subject: Load in
Date: Sunday, March 06, 2016 8:35:48 AM

Dear Barry and Tori, I am turning over the questions of load in for Thursday morning March 10 to Antoni Piza at CUNY and my colleague Sara Bong who will be doing production for March 10. I would like to remain on the sidelines for this question, but you can feel free to copy me on any emails.

The Thursday rehearsal begins at 9:30 AM sharp and I'm not sure what time the building opens. It may also be possible to do the load in the day before although I'm not sure. Antoni can answer this question. If the load in is taking place the morning of March 10, the instruments should just be put on the stage of Elebash Hall. There is a room adjoining the stage that can be locked overnight if necessary. I now turn this over to my colleagues. Thank you, Sato

Sent from my iPhone. All messages are temporarily being dictated to Siri. Please excuse resulting spelling and grammatical errors.

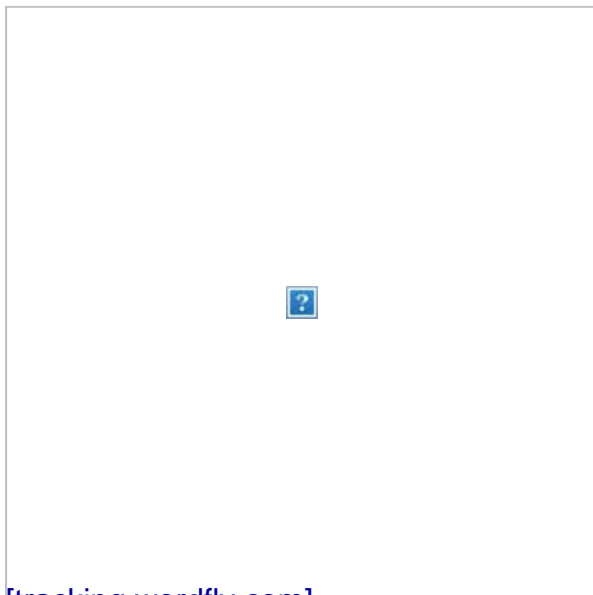
From: [Reis, Wendy](#)
To: [Piza, Antoni](#)
Subject: Local Admin Rights Removal
Date: Monday, May 23, 2016 1:25:45 PM

Dear Antoni,

As you may already know, computer systems are constantly under attack and machines that have administrator access are exposed to elevated cybersecurity dangers, such as an increased risks of malicious attacks, viruses or electronic data loss which allows remote attackers to take control of affected systems. As per your request we had granted you administrator access to your machine and as part of an IT audit we want to inform you that all local admins rights are being revoked on **Friday, June 17th** and you can contact IT Services if you need temporary rights to install software or make any changes moving forward. This is being implemented in order to limit the potential for accidental and malicious damage to equipment, data and the broader GC network. Administrative rights are reserved for Information Technology Services personnel who are responsible for providing administrative services such as system maintenance and user support. Should you have any questions, feel free to contact Mr. David Kapur at mkapur@gc.cuny.edu.

Thank you,
IT Department

From: New York City Opera
To: [Piza, Antoni](#)
Subject: Look what's coming
Date: Monday, October 17, 2016 1:11:35 PM



New York City Opera Concerts

PASIÓN LATINA

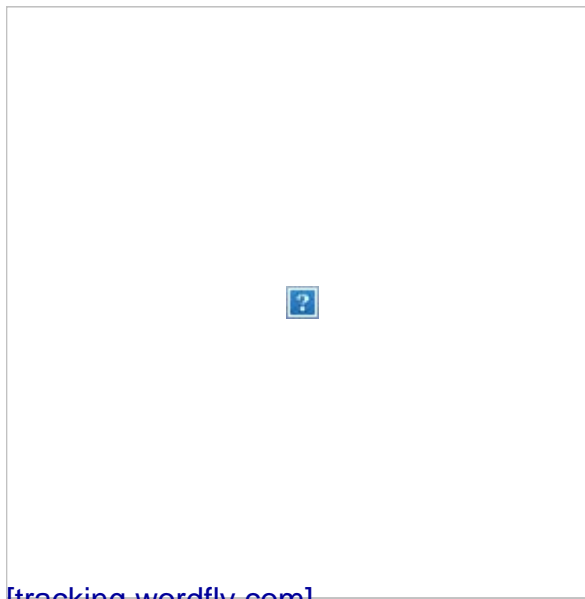
Wednesday, October 26, 2016 at 7:30pm
Jazz at Lincoln Center's Appel Room

Don't miss this one-night-only event featuring
Luz del Alba Rubio, Plácido Domingo Jr.,
and Fernando Pirez Lenzuén

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Lynda Baquero sits down with Luz del Alba Rubio, renowned soprano, and Michael Capasso, General Director of New York City Opera.

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This pungent, searing chamber opera



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Candide

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Valentine's Day Concert

City O pera presents a romantic evening of song in the beautiful Appel Room.

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La Campana Sommersa

Not heard on a New York stage since 1929, Ottorino Respighi's *La Campana Sommersa* inspired lavish and colorful orchestration from the famed composer of *The Pines of Rome*.

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Los Elementos

The second installment in City Opera's Ópera en Español series explores the very beginnings of Spanish-language opera with the American premiere of Literes's circa 1713 work *Los Elementos*.

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Angels in America

An operatic adaptation of the groundbreaking, Pulitzer Prize-winning drama distills the two-night, seven-hour work into a single, powerful evening.

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Million Dollar Match Challenge

Thanks to the extraordinary generosity of an anonymous donor, you have an exciting opportunity to double the impact of your gift. City Opera has received a \$1 million dollar matching challenge for every gift received before December 31, 2016.



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From: Douglas Riva
To: [Piza, Antoni](#)
Date: Tuesday, January 26, 2016 3:09:15 PM
Attachments: [PROGRAM NOTES MARCH 10 GRADUATE CENTER CUNY.docx](#)

Hola de nuevo,

Adjunto las notas al programa para 10 marzo.

Mañana hablamos.

D

From: [Carey, Norman](#)
To: [Eva Leon](#); [Piza, Antoni](#)
Cc: [Martelle, Jacqueline](#)
Date: Wednesday, June 22, 2016 3:43:10 PM

Hi Eva,

I was just going over records and noted that when you were readmitted in Fall 14, the conditions on your readmission was that you would defend by Fall 15. I'm writing with a strong encouragement that you finish by this fall - does that look feasible?

Please don't hesitate to get in touch if you have any questions.

All best wishes,

Norman Carey
Executive Officer
Ph.D/D.M.A. Programs in Music
CUNY Graduate Center
Tel: (212) 817-8594
Office: 3102.05

From: Leo Treitler
To: [Piza, Antoni](#)
Date: Wednesday, May 18, 2016 11:06:16 AM

Hi Antoni.

Please call me at 845-679-4278. There's something I'd like to talk with you about.

Best,

Leo

From: Sato Moughalian
To: [Piza, Antoni](#)
Cc: [Angel Gil-Ordóñez](#)
Date: Wednesday, April 27, 2016 2:36:36 PM

Thanks both of you, for checking. If I need to take out a loan to cover the next concert, I need to start working on it soon. Thanks, Sato

On Wednesday, April 27, 2016, Piza, Antoni <APiza@gc.cuny.edu> wrote:

Angel, do you want to ask? (I can do it too, whatever you prefer)

Sato: also, we need a week at least to process the papers; all this, if you remember, is usual.

From: Sato Moughalian [mailto:satomoughalian@gmail.com]
Sent: Wednesday, April 27, 2016 1:34 PM
To: Piza, Antoni <APiza@gc.cuny.edu>; Angel Gil-Ordóñez <angel@postclassical.com>
Subject: Re:

Hi Antoni,

Thanks for checking. I had been under the impression that it would be a few weeks. We need the funds for a project coming up in a few weeks! Is there anything that can be done to expedite or encourage our Spanish supporters?

Thank you, Sato

On Wednesday, April 27, 2016, Piza, Antoni <APiza@gc.cuny.edu> wrote:

Sato, the money is not here yet. It normally takes a few months (from past experience).

I tested this link on home computers and my iphone and it worked.

Could you please try again?

Otherwise, I'll make you a DVD copy or send it thru google drive or we transfer.

Best

Antoni

From: Sato Moughalian [mailto:satomoughalian@gmail.com]

Sent: Tuesday, April 26, 2016 6:24 PM

To: Piza, Antoni <APiza@gc.cuny.edu>

Subject: Re:

Hi Antoni,

Thanks so much for sending this link. Unfortunately, I do not seem to be able to access the video without a username and passcode. Any thoughts on how I can see it?

Also, is there any word about when the funds might arrive from Spain? Many thanks for everything - Sato

On Wednesday, April 13, 2016, Piza, Antoni <APiza@gc.cuny.edu> wrote:

Hi Sato, this is the video.

<http://videostreaming.gc.cuny.edu/videos/video/4182/>

Best!

Antoni

Antoni Pizà. Director
Foundation for Iberian Music
The Graduate Center, The City University of New York
365 Fifth Ave, New York, NY 10016

--

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--

From: Kathryn Straker
To: [Piza, Antoni](#)
Date: Wednesday, April 06, 2016 6:29:36 PM

Oh and this is the post on roig-francoli:

<http://brookcenter.gc.cuny.edu/miguel-roig-francoli-world-premiere-apr-12/>

--

Katie Straker, Assistant
Foundation for Iberian Music
The Graduate Center, CUNY
365 Fifth Ave, New York, NY 10016
(212) 817-1819

From: Francesc Vicens
To: [Piza, Antoni](#)
Date: Tuesday, March 22, 2016 4:36:16 AM

A partir de dijous podem parlar el dia que vulguis

Francesc

www.francescvicens.com[\[francesc@francescvicens.com\]](mailto:francesc@francescvicens.com)

Telf. 651013405

From: javieralbo@aol.com
To: [Piza, Antoni](#)
Date: Thursday, November 10, 2016 4:20:17 PM

Hola Toni,

el jueves 17 (la próxima semana) voy al GC a ver a Graziano. Si estás por ahí te paso a ver. Si no, me quedo hasta el sábado de la siguiente semana (Tgiving) así que ojalá nos podamos ver.

Lo de Trump es una CATASTROFE.

Petons

From: Mauricio Molina
To: [Piza, Antoni](#)
Date: Monday, November 14, 2016 1:17:03 PM
Attachments: [besalu-medieval-music-course-2017-poster-A3-03-email.pdf](#)
[besalu-medieval-music-course-2017-poster-A4-03-email.pdf](#)

Apreciado Antoni,

Aquí te envío la información del curso de Besalú del 2017. Ya hemos abierto la matrícula y en una semana tenemos ya 15 personas. El curso se ha convertido realmente en "el curso de referencia en Europa." Nos están escribiendo varios musicólogos e intérpretes preguntando por posibilidades de trabajo en Besalú.

El tema del próximo año es: Peregrinaje y tenemos entre otros a Marcel Pérè`s dando un cursillo sobre la música del Santo Sepulcro de Jerusalem.

Una vez más, mil gracias por ayudar a que este proyecto pueda salir adelante y a que gente de fuera y de pocos recursos puedan participar.

Como verás, continuamos poniendo el logo y mencionando la afiliación con la Fundación. Espero que podamos seguir contando con tu ayuda.

Crees que será posible dar más de dos media becas? Por ejemplo: 3 medias becas? El total serían solo 630€(677 dolares al cambio de hoy).

Aquí está la página:

www.medievalmusicbesalu.com[[medievalmusicbesalu.com](http://www.medievalmusicbesalu.com)]

Adjunto el pdf con el poster (apropiado para internet).

Un abrazo desde Barcelona

Mauricio

--

Mauricio Molina, Ph.D.

Director, International Course on Medieval Music Performance

maurus4@gmail.com

www.mauriciomolina.com[[mauriciomolina.com](http://www.mauriciomolina.com)]

www.magisterpetrus.com[[magisterpetrus.com](http://www.magisterpetrus.com)]

www.medievalmusicbesalu.com[[medievalmusicbesalu.com](http://www.medievalmusicbesalu.com)]

From: Katie Straker
To: [Piza, Antoni](#)
Date: Tuesday, November 15, 2016 11:15:11 AM

Hi, just letting you know I just got above ground. Sorry, it's POURING in Jersey city, there were no buses, everything is slow. Be there in a few minutes.

From: javieralbo@aol.com
To: [Piza, Antoni](#)
Date: Tuesday, December 13, 2016 5:15:28 PM

Como te puedes imaginar, el PESADO de Javier atormenta constantemente a su novio georgiano (y a su hermano gemelo, que no me puede soportar más) con historias sobre el Viejo Sur. He leído un artículo tan bonito de quien puede que sea mi escritora sureña favorita, Flannery O'Connor, que nació en el mismo pueblo que ellos, que les he tenido que escribir un e-mail conjunto. Pues te lo mando, léete el artículo, ya verás qué bueno es. A ver si un día vamos a Andalusia, la granja donde la cojita Flannery vivió muchos años, incluyendo los últimos, de su vida. Besos!

The truth is that I have probably learned more about the South through Miss O'Connor's stories than anywhere else. I don't know the particular story the superb article below discusses (though I can't wait to read it; not for nothing, I have her complete works), but do yourselves a favor and spend five minutes reading it.

Proof of Flannery's genius is the fact her words resonate in these currently troubled times as loudly as they did in those, not less troubled times, of yore. Few people can be as eloquently philosophical--minus the bullshit--as the amazing Flannery O'Connor, of Milledgeville, Georgia ;-)

Boy, am I proud of her! Why haven't we catholics made her a Saint yet? Goddam girl's got all she needs to be one, dammit.

And merry Christmas!

J.

[http://www.theparisreview.org/blog/2015/12/10/the-displaced-person/\[theparisreview.org\]](http://www.theparisreview.org/blog/2015/12/10/the-displaced-person/[theparisreview.org])

From: grawmus@louisville.edu
Date: Monday, November 28, 2016 11:05:40 PM

Dear composers and nominators,

The University of Louisville is pleased to announce that the 2017 Grawemeyer Award for Music Composition goes to American composer Andrew Norman for his orchestral work, *Play*. It was commissioned by the Boston Modern Orchestra Project, who gave its premiere with conductor Gil Rose. They have also released a commercial recording. Since its debut in 2013, the work has garnered a great deal of attention, including recent performances of the revised version by the Los Angeles Philharmonic and conductor Gustavo Dudamel.

Play was chosen from a pool of 117 entries, submitted from all over the world.

For further information about Mr. Norman and the winning piece, see: [http://grawemeyer.org/andrew-norman-wins-music-award-for-play/\[grawemeyer.org\]](http://grawemeyer.org/andrew-norman-wins-music-award-for-play/[grawemeyer.org]). There are also articles out on the NPR and New Music Box websites, among others, with more likely to come.

The deadline for the 2018 Award is January 18, 2017. Please see [http://grawemeyer.org/music-composition/#toggle-id-2\[grawemeyer.org\]](http://grawemeyer.org/music-composition/#toggle-id-2[grawemeyer.org]). We look forward to another strong pool of entries.

Marc Satterwhite

Director, Grawemeyer Award for Music Composition

From: nelson lee
To: [Piza, Antoni](#)
Subject: mailing address
Date: Friday, December 02, 2016 1:51:43 PM

Dear Antoni,

The publisher has informed me that my vol. 2 is just about to be printed. As thanks for your help with translating the poem etc., I would be happy to send you a free copy, but then I will need your mailing address.

Sincerely,
Nelson Lee

From: nelson lee
To: [Tim Roberts; Piza, Antoni](#)
Subject: Mallorcan connections
Date: Wednesday, September 14, 2016 8:27:53 AM

Dear Tim and Antoni,

Since corresponding with you both, I have come across this interesting dissertation by Cristina Menzel Sansó: [http://www.tdx.cat/handle/10803/126402\[tdx.cat\]](http://www.tdx.cat/handle/10803/126402[tdx.cat])

It says that the cathedral at Palma was flourishing musically in the late 17th century. Most of its repertoire (perhaps apart from anonymous works) came from Valencia and other places in mainland Spain, and many musicians employed by the cathedral were granted leaves of absence to leave the island (some specifically to study on the mainland, others for unspecified reasons). In 1608 the cathedral organist Antoni Bertrán spent a short period in Valencia, in 1566 an official "monsenor" was absent "in Valentia", in 1672 "fonch proposat que los musichs havian provat un Miserere a tres cors que una devota persona havia aportat de Valencia"... Thus it is no surprise that Cabanilles' manuscripts made their way to Mallorca, and it seems less unlikely than I had thought that he might have visited the island himself, although it was more common for Mallorcans to visit the mainland than vice-versa.

Best,
Nelson

From: nelson lee
To: [Piza, Antoni](#)
Subject: Mallorcan-Valencian connections?
Date: Thursday, August 18, 2016 4:50:27 AM
Attachments: [letter from Einstein to Werra - original.pdf](#)

Dear Antoni,

I hope you are well--amazing that six years have passed since our email contact!

I am happy to report that I sent in all the remaining volumes of the Felanitx MSS 2-3 years ago. Vol. 2 is currently in proofreading and should be available shortly.

The English organist Tim Roberts asked me if I had ever seen any research about the nature of musical connections between Valencia and Mallorca in the Baroque period, and the fact is, I have not. He says that at the Palma Cathedral they found a pile of music MSS from the 17th-19th centuries after the catalog had been completed, and when he looked through them, he was surprised to find several pieces by Valencian composers.

The question is also relevant when trying to speculate on how the Cabanilles MSS came to Mallorca in the 18th century. Cabanilles' first will, drafted in 1685, names only relatives on his mother's side (from Algemesí), which would indicate that he had no contact with his father's relatives on Mallorca. However, I wonder if Cabanilles might have traveled to Palma to play the three-manual Caimari organ built in 1702 for the Augustinian church in Palma. He was periodically absent from his duties in Valencia after 1703; I imagine the journey was relatively uncomplicated even at that time, and it appears that Cabanilles was economically well-off (in case his costs for such a journey were not reimbursed). Of course it is also possible that a Mallorcan organist simply ordered and paid for the MSS (and that Cabanilles asked Esteve to take care of filling the order), but one would think that such a large collection from the era's most prestigious organist would have been quite expensive. It seems the Palma Cathedral was no exception to the standard situation whereby the church library did not include organ music, since Tim found almost none in the aforementioned pile, nor did Anglès find any in his searches prior to the Civil War. In your book about Guerau, I see that you characterize the Palma Cathedral as an oasis in an otherwise drab Mallorcan church-music scene.

