

MetLife Foundation
Music of the Americas
Concert Series

FACE THE MUSIC



April 24, 2015

7:00 PM

**Americas Society
680 Park Avenue
New York**

Americas / SOCIETY

Dear friends,

I have been following Face the Music for some time, and we are very excited to present this unique young ensemble in their Music of the Americas debut, featuring a multi-generational program of music from Puerto Rico. Their commitment to the music of our time extends from established composers to the very young, including students from their own roster. Thank you for joining us!

Sebastian Zubieta, Music Director

The MetLife Foundation Music of the Americas concert series is made possible by the generous support of Presenting Sponsor MetLife Foundation.

MetLife Foundation

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AMERICAS SOCIETY

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FACE THE MUSIC: NEW MUSIC FROM PUERTO RICO

PROGRAM

- Henry Alonso** *Aku* (2015)* world premiere
Quartet: This Side Up
- Francis Schwartz** *Caliban's Dance* (2012)
Quartet: This Side Up
Jordan Morton *bass*
- Angélica Negrón** *Triste Silencio Programático*
Pannonia Quartet
- Carlos Carrillo** *Versos III and IV* (2015)* world premiere
Pannonia Quartet
- Roberto Sierra** *Bongo-0*
Katie Clinch *percussion*
- Armando Bayolo** *August Dramas*
I. Fortspinnung II. Song (Not) of Myself (Psalm)
III. Imps IV. Übergeige V. O Magnum Mysterium
Quartet: This Side Up
- F. Schwartz** *Cannibal Caliban*
Quartet: This Side Up

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Quartet: This Side Up

Paris Lavidis, Gabriello Lewis *violins*
Amelia Krinke *viola*
Boubacar Diallo *cello*

Pannonia Quartet

Sophia Steger, Nina Uesato *violins*
Amirah Stewart *viola*
Janine Goh *cello*

Jennifer Undercofler, *director and founder*

On social media? Tweet photos and commentary and tag us
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About the program

Francis Schwartz *Caliban's Dance* (2012)

The dynamic string quintet Sybarite5 had won a prestigious competition in 2011 that featured, among other prizes, a concert at Carnegie (Zankel) Hall for 2012. The ensemble had performed *Cannibal-Caliban* previously with me conducting the group. The performance was very successful and highlighted the musical-dramatic elements in the score. I was asked to write a new work for the Carnegie premiere; I decided to revisit the character of Caliban after a 37 year break since my first explorations. The result was *Caliban's Dance*, which uses gestures, vocal sounds, and more extensive instrumental writing. The challenge was to seamlessly meld the instrumental and vocal sounds with the gestures. This piece marked a return to more traditional instrumental composition with the added difficulties of a deeply integrated histrionic and musical interpretation.

-Francis Schwartz

Francis Schwartz (b. 1940, USA) grew up in Texas, where he studied with the eminent pianist Patricio Gutierrez. He received both B.S. and M.S degrees from the Juilliard School and subsequently was awarded a Ph.D. with highest honors from the Université de Paris (France).

Dr. Schwartz was Dean of Humanities of the University of Puerto Rico, where he also held major academic and administrative positions during his 33-year career at the prestigious Caribbean institution. He has been decorated by the French government and was awarded the Chevalier de l'Ordre des Arts et Lettres. His music is regularly performed around the world and he is particularly noted for his innovative music theater works that frequently incorporate the attending public as active participants in the performance. His polyartistic creation *Mon Oