



BACKGROUND

E-MAIL: opuscuatro@fibertel.com.ar

INTERNET: www.opuscuatro.com

OPUS CUATRO has rightly become one of the most important vocal groups in Argentina at present and has received world recognition in countries of America, Europe and Asia. Since its creation in 1968, its repertoire has tended to concentrate on the performance of popular music and music rooted in the folk traditions of Argentina and Latin America, on spirituals, jazz and musicals.

OPUS CUATRO has already performed 7800 times in theatres, on radio and television in 450 cities and towns in ARGENTINA, GERMANY, AUSTRIA, BELGIQUE, BOLIVIA, BRAZIL, CANADA, COLOMBIA, COSTA RICA, CUBA, THE CZECH REPUBLIC, CHILE, DENMARK, ECUADOR, EL SALVADOR, SPAIN, UNITED STATES, FRANCE, GUATEMALA, HOLLAND, HONDURAS, ENGLAND, ITALY, ISRAEL, JAPAN, LUXEMBOURG, PANAMA, PARAGUAY, PERÚ, PUERTO RICO, RUSSIA, SLOVENIA, SLOVAKIA, SWEDEN, SWITZERLAND, URUGUAY and VENEZUELA.

Among the most successful performances of OPUS CUATRO are: "Black and Blue" (A History of Jazz), "Canto Fundado", "Latin-America Lives", "Singueando..." (from tango to jazz...), "Tangos, Valses y Milongas", "Los Opus y los Vientos", etc. Worthy of special mention are its visits to the Bariloche Music Festival (1970/78), the Choral Festival Society meeting in Villa Gesell (1988/2015), the special performances given in the Teatro Colón in Buenos Aires (1974/2002), in the San Martín and Alvear Theatres (1970/2000) as well as in official and private theatres in the most important cities in Argentina, its performances at popular and folk festivals in every part of the country along with concerts given in the National Universities, etc. Since 1977 OPUS CUATRO has given concerts in conjunction with over 520 choirs in Argentina and other Latin-American and European countries ranging from polyphonic, popular and chamber choirs to children's, youth, university and municipal choral groups. During these concerts they have performed works from the Argentine and Latin American popular repertoire contributing in this way to the spreading of the country's rich choral tradition. Along the way the group has had special participation in "Cantapueblo '95/98/08/13/16" (Mendoza) and "Madryn-Canto" '96" (Puerto Madryn). OPUS CUATRO received the "Estrella del Mar" (Sea Star) prize in 1993 in recognition of its artistry. It was also nominated for the 1994 A.C.E. prize for the best production of its "Opus Cuatro-Jazz" recording and 1995 it received the "Homeró Manzi" prize.

OPUS CUATRO has performed in Latin America at: the Aula Magna of the University of Venezuela (Caracas, 1975), the House of Culture (Guatemala, 1976), the University of Los Andes, the Jorge Eliecer Gaitán and the Colsubsidios Theatres (Bogotá, Colombia 1975/94/11/15); the Jorge Isaacs Theatre (Cali) and the Fundadores Theatre (Manizales), both in Colombia (1994); the National Theatre of El Salvador (San Salvador, 1976); the National Theatre "Manuel Bonilla" (Tegucigalpa, Honduras 1976); the Aula Magna of the Central University of Ecuador (Quito, 1976); the Municipal Theatre of Viña del Mar and on Channel 13 T.V. in Santiago de Chile (197/84/15); the Aula Magna of the Federal University of Rio Grande do Sul (Porto Alegre, 1977), Banco do Brasil (Rio de Janeiro), Festival Internacional de Música de São Luis de Maranhão (2002), and at the "Memorial for Latin America" (San Pablo, 1991) all in Brazil; the Notariado Theatre (Montevideo, 1986) and the Florencio Sanchez Theatre (Paysandú, 1992) both of which are in Uruguay; Channel 9 T.V. in La Paz (Bolivia, 1988); the "Guarani" Cultural Centre and the Paraguayan-Japanese Centre (Asunción del Paraguay, 1993/2011); the National Theatre and the Anita Villalaz Theatre (Panamá, 1996/2002/07), etc.

Since the beginning of 1987 OPUS CUATRO has toured twenty nine times in EUROPE, nine times in UNITED STATES and one in JAPAN and ISRAEL and has had very notable success with its performances at the Ibero-American Festival (Huelva, Spain 1988), the Iberoamerican Festival in Jaen

(Andalucia, Spain, 1995); the “Conde Duque” Cultural Centre, the O.N.C.E Auditoriums and America House (Madrid, 1995/96/98/2010); concerts in the cities of Torrejón de Ardoz, Torrelodones, Vitoria, Badajoz, Ferrol, San Lorenzo de El Escorial, Pamplona, Valladolid, San Fernando de Henares, Pinto, Canary Islands and Segovia (Spain, 1995/2004/14/16) and in the “Cité Universitaire”, F.I.A.P., the Churches of St. Merri, Notre Dame du Liban and St Germain L’Auxerrois, Maison de L’Amerique latine, headquarters of UNESCO (Paris 1987/2007/14/16) as well as concerts in the French cities of Arsac, Agen, Bergerac. Blois, Bordeaux, Bayonne, Bassussarry, Colmar, Cognac, Cordes sur Ciel, Foulayronnes, Poitiers, Lormont, Libourne, Lectoure, Montflanquin, Nanterre, Port St. Louis, Tours, Versailles, St. Denis, St. Jean Pied de Port, Compiègne, Marmande, etc. (between the years 1987 and 2016); in the German cities of Bad Honnef, Bonn, Buxtehude, Köln, Frankfurt, Hamburg, Gelsenkirchen, Mettlach, Munich, Saarbrücken, Karlsruhe, Stuttgart, Kiel, Marburg, Giessen, Gusenburg, Tunsdorf, Obertshausen, etc. (between the years 1988 and 2016); the Campana Auditorium and the Carolian University (Prague, 1989/90/98/2014); the Bössendorfer Auditorium (Vienna, Austria 1990/2011/15) and the Italian cities of Roma, Grosseto, Latina, Cremona, Ostiano, Pergine Valsugana, Bruggo and Milan (1993/2003/06); the Sacre Coeur Church (Montreux), the Basilica of Lausanne; Kunsthhaus Auditorium, the Church of Maur and St. Peter (Zurich), Iglesia Reformata (Lugano), Nydeeg Church (Bern), Basel and Fribourg in Switzerland 1996/2014; the Friendship House for Foreigners, (Moscow, Russia 1989); “Maya-Quetzal” and the Hotel de Ville, Chateau de Vianden, Dudelange and Roeser (Luxembourg, 1996/2003/14/16) and the Churches of St. Martin-in-the-Fields and St. James’s-Piccadilly (London, England, 1991/98), and Raandetorn Hall at Copenhagen (Denmark, 1998), Cervantes Institute (Bruxelles, Belgique, 1999/2000) and Petruskerk (at Leiden, Holland, 1999/02) and Amsterdam (2000/04/2008/14/16), Stockholm (Sweden, 2002/03), Ljubljana, Ribnica, Kranjka Gora, Isola, Kranj, and Krsko (Slovenia, 2002/04/07/08), etc..

OPUS CUATRO visited the UNITED STATES in NINE times beginning in 1990, giving concerts in New York (Latinamerican Workshop), Washington (the Americas Auditorium of the OAS) Greenville (University of North Carolina), Detroit (Argentine Centre); Chicago (Oak Theatre and Illinois University Auditorium), Indianapolis (Fiesta Indianapolis invited by the Butler Symphony Orchestra, 2001), New Orleans (Loyola University), Tampa (Argentine Centre), and specially together with TCU_Texas Christian University Orchestra and Dallas Symphony Orchestra (both conducted by M° Germán Gutierrez) during 2002/08. In Canada the group gave concerts in the cities of Toronto (Bickford Centre University), Ottawa (Alumni Auditorium Ottawa University). In Montreal in the “Au Gesu” Auditorium, S.U.C.O and the University of Montreal and in Quebec in the College of Jesus-Marie de Sillery and in the Pablo Neruda Cultural Centre. Towards the end of 1990 OPUS CUATRO visited Japan and made its debut there in the Festival of Takasaki. It also gave concerts in the Omonia Theatre in Tokyo and Jerusalem, Tel Aviv, etc. in Israel in 2006..

The recordings of OPUS CUATRO comprise TWENTY TWO L.P’s (the last seventeen are digital CD recordings): “America” (1970); “Con America en la sangre” (“America in the blood”) (1971); “Si Somos Americanos” (“If we are Americans”) (1973); “Opus Cuatro - Op.4-Vol IV” (1976); “Opus Cuatro.CBS” (1980); “Militantes de la Vida” (“Life’s Militants”) (1984); “Un Nuevo Tiempo” (“A New Time”) (1987); “Por Amor”(“For Love”) (1992); “Jazz-Spirituals-Musicals”(1993); “Opus Cuatro Canta con los Coros Argentinos” (Opus Four Sing with Argentine Choirs”(1994); “No Dejes de Cantar” (Don’t Stop Singing”) (1996), “Opus Cuatro Canta con los Coros Argentinos, Volumn II” (1997), “Milagro de Amor” (1998) and “Opus Cuatro, se vuelve a mas” (1999, recorded in Germany during a live concert performed at Havanna Café in Karsruhe, March 1998), “Cantata al Gral. Don José de San Martín”(1999) under the General Direction of Luis María Serra and “Opus Cuatro, Tangos, Valses y Milongas” (2001- Carlos Gardel Prize) and “Los Opus y los Vientos” (2003), “Spirituals, Blues & Jazz” (2005), Cuarenta Años de Canto (2008), Opus Cuatro-Sinfónico (2010-Carlos Gardel Prize), etc.... Part of this recorded material was published in Colombia, Chile, Mexico, Spain, Japan and Venezuela. The musical arrangements are by Juan Carlos Cuacci, Guillermo Masi, Rubén Verna, Horacio Corral, Chango Farias Gomez, Damián Sánchez, Enrique Núñez, Alberto Tramontana, Liliana Cangiano, Ariel Ujaldón, Vivian Tabbush, Luis María Serra, Hernando Irahola and Alberto Hassan. General Production is by *Opus Artistic Productions*.-

SIMON FAHEY (1st. tenor)
ANDRÉS BUGALLO (2nd. tenor)
HERNANDO IRAHOLA (baritone)
FEDERICO GALIANA (bass)

TECHNICAL REQUIREMENTS:

LIGHTING Ideally we would require: two front spots (1000 watts each) and two ceiling lights also 1000 w. each .

SOUND AMPLIFICATION For closed theatres and auditoriums with a capacity for up to 500 persons we would require a system capable of 1000 watts output to the theatre and with 500 watts to monitors; a reverberation chamber (preferably an Alessis-Microverb3 or superior); five (5) microphones SHURE SM-58 and one (1) balanced lead with output plug to connect an acoustic guitar. All of the mic stands must be the “giraffe” type. The mixing console should have individual controls for bass, treble and medium with “effects” and have a CD reader for backing purposes. This is a pre- recorded CD which will be supplied by the group. The speakers and monitors must be on a par with the required output, preferably JBL or Electrovoice type.

STAGE REQUIREMENTS One hour before the beginning of the concert TWO bar stools; THREE chairs without armrests and ONE small table of approximately 1,20 x 060cm. should be available on the stage.

PERSONAL REQUIREMENTS The artists must have a changing room to themselves that is clean and hygienic. It must be suitably heated (if in winter) with four chairs, table, hangers and mirrors. Fifteen minutes before curtain call they would expect to be served in their changing room on a tray with tea for four, sugar and sweetners, one 1,5lt. bottle of Sprite and cheese diet sweet and salt biscuits. A bottle of ordinary mineral water and four glasses should be placed on the stage.

POSITION OF INSTRUMENTS ON THE STAGE