If you have any ideas, references, or general knowledge concerning any of this, I would be interested to hear about them!

While on the topic of speculation concerning far-flung Cabanilles MSS, you might be interested to see the attached letter (Gerleve archives) from Alfred Einstein to Ernst von Werra concerning the MS which is now no. 1328 at the Biblioteca de Catalunya. It turns out that Einstein is the person who copied the so-called "Beuron" MS; it appears that he owned the original MS before Werra. The text in Rosenthal's catalog (cited by Anglès) is almost identical to the text in this letter. The MS was not in Liepmannsohn's catalogs, nor was it part of Ritter's library (acquired by Werra and

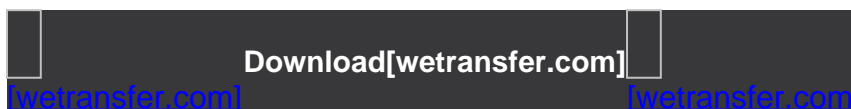
bequeathed to Beuron); thus it would seem that Einstein must have found it in his hometown of Munich, either at the shop of a dealer who was not an expert, or in a private collection. Unfortunately I haven't been able to check Einstein's diary for possible information, since it's in California. Ironically, it seems that Anglès never knew of Einstein's involvement with this MS, even though they maintained some contact over the years.

Best regards,
Nelson Lee

From: WeTransfer
To: [Piza, Antoni](mailto:management@licanus.net)
Subject: management@licanus.net has sent you a file via WeTransfer
Date: Tuesday, January 12, 2016 5:17:09 AM

management@licanus.net
sent you some files

'Booklet primer cd de la col.lecció lul.liana: Ars Antiqua, amb primers textos. La resta de textos no la tindrem fins més avant, segons anem presentant cadascún dels 4 cds (el darrer en format lliure). Els tens en anglés, pense que de moment et servirà.
Pregue no el faces públic ja que fins finals de gener no presentem aquest cd.
Moltes gràcies! Et truque més tard.'



Files (30.4 MB total)

Booklet ArsAntiqua_CDM.pdf

Will be deleted on

19 January, 2016

Get more out of WeTransfer, get [Plus\[wetransfer.com\]](#)

From: Miguel Angel Marin
To: [Piza, Antoni](#)
Subject: Mañana
Date: Saturday, October 15, 2016 8:21:27 AM

Antoni, te viene bien si mañana quedamos a las 13 horas y nos tomamos un vinito juntos? Yo tengo que estar de casa sobre las 14 horas para una comida familiar. Un abrazo,

Miguel A.
Enviado desde mi iPhone
@MiguelAMarinL

From: John Milton
To: [Piza, Antoni](#)
Subject: March 10
Date: Saturday, January 16, 2016 10:55:09 AM

Toni --

Could you send me a schedule of the Granados event for March 10? I do not know what time of day, nor what is expected of me as a presenter that day. This is all I have:

March 10, 2016

♪ A Granados Celebration: An International Conference with Scholars from Spain, United States and other countries.

Keynote Speaker will be Dr. Walter Aaron Clark, author of *ENRIQUE GRANADOS: POET OF THE PIANO*, Oxford University Press, New York, 2010.

♪ Featuring a concert of Granados' works the Perspectives Ensemble (In residence at the Foundation for Iberian Music), Ángel Gil-Ordoñez, Director.

The Graduate Center

City University of New York

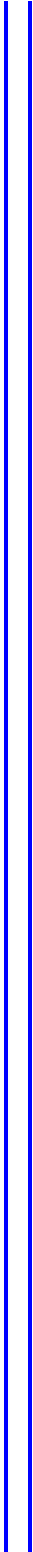
365 Fifth Avenue New York, NY 10016

Thanks much!

Abrazos, John Milton

From: Vilriz@aol.com
To: [Piza, Antoni](#)
Subject: Marco Rizo Memorial Birthday
Date: Monday, November 28, 2016 4:49:21 PM
Attachments: [marcosbd_2016-Rev-6.png](#)
[22JuntoALasCascadas.mp3](#)

Vilma Rizo



MARCO RIZO MEMORIAL BIRTHDAY



Wednesday, November 30th, 2016 is the day for all of us to celebrate the Memorial Birthday of Marco Rizo, the distinguished Cuban pianist, composer and arranger. Among his many accomplishments, *Mr. Rizo* was best known as the pianist composer and arranger of the "I Love Lucy Show."

During the week of November 28th, 2016, The South American Music Project requests that radio stations honor *Mr. Rizo* by playing his recordings, for colleges and universities to hold conferences to commemorate his lifetime contributions, and for newspapers to honor him by featuring articles about his many accomplishments.

Marco Rizo's compositions are available worldwide on the Internet to Symphony Conductors, Pianists, Colleges and Schools Music Departments. Please visit Marco's website at www.marcorizo.com. For more information, contact Ms. Vilma Rizo by email at: info@marcorizo.com.

Maestro *Rizo* compositions are located at the New York Public Library for the Performing Arts at Lincoln Center.



Marco Rizo & Duke Ellington
Taken during the "Hey Days in Hollywood", late 1950s.
(Dual life - I Love Lucy show and attending UCLA to obtain his Master Degree in music).

Visit www.marcorizo.com and make Maestro Rizo's music come alive by clicking on Free Music Scores. You will have available his famous music scores, and find out about the birth of the Cuban National Music.

You are listening to: JUNTO A LAS CASCADAS from the Habaneras CD



The South American Music Project, Inc. is a Latin American music appreciation program founded by Mr. Rizo to teach children about the rich music and culture of Latin America. <http://www.marcorizo.com>

From: La Meira
To: [Piza, Antoni](#)
Subject: Martes?
Date: Friday, April 29, 2016 12:49:43 AM

Querido Antoni,

Acabo de entregar la solicitud a NEH, ya puedo enfocarme en Cambridge! Te traigo un índice, y un plan para entregarles el manuscrito para el 1 de Junio.

