



Cuatro Corridos

A CHAMBER OPERA

MAY 8, 10, 11, 2013 @7PM

C u a t r o C o r r i d o s

An opera in four scenes:

Azucena

Hebert Vázquez

Dalia

Arlene Sierra

Rose

Lei Liang

Violeta (La tierra de miel)

Hilda Paredes

Jorge Volpi, librettist

Susan Narucki, soprano

Pablo Gómez, guitar

Aleck Karis, piano

Steven Schick, percussion

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World premiere: May 8, 2013 - 7 p.m. Experimental Theater / Conrad Prebys Music Center / UCSD

Artistic Director:	Susan Narucki
Production Concept:	Karen Guancione
Stage Direction:	Ruff Yeager
Lighting Designer:	Kristin Hayes
Asst. Lighting Designer:	Jennifer Kim
Costume Designer:	Halei Parker
Graphics Animators:	Sam Doshier, Cameron Bailey
"Border Wall" Construction:	Opificia Daedala
Set Construction:	Timothy Nottage
Stage Management:	Katie Chen
Photographic Images:	Karen Guancione, Suzanne Reimann

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- **Susan Narucki**

An Introduction to *Cuatro Corridos* from Librettist Jorge Volpi

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

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

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

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

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

Cuatro Corridos (Four Corridos) by Jorge Volpi

English translation by Greg Deschants

I. Azucena

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

II. Dalia

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

III. Rose

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

IV. Violeta

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

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

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

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

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

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

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

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

Ahora yace entre las fresas
que cultivan sus hermanos.

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

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

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

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

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

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

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

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

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

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

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

SUSAN NARUCKI

Soprano/Project Leader

With luminous tone and distinctive artistry, American soprano Susan Narucki has earned international acclaim for over two decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of the music of our time, Ms. Narucki has given over one hundred world premieres, and has enjoyed close collaborations with composers including Andriessen, Kurtág, Carter, Dusapin and Crumb.

Ms. Narucki's extensive discography includes both a Grammy Award and Grammy Nomination for Best Classical Vocal Performance; her recent solo recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was selected as Editor's Choice of *BBC Music Magazine*. She was featured in the world premiere of Claude Vivier's *Rêves d'un Marc Polo*, directed by Pierre Audi. Of her performance, Vrij Nederland wrote "...one name we will never forget: Susan Narucki, the American soprano, who gave us all goosebumps and moved us to tears."

Ms. Narucki is Professor of Music at the University of California, San Diego where she directs the ensemble Kallisti.

JORGE VOLPI

Librettist/Project Leader

Jorge Luis Volpi is a Mexican author best known for his 1999 novel *En busca de Klingsor*. Volpi was born in Mexico City. He studied law and literature at the National Autonomous University of Mexico and received a PhD in Spanish philology at the University of Salamanca in Spain. After his career as a student, Jorge Volpi became a lawyer, and for two years he was a secretary for Diego Valadés, the Mexican general state lawyer.

Volpi helped found the Crack Movement, a Mexican literary group in which the authors write beyond magical realism and mimic the ideals of the 1968 Latin American literary 'Boom.' Influenced by authors such as Juan Rulfo, Carlos Fuentes and Octavio Paz, Volpi is best known for his novels and essays.

As a former lawyer and a successful scholar, Volpi's academic interests are abundant in his work. His most famous book, *En busca de Klingsor* (In Search of Klingsor, 1999) is a novel that fuses a story of Nazi generals in World War II and the history of physics. For his work on this novel, Volpi won the Spanish literary prize, Premio Biblioteca Breve, in addition to the French Deux-Océans-Grinzane-Cavour-Prize.

LEI LIANG

Heralded as “one of the most exciting voices in New Music” (*The Wire*), Lei Liang is a Chinese- born American composer whose works have been described as “hauntingly beautiful and sonically colorful” by *The New York Times*, and as “far, far out of the ordinary, brilliantly original and inarguably gorgeous” by *The Washington Post*.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the CONTACT! new music series. Other commissions and performances come from the Taipei Chinese Orchestra, the Heidelberger Philharmonisches Orchester, Thailand Philharmonic, Berkeley Symphony, the Fromm Music Foundation, Meet the Composer, Chamber Music America, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust and many others.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang currently serves as Associate Professor of Music at the University of California, San Diego.

HILDA PAREDES

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has made her home in London since 1979 and her music is performed widely around the world.

As an active participant in master classes at Dartington Summer School, she studied with Peter Maxwell Davies. After graduating at the Guildhall School of Music, she obtained her Master of Arts at City University and completed her PhD at Manchester University. She is a recipient of important awards, such as the J.S. Guggenheim Fellowship and is currently beneficiary of the Sistema Nacional de Creadores(FONCA) in Mexico.

Paredes currently lives and works in London as a freelance composer. She has taught composition and lectured at Centre Acanthes in France, was appointed the Darius Milhuid Visiting Professor at Mills College in 2007, and has been a visiting professor at the Escola Superior de Música de Catalunya in Barcelona among other places.

Her second chamber opera *El Palacio Imaginado*, commissioned by Musik der Jahrhunderte, English National Opera, and the Festival of Arts and Ideas in New Haven, premiered to great acclaim on both sides of the Atlantic. Her newly completed *Señales*, a commission by Miller Theatre at Columbia University, will be premiered by Ensemble Signal, Irvine Arditti, and conductor Brad Lubman at a portrait concert May 12, 2013.

ARLENE SIERRA

An American composer based in London, Arlene Sierra is acclaimed for vivid, darkly energetic works that take their impetus from rich sources including military strategy, Darwinian evolution, and game theory. *The Guardian* writes, “her work has its own character, in which historical and contemporary influences are fused into a highly flexible and distinctive style,” while *Time Out New York* describes Sierra’s music as “spry, savage, sly and seductive.”

Her work has been performed by the New York Philharmonic, the Tokyo Philharmonic, the London Sinfonietta, New York City Opera VOX, ICE, Psappha, Lontano, Collage New Music, the New Juilliard Ensemble, the Schubert Ensemble, and many others. Recent and upcoming premieres include a piano concerto, *Art of War*, for the BBC National Orchestra of Wales, a Cheltenham Festival commission, *Insects in Amber*, for the Carducci Quartet, and a Seattle Symphony commission, *Moler*.

Sierra gained international recognition with her first orchestral work, *Aquilo*, which was awarded the 2001 Takemitsu Prize at the behest of Oliver Knussen. In 2011, Bridge Records released the portrait disc *Arlene Sierra Vol. 1* to critical acclaim on both sides of the Atlantic.

Born in Miami to a family of New Yorkers, Arlene Sierra is a graduate of Oberlin (B.A., B.Mus.), Yale (M.Mus.) and University of Michigan, Ann Arbor (D.Mus.). Dr. Sierra is Senior Lecturer and Programme Director in Composition at Cardiff University School of Music.

HEBERT VÁZQUEZ

Hebert Vázquez was a pupil of composer Mario Lavista at the National Conservatory of Mexico City from 1981 to 1989. In 1989 he studied composition with Leonardo Balada and Lukas Foss and electronic music with Reza Vali at Carnegie Mellon University in Pittsburgh, where he earned a Master of Music degree. He holds a Doctor of Musical Arts degree in composition from the University of British Columbia (1996-1999), Canada.

Hebert Vázquez has received several awards and scholarships in Mexico and abroad, including two Young Composers fellowships of the National Fund for Culture and Arts (1990 and 1994) and a Senior Composer Fellowship granted by the State Fund for Culture and Arts in 1994. In 1998 his *Sonata for Guitar* received second prize at the Jaurès Lamarque-Pons International Guitar Composition Competition in Montevideo, Uruguay. The following year Mr. Vázquez became a member of Mexico’s National System of Art Creators. In 2008 he received the prestigious John Simon Guggenheim Memorial Foundation fellowship in Music Composition. His works have been performed in important festivals in Europe, Asia and the Americas. Since 2000 he is a full-time professor at the University of Morelia.

Hebert Vázquez’s works have been recorded by performers such as the Arditti String Quartet, Ensemble Nomad, Norio Sato, Juan Carlos Laguna, the Onix ensemble, Ensemble 3, and Gonzalo Salazar, among others.

STEVEN SCHICK

Percussionist

Percussionist, conductor, and author Steven Schick holds a Bachelors and Masters degree from the University of Iowa, and a Solistenprüfung with honors from the Staatliche Hochschule für Musik in Freiburg, Germany, where he studied on a Fulbright Scholarship. He has taught at Fresno State University, the Rotterdam Conservatory, The Royal College of Music, the Manhattan School of Music, and is currently a Distinguished Professor of Music University of California, San Diego.

For the past thirty five years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than one hundred new works for percussion. Among many other prominent venues, Steven Schick has performed at Lincoln Center, Carnegie Hall, Disney Hall, The Royal Albert Hall, Queen Elizabeth Hall, the Centre Pompidou, and the Sydney Opera House.

Schick is founder and Artistic Director of the percussion group, red fish blue fish. He was the founding percussionist of the Bang on a Can All-Stars, and for ten years toured and recorded widely with that group. Schick founded and is currently artistic director of Roots and Rhizomes, an annual summer course on contemporary percussion music held at the Banff Centre for the Arts. His acclaimed book on solo percussion music, *The Percussionist's Art: Same Bed, Different Dreams* is in its third printing from the University of Rochester Press.

ALECK KARIS

Pianist

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

Karis studied composition with Charles Wuorinen at the Manhattan School of Music, where he won the Sherman Ewing Composition prize. During his four years at MSM he studied piano privately with Artur Balsam. He worked for two years at Juilliard with Beveridge Webster, receiving a Master's in 1978. His chief piano mentor has been the brilliant Brazilian-American teacher William Daglian.

Karis is a Professor of Music at the University of California, San Diego, and Associate Dean of the Division of Arts and Humanities.

PABLO GÓMEZ

Guitarist

Original, distinctive, and unconventional, Pablo Gómez is one of today's most accomplished guitarists. His repertoire includes masterpieces of the twentieth century as well as works written for him by renowned Mexican and international composers; he has appeared throughout the United States, Europe, Latin America and Mexico.

Mr. Gómez has been soloist with Las Americas Chamber Orchestra, the Philharmonic Orchestra of Mexico City, the Orchestra of the University of Cincinnati, Carlos Chavez Orchestra and the Chamber Orchestra of Fine Arts in Mexico City as well as the Contemporary Ensemble of Montreal and many others. He has performed in international new music festivals, including Cervantino Festivals, Festival de México, Festival Internacional de Morelia, the Ferien Kurse für Neue Musik (1994, 1996, 2002) at Darmsatadt, and the Festival A Tempo in Caracas and Paris.

Pablo Gómez began his musical studies at the School Introduction to Music and Dance with maestro Gerardo Carrillo. He received his professional education at the National School of Music at the National Autonomous University of Mexico (UNAM) where he graduated with honors. With the support of Mexico's National Fund for Culture and the Arts, he attended a two-year specialization program in contemporary music in Stockholm, Sweden, with Magnus Andersson.

He currently teaches at UNAM's National School of Music and is pursuing a doctoral degree at the University of California at San Diego.

KAREN GUANCIONE

Production Concept

Karen Guancione creates interdisciplinary works focussing on women's work and ethnicity, as well as issues of identity and class, and forms of resistance that challenge injustice and inequity. Active in numerous community arts projects, Ms. Guancione successfully lobbied to get bills passed in Congress on behalf of artists while serving as the national president of the Graphic Artists Guild. Other installations have been about prostitution, domestic work, environment, immigration, labor and faith.

Karen Guancione has been awarded a Mid Atlantic Arts Foundation Artists and Communities Grant, three New Jersey State Council on the Arts Fellowships, a Ford Foundation Grant, a Puffin Foundation Grant and an Arts and Culture Exhibition Grant from the Nathan Cummings Foundation. Her work has been exhibited worldwide and is in numerous public and private collections. Her interdisciplinary art includes large scale installations, performance, sculpture, printmaking, papermaking, bookarts and video. She has curated many exhibitions, is an adjunct professor of art at the State University of New York (SUNY Purchase) and Montclair State University and has been a visiting artist and lecturer at Pratt Institute, Rutgers University and numerous schools and institutions in the United States and abroad. For over a decade she has served as artistic director / guest curator of the annual New Jersey Book Arts Symposium and Exhibition. She is the first time recipient of the Erena Rae Award for Art and Social Justice.

RUFF YEAGER

Stage Direction

Ruff is an adjunct instructor at Southwestern College where he has directed *The Laramie Project*, *Night of the Iguana*, *Anon-ymous*, *Simply Maria or The American Dream*, *Macbeth* and many others. For Sledgehammer Theatre: *sic*, *Bronze*; for Vox Nova Theatre Company: *The Tutor*, *Arrow to the Heart*, *The Waves*; for Compass Theatre: *Medea*, *Come Back to the 5-and Dime*, *Jimmy Dean*; for Diversionary Theatre: *She-Rantulas from Outer Space*, *Bent*, *Friends of Dorothy*. Awards include San Diego Theatre Critics Circle Award for Outstanding New Play; KPBS/Patte awards for Outstanding Direction, Outstanding Acting Ensemble, Outstanding Original Music for a Play; finalist in the Disney/ASCAP musical theatre workshop, directed by Stephen Schwartz.

HALEI PARKER

Costume Design

Halei Parker is a professional costume designer whose work has been seen on stages and screens across the country in television, film, theatre, dance, and opera. Most recently she designed for the new opera, *Lear on the Second Floor*, at UCSD at the Conrad Prebys Music Center. She has worked with ABC Studios, Dallas Children's Theatre, Dallas Shakespeare Theatre, Kitchen Dog Theatre and others. She holds an MFA from UC San Diego and a BFA from the University of North Texas and is looking forward to continuing to develop new works with the UCSD music department.

KRISTIN HAYES

Lighting Designer

Kristin Hayes is a lighting designer who loves carving out space with light in theatre and dance. Her design credits include: (SD Repertory) *A Hammer, a Bell & a Song to Sing*; (UCSD) *Titus Andronicus, The Fantasy Project, In the Red & Brown Water, The Dybbuk, Salamander Leviathan*; (Fiddlehead Theatre) *Crazy for You, Fiddler on the Roof, Funny Girl*; (Shakespeare Now!) *Macbeth, Romeo & Juliet*; (NYC Fringe) *Fourteen Flights*; (Boston Experimental Theatre) *The Other Woman, Crying Deer*. She has also designed concerts for the UCSD Department of Theatre & Dance, Jeanette Neill Dance Studio, Green Street Studios, Joanne Langione Dance Center, and the Boston Gay Men's Chorus. Regionally, she has worked at the La Jolla Playhouse in San Diego, the Producer's Club in NYC, the Hangar Theatre in Ithaca NY, the Theatre at Monmouth in Maine, and Bristol Riverside Theatre in Pennsylvania.

Hayes is passionate about inspiring the next generation of theatre lovers, and has spent a great deal of time teaching at summer camps and working with theatre for young audiences' organizations. She holds a BFA in Theatre Design/Technology from Emerson College and an MFA in Theatre Design from UC San Diego.

CAMERON BAILEY

Graphics Animator

Cameron Bailey has performed, recorded, and produced music in a wide variety of genres including punk, blues, folk, funk, experimental, indie, and electronic for over a decade. In 2011, Cameron graduated with a degree in Interdisciplinary Computing & the Arts (ICAM) at UCSD. For his senior project, Cameron composed and programmed an elaborate 8-minute audio/visual composition titled, *Rapid Eyes*, for a immersive environment with 10 projection screens and 8.2 audio known as the CineChamber. Since graduating, Cameron has done freelance audio/visual work for a variety of groups including Sonic Arts Research & Development at UCSD, EXE Studio Global at the United States Naval Training and Innovation Center, Pacific Interface at the 2012 CineGrid workshop, and Recombinant Media Labs at the 13th annual Mutek Festival in Montreal, Canada. Cameron was recently accepted to Mills College for an MFA in Electronic Music & Recording Media. He will begin in Fall 2013.

SAM DOSHIER

Graphics Animator

In 2012 Sam Doshier graduated from UC San Diego with a degree in Interdisciplinary Computing and the Arts – Music and won the ICAM Music award for distinguished creative work. His award winning work consisted of a 10-minute mashup performance using a repurposed computer game controller as well as other MIDI controllers. In the fall, he continued to expand on the project, integrating sample-based visuals while using networking to keep everything in sync. While attending UC San Diego, Sam worked at Calit2 helping to manage the Black Box Theater, 4K auditorium and HD studio. He also assisted with installations at the Gallery@Calit2.

In addition to the performances, the artists collaborating on *Cuatro Corridos* seek to heighten public awareness about human trafficking by sharing information with the public through platforms such as panel discussions, forums, and partnerships with human rights experts and organizations.

Post Premiere Reception

Mix, mingle, and meet the *Cuatro Corridos* team

Courtyard of Conrad Prebys Music Center UCSD

Refreshments provided*

Wednesday / May 8, 2013 Immediately following the performance

Free for opera ticket holders

Panel Discussion

Featuring all four composers and librettist Jorge Volpi

Conrad Prebys Experimental Theater UCSD

Thursday / May 9, 2013 @ 11 AM

FREE

Midday Reception

Converse with composers and experts on human trafficking

Courtyard of Conrad Prebys Music Center UCSD

Refreshments provided*

Thursday / May 9, 2013 @ 12:30 PM

FREE

Public Forum

Experts on human trafficking join librettist, Jorge Volpi, for an in-depth discussion

Elizabeth Aguilera, Reporter San Diego Union Tribune

Coleen Lassegard, Caring Residents of Carlsbad/La Posada Homeless Shelter

Daliah Setareh, Senior Attorney at Legal Aid Foundation of Los Angeles

Dr. Jay Silverman, Professor of Medicine and Global Public Health at UCSD

Conrad Prebys Experimental Theater UCSD

Thursday / May 9, 2013 @ 2 PM

FREE

*Post premiere reception and midday reception generously sponsored in part by Dean Seth Lerer,
Division of Arts and Humanities, UCSD

C u a t r o C o r r i d o s

May 8, 10, 11 - 2013 @ 7 p.m.
Experimental Theater / Conrad Prebys Music Center / UCSD

C o n t a c t U s

For Information About Upcoming Concerts
Music Box Office: (858) 534-3448 • <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise generating devices before the performance.
As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the theater.
The CPMC Theater is a nonsmoking facility.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows a soft, blurred reflection of the city lights.

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