Te viene bien a las 11 por allí?

besos

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
como muere la cigarra...

www.lameiraflamenco.com[lameiraflamenco.com]

From: Douglas Riva
To: [Piza, Antoni](#)
Subject: Mary Ann
Date: Monday, February 15, 2016 2:20:47 PM

Hola Antoni,

Mary Ann me escribió sobre el simposio entre otras cosas.

Thanks for the link to the program. I am honored to be chairing a session, and I have thought about a very quick way to present a small number of images and one or two very brief texts that will give people a sense of the contemporary trends in the visual arts and architecture and the literature. And present the other panelists with the proper decorum.

Asi añade algo personal y de interés para todos sin tener que preparar gran cosa.

Abrazos,

D

From: Douglas Riva
To: [Piza, Antoni](#)
Subject: marzo
Date: Thursday, February 04, 2016 3:28:15 PM

Hola Antoni,

Olvidaba comentar que tengo el billete para llegar a Nueva York 7 de marzo por la tarde. Así el 8 y 9 dispondré de tiempo para hacer cosas. Los dos días tengo ensayos a las 16h para otros conciertos pero antes puedo ayudarte en algo.

Mònica me hizo una entrevista esta mañana. También Benjamin Rosado me va a entrevistar mañana para Scherzo.

Ciao,
D

From: Douglas Riva
To: [Piza, Antoni](#)
Subject: Mas cosas
Date: Tuesday, January 26, 2016 12:01:25 PM

Hola Antoni,

Llorenç Caballero me envió noticias sobre la presentación de Follet (ópera) en el Auditori de Lleida

[http://www.auditorienricgranados.cat/programacio/follet-drama-liric-denric-granados-i-apel%C2%B7les-mestres/\[auditorienricgranados.cat\]](http://www.auditorienricgranados.cat/programacio/follet-drama-liric-denric-granados-i-apel%C2%B7les-mestres/[auditorienricgranados.cat])

Me gustaría colocarlo en granados100.com por su importancia, pero además si miras en la pestaña Programació verás los otros events y conciertos. Creo que sería bueno colocarlos también pero no sé si esto sería demasiado. ¿Qué opinas?

Aparte te voy a enviar un mensaje de Luisa Morales de FIMTE y su Call for Papers.

Hasta pronto,

D

From: Noel Torres-Rivera
To: [Piza, Antoni](#)
Subject: Master en musica latinoamericana, etc.
Date: Thursday, November 03, 2016 9:33:42 PM

Saludos!

Muchas gracias por sacar de su tiempo hoy.

Aqui en enlace del master:

[https://www.ucm.es/master-musica-espanola-hispanoamericana/caracteristicas\[ucm.es\]](https://www.ucm.es/master-musica-espanola-hispanoamericana/caracteristicas[ucm.es])

En la columna de la izquierda esta toda la información sobre ello, incluyendo un enlace para los profesores. En la sección de "plan de estudios" en la categoría de "horarios" están las clases de este año con los profesores que están ofreciendo las clases ahora mismo.

Gracias por su ayuda!

Noel

From: Douglas Riva
To: [Piza, Antoni](#); [Straker, Kathryn](#); [Straker, Kathryn](#); [Anna Bartos](#)
Subject: Material to post to the web site
Date: Tuesday, January 05, 2016 11:00:49 AM

Please add this to the web site ASAP. Katie, please edit as necessary. Thanks, Douglas Riva

Dear friends, music and art lovers!

We hope to see you and your friends at our concert on Saturday, January 30. It is our extreme honor and pleasure to play some of Enrique Granados' most beautiful music for you in celebration of his centenary and 150th anniversary during 2016.

If you are unable to attend the concert, please feel free to send a contribution of any amount to us via our fiscal sponsor, *Something to Sing About in New York*, a non-profit creative arts collective for singers, actors and instrumentalists. Your contributions and concert proceeds will be used to help us complete, produce and distribute our new Granados CD, *When the Nightgale Sings...* which we began recording last May.

Here's the link: [https://www.fracturedatlas.org/site/fiscal/profile?id=5865#supporters\[fracturedatlas.org\]](https://www.fracturedatlas.org/site/fiscal/profile?id=5865#supporters[fracturedatlas.org])

Many thanks from all of us, and warm wishes for a very *Happy, Healthy, Peaceful New Year!*

Anna
[212-239-1514](tel:212-239-1514)
www.annabartos.com[annabartos.com]
Eric Sedgwick
Jesse Han

Listen to Granados' *Epilogo*: <https://www.youtube.com/watch?v=fH8uEW41BuE>[youtube.com] and

El mirar de la maja:
<https://www.youtube.com/watch?v=5EHsem5hvfo>[youtube.com]

P.S. Much of Granados' music was written in homage to the great Spanish painter, Francisco Jose de Goya y Lucientes, who lived 100 years before him. I will comment on their connection and show some of Goya's paintings which greatly inspired Granados, who has been called *The Chopin of Spain*.

Enrique Granados, (born July 27, 1867, Lérída, [Spain\[britannica.com\]](http://britannica.com)—died March 24,

Enrique Granados

1916, at sea), pianist and composer, a leader of the movement toward [nationalism\[britannica.com\]](#) in late 19th-century Spanish [music\[britannica.com\]](#).

Granados made his debut as a pianist at 16. He studied composition in [Barcelona\[britannica.com\]](#) with [Felipe Pedrell\[britannica.com\]](#), the father of Spanish nationalism in music. He studied [piano\[britannica.com\]](#) in Paris in 1887. Returning to Barcelona in 1889, he established himself as a pianist of the front rank, and his 12 *Danzas españolas* achieved great popularity. The first of his seven operas, *María del Carmen*, was produced in 1898. In 1900 Granados founded a short-lived classical-concerts society and his own piano school, which produced a number of distinguished players. His interest in the 18th century is reflected in his [tonadillas\[britannica.com\]](#), songs written “in the ancient style.” He wrote extensively and fluently for the piano, in a somewhat diffuse, Romantic style. His masterpieces, the *Goyescas* (1911–13), are reflections on Francisco de Goya’s paintings and tapestries. They were adapted into an [opera\[britannica.com\]](#) that received its premiere in [New York City\[britannica.com\]](#) in 1916. Returning home from this [performance\[britannica.com\]](#), Granados drowned when his ship, the *Sussex*, was torpedoed by a German submarine.

Spanish composer



[\[britannica.com\]](#)

Born

July 27, 1867

[Lleida\[britannica.com\]](#),
[Spain\[britannica.com\]](#)

Died

March 24, 1916

[Atlantic Ocean\[britannica.com\]](#)

When the Nightingale Sings...

Songs and Piano Works by Enrique Granados

in celebration of the

Enrique Granados Centenary and 150th Anniversary

Saturday, January 30, 2016 ~ 6:00 p.m.

reception following

*the program includes selections from La coleccion de tonadillas;
Canciones amatorias; songs in Catalan; piano and flute solos*

Anna Bartos, Soprano

Eric Sedgwick, Piano

Jesse Han, Flute

The National Opera Center

330 7th Avenue at 29th Street

Rehearsal Hall ~ 7th floor

New York City

Suggested Contribution: \$20 at the door

~ tax deductible ~

RSVP requested

This performance is being sponsored by

Something to Sing About in New York.

From: Angel Gil-Ordóñez
To: [Piza, Antoni](#)
Subject: materiales de la obra de Benet
Date: Friday, January 29, 2016 6:25:11 PM

Antoni, mándame estos datos cuando tengas un momento:

- Dirección exacta en CUNY para que lleguen el paquete a tu despacho
- Teléfono
- Tiene la Fundación número de licencia de ASCAP y BMI?

Muchas gracias

A

--

Angel Gil-Ordóñez
Music Director, **PostClassical**Ensemble
5104 44th Street, N.W.
Washington, DC 20016-4039
T: (202) 677-5773
Cell: (202) 321 5795
E: angel@postclassical.com
W: <http://postclassical.com/>[\[postclassical.com\]](http://postclassical.com/)
[http://www.chesapeakearts.com/angel-gil-ordonez\[chesapeakeartists.com\]](http://www.chesapeakearts.com/angel-gil-ordonez[chesapeakeartists.com])
Principal Guest Conductor, **Perspectives Ensemble**, NY
Music Director, **Georgetown University Orchestra**

From: Angel Gil-Ordóñez
To: [Douglas Riva](#); [Piza, Antoni](#)
Subject: materiales Granados SGAE
Date: Wednesday, March 16, 2016 1:26:37 PM

Queridos Antoni y Douglas.

Como veréis en otro correo MLuz de SGAE está reclamando pago por los materiales de la obra de Granados. Douglas hay algo que puedas hacer al respecto para conseguir que sean "in kind" y no pagar nada?

Como sabéis, yo ya he pagado de mi bolsillo \$550 a Schirmer por los materiales de Benet. Entre viajes y estancia he gastado otros \$500.

Antoni, alguna posibilidad de que por lo menos pueda recuperar los gastos de materiales de Benet? Creo que comentaste que en alguna ocasión les habías "regateado" a los de Schirmer.

En fin, la satisfacción del concierto nadie me la quita pero tener que pagar por ello me parece que no es lo suyo.

Un abrazo con todo mi agradecimiento por vuestro esfuerzo,

A

--

Angel Gil-Ordóñez
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E: angel@postclassical.com
W: [http://postclassical.com/\[postclassical.com\]](http://postclassical.com/[postclassical.com])
[http://www.chesapeakearts.com/angel-gil-ordonez\[chesapeakeartists.com\]](http://www.chesapeakearts.com/angel-gil-ordonez[chesapeakeartists.com])
Principal Guest Conductor, **Perspectives Ensemble**, NY
Music Director, **Georgetown University Orchestra**

From: mailalerts@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: McAfee Security for Microsoft Exchange Alert
Date: Friday, April 15, 2016 12:21:57 PM

McAfee Security for Microsoft Exchange Alert

McAfee Security for Microsoft Exchange discovered a problem with the following email. For further information, contact your system administrator.

Date/Time sent: 04/15/2016 12:21:49

Subject line: cabanilles

From: APiza@gc.cuny.edu

To: ezquerro@imf.csic.es

Action taken: Replaced

Reason: Mail Size

Rule Group:

Size: 26630111

File:

Server: WA10A

Task: OnAccess (Transport)

Ticket Number: 0fa0-5711-151d-0001

Sender IP:

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<http://www.mcafee.com>

From: La Meira
To: [Piza, Antoni](#)
Subject: me lo perdi...
Date: Thursday, March 10, 2016 12:36:42 AM

Querido Antoni,

Se me hizo muy tarde...pero te veo mañana y nos contamos cosas!

besos muchos,

m

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
como muere la cigarra...

www.lameiraflamenco.com[lameiraflamenco.com]

From: Mauricio Molina
To: [Gisèle Clément](#)
Subject: Medieval Music Master Classes at the Centre International de Musiques Médiévales of Montpellier
Date: Monday, February 15, 2016 12:18:34 PM
Attachments: [Flyer Master classes recto.jpg](#)
[Flyer Master classes verso.png](#)

Dear medieval music friends,

I am pleased to announce that I will be giving a cycle of three master classes about the performance of the monophonic and polyphonic sequence at the Centre International de Musiques Médiévales. Du ciel aux marges of Montpellier in partnership with the Conservatoire and the Université Montpellier 3.

I will be accompanied by Cristina Alís Raurich and José Pizarro—faculty members of the International Course on Medieval Music Performance of Besalú.

The masterclasses, titled *De la séquence à l'Estampie*, will be centered in the development of the sequence and relatives forms such as the *lai*, *planctus* and the *estampie*, its polyphonic elaborations, and its performance practice. The cycle will end with a concert of the group of students in Montpellier.

The center and this new masterclass cycle was founded and developed by the musicologist Dr. Gisèle Clément.

Pdf with the information is attached. Please kindly share this information with whomever you think might be interested in the subject.

For more information: contact@cimmedieval.org

Best Regards to everyone

Dr. Mauricio Molina

--

Mauricio Molina, Ph.D.
Director, International Course on Medieval Music Performance
maurus4@gmail.com

www.mauriciomolina.com[mauriciomolina.com]

www.magisterpetrus.com[magisterpetrus.com]

www.medievalmusicbesalu.com[medievalmusicbesalu.com]

From: Angel Gil-Ordóñez
To: [Piza, Antoni](#)
Cc: [Douglas Riva \(jdriva@gmail.com\)](mailto:jdriva@gmail.com); [Sato Moughalian \(satomoughalian@gmail.com\)](mailto:satomoughalian@gmail.com)
Subject: meeting today
Date: Thursday, January 28, 2016 5:42:26 PM

Dear Sato, I hope you are recovering from your hand injury. I was working this morning with students of the MSM and Linda Chesis sends you her warmest wishes for prompt recovery.

Antoni, Douglas (on the phone) and I had a productive meeting in the afternoon. The hall that Antoni has reserved is terrific. Beautiful acoustics and spacious stage. A 9 foot piano at our disposal as well. As you know, we have the space reserved for Thurs 10, but will need an additional space for rehearsals on the 9th.

Most of the conversation at the meeting revolved on how to best publicize the concert. Our expectations of being part of the Flamenco Festival have been somehow shattered by the fact that the festival is presenting a Spanish program with the Orchestra of St. Luke (Amor Brujo, Nights in the Gardens) at Carnegie Hall that same night (can you believe it!!).

Douglas and Antoni will try to get attention from critics (it would be good that they don't double efforts with your own contacts). I will approach Spanish institutions to get into their brochures and listings (Cervantes Institute, NY Consulate).

Antoni will be in touch with Yadranka as well. Since you are now a Catalonian celebrity, I hope you can reach out into your New York contacts within that community.

Also, do you have the contacts for getting into the listings of?:

- NY Times
- NYorker
- TimeOut

Any ideas you can offer would be much appreciated.

To be continued...

Angel

From: Angel Gil-Ordóñez
To: [Piza, Antoni](#)
Cc: [Douglas Riva](#); [Sato Moughalian](#)
Subject: Meeting tomorrow
Date: Wednesday, January 27, 2016 1:11:32 PM

Dear Sato, I hope you are feeling better.

Just to confirm that I will meet Antoni at his office tomorrow at 1:30pm. Antoni, let me know which floor and room number in the building.

From there we will call Douglas. Sato, let us know if you would be able to join us by phone as well. Don't worry if not.

Best
Angel

--

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Principal Guest Conductor, **Perspectives Ensemble**, NY
Music Director, **Georgetown University Orchestra**

From: Mary Ann Newman
To: [Mary Ann Newman](#)
Subject: Meeting with Conseller Santi Vila, Today, December 7
Date: Wednesday, December 07, 2016 10:16:54 AM
Attachments: [invitació farragut_fbarcelona_2016_5.pdf](#)

Dear friends,

Just a reminder that the Catalan Minister of Culture, the Hon. Santi Vila, is visiting New York. Please join him and Dennis Keene, the Artistic Director and Conductor of the Voices of Ascension choruse, as they announce the support of the Conselleria for the February concert of Catalan music, including the magnificent Granados piece, "Cant de les Estrelles," by Voices of Ascension.

We will also be celebrating the signing of a collaboration agreement between the Conselleria de Cultura and the Farragut Fund for Catalan Culture in the U.S. I would love it if you could join us on this auspicious occasion.

Warmest regards,

Mary Ann Newman

From: Ernesto Coro Morán
To: [Piza, Antoni](#); [Angel Gil-Ordóñez](#)
Cc: [Cristina Ruiz](#)
Subject: Memoria Celebrating Granados
Date: Friday, March 18, 2016 2:08:21 PM
Attachments: [Memoria From Barcelona with Passion, Enrique Granados in New York.doc](#)

Hola Antoni y Ángel,

Ya estamos procesando el pago de la ayuda a *From Barcelona with Passion, Enrique Granados in New York*.

Adjunto un documento con la información que necesitamos para la memoria de justificación de la ayuda concedida. Por favor completar los campos que faltan y enviarnos el documento de vuelta. No dudeis en contactarme sí teneis alguna duda.

Un cordial saludo,

Ernesto

--



Ernesto Coro
Cultural Coordinator

Cultural Office
Embassy of Spain
2801 16th Street, NW
Washington, DC 20009
Tel: [\(202\) 567 2109](tel:(202)5672109)
ernesto.coro@spainculture.us
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Join our professional network:
www.spainred.us [spainred.us]

From: Angel Gil-Ordóñez
To: [Jorge Sobredo](#); [Pablo Alvarez de Eulate Gonzalez](#)
Cc: [Piza, Antoni](#); [Asuncion Gil Ordóñez](#)
Subject: Memoria Granados in NY
Date: Sunday, March 20, 2016 10:14:32 PM
Attachments: [Memoria From Barcelona with Passion A-CE.pdf](#)
[Facturas Granados en NY 10 de Marzo.pdf](#)

Queridos Jorge y Pablo.

Os adjuntamos la memoria de actividades del programa que presentamos el pasado 10 de Marzo, así como las facturas de la orquesta y billete de avión de Benet.

Por favor decidnos si necesitáis algo más para proceder al pago de la ayuda.

Imagino que tenéis los datos bancarios de Foundation for Iberian Music.

Con todo nuestro agradecimiento,

Angel

--

Angel Gil-Ordóñez

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Principal Guest Conductor, **Perspectives Ensemble**, NY

Music Director, **Georgetown University Orchestra**

From: Angel Gil-Ordóñez
To: [Piza, Antoni](#)
Subject: mensaje de Pablo Eulate
Date: Wednesday, March 02, 2016 1:07:42 PM

Antoni, nada más confirmar que recibiste el e-mail de Pablo y que puedes rellenar el documento que te envió y mandárselo.

No es más que un par de datos y tu firma.

Dime si necesitas ayuda

Gracias,

Angel

--

Angel Gil-Ordóñez

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Principal Guest Conductor, **Perspectives Ensemble**, NY

Music Director, **Georgetown University Orchestra**

From: La Meira
To: comunicacion@flamencofestival.org; [Piza, Antoni](#)
Subject: Mesa redonda
Date: Wednesday, February 24, 2016 2:44:39 PM

Hola Mercedes,

La entrada a la mesa redonda es gratis, no hay que registrarse ni nada-simplemente presentarse en la puerta!

Gracias por anunciarlo,

Meira

--

...por que la vida se nos acaba,
y yo quiero morir cantando,
como muere la cigarra...

www.lameiraflamenco.com[lameiraflamenco.com]

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 15, 2016 4:06:30 PM
Attachments: [S3106.00-KM16031516050.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, January 02, 2016 3:57:39 PM
Attachments: [S3106.00-KM16010216560.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, January 02, 2016 3:58:15 PM
Attachments: [S3106.00-KM16010216570.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 04, 2016 10:53:21 AM
Attachments: [S3106.00-KM16010411510.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 04, 2016 2:49:46 PM
Attachments: [S3106.00-KM16010415480.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 11, 2016 12:21:59 PM
Attachments: [S3106.00-KM16011113210.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 11, 2016 12:22:36 PM
Attachments: [S3106.00-KM16011113211.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 11, 2016 2:45:46 PM
Attachments: [S3106.00-KM16011115450.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 11, 2016 2:46:27 PM
Attachments: [S3106.00-KM16011115451.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, February 01, 2016 6:20:40 PM
Attachments: [S3106.00-KM16020119200.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, January 30, 2016 5:22:45 PM
Attachments: [S3106.00-KM16013018220.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, January 30, 2016 5:22:01 PM
Attachments: [S3106.00-KM16013018210.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, January 18, 2016 5:14:08 PM
Attachments: [S3106.00-KM16011818130.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, February 05, 2016 4:51:04 PM
Attachments: [S3106.00-KM16020517500.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, February 03, 2016 5:23:33 PM
Attachments: [S3106.00-KM16020318220.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, February 03, 2016 3:05:41 PM
Attachments: [S3106.00-KM16020316040.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, February 03, 2016 9:04:02 AM
Attachments: [S3106.00-KM16020310030.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, January 29, 2016 10:46:33 AM
Attachments: [S3106.00-KM16012911450.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, January 28, 2016 12:11:53 PM
Attachments: [S3106.00-KM16012813101.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, January 27, 2016 1:39:37 PM
Attachments: [S3106.00-KM16012714380.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, November 01, 2016 4:15:15 PM
Attachments: [S3106.00-KM16110116141.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, November 01, 2016 12:51:48 PM
Attachments: [S3106.00-KM16110112510.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, November 01, 2016 9:46:05 AM
Attachments: [S3106.00-KM16110109450.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, October 25, 2016 9:41:44 AM
Attachments: [S3106.00-KM16102509410.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, October 22, 2016 11:49:12 AM
Attachments: [S3106.00-KM16102211480.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, October 22, 2016 11:48:06 AM
Attachments: [S3106.00-KM16102211470.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, October 18, 2016 12:00:27 PM
Attachments: [S3106.00-KM16101811590.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#); [Lee, Eunsoo](#)
Subject: Message from 3106.00-KM
Date: Friday, October 14, 2016 11:54:46 AM
Attachments: [S3106.00-KM16101411510.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, October 03, 2016 3:30:21 PM
Attachments: [S3106.00-KM16100315290.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, September 30, 2016 1:38:56 PM
Attachments: [S3106.00-KM16093013380.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, September 29, 2016 11:03:30 AM
Attachments: [S3106.00-KM16092911000.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, September 20, 2016 4:13:57 PM
Attachments: [S3106.00-KM16092016120.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#); [VAZANOVA, JADRANKA](#)
Subject: Message from 3106.00-KM
Date: Tuesday, September 06, 2016 12:39:15 PM
Attachments: [S3106.00-KM16090612380.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, August 19, 2016 4:42:53 PM
Attachments: [S3106.00-KM16081916410.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, July 28, 2016 11:12:50 AM
Attachments: [S3106.00-KM16072811120.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, July 25, 2016 4:42:15 PM
Attachments: [S3106.00-KM16072516410.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, June 21, 2016 1:55:07 PM
Attachments: [S3106.00-KM16062113540.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, April 07, 2016 2:34:06 PM
Attachments: [S3106.00-KM16040714330.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, April 01, 2016 12:10:38 PM
Attachments: [S3106.00-KM16040112090.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, March 31, 2016 5:14:20 PM
Attachments: [S3106.00-KM16033117130.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, March 31, 2016 2:45:13 PM
Attachments: [S3106.00-KM16033114440.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, March 30, 2016 2:19:07 PM
Attachments: [S3106.00-KM16033014180.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 29, 2016 2:11:15 PM
Attachments: [S3106.00-KM16032914101.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 29, 2016 2:10:35 PM
Attachments: [S3106.00-KM16032914100.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, March 25, 2016 2:20:35 PM
Attachments: [S3106.00-KM16032514190.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 22, 2016 2:18:40 PM
Attachments: [S3106.00-KM16032214170.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Friday, March 18, 2016 11:02:06 AM
Attachments: [S3106.00-KM16031811011.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Thursday, March 17, 2016 4:53:51 PM
Attachments: [S3106.00-KM16031716530.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 15, 2016 12:40:47 PM
Attachments: [S3106.00-KM16031512400.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 15, 2016 12:05:25 PM
Attachments: [S3106.00-KM16031512040.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, March 14, 2016 1:25:36 PM
Attachments: [S3106.00-KM16031413240.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Saturday, March 12, 2016 4:41:56 PM
Attachments: [S3106.00-KM16031217410.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Monday, March 07, 2016 1:35:53 PM
Attachments: [S3106.00-KM16030714350.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Wednesday, March 02, 2016 6:49:44 PM
Attachments: [S3106.00-KM16030219480.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 4:28:10 PM
Attachments: [S3106.00-KM16030117270.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 4:27:15 PM
Attachments: [S3106.00-KM16030117260.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 3:48:28 PM
Attachments: [S3106.00-KM16030116470.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 3:39:47 PM
Attachments: [S3106.00-KM16030116390.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 12:28:47 PM
Attachments: [S3106.00-KM16030113280.pdf](#)

From: RILM@gc.cuny.edu
To: [Piza, Antoni](#)
Subject: Message from 3106.00-KM
Date: Tuesday, March 01, 2016 12:27:43 PM
Attachments: [S3106.00-KM16030113260.pdf](#)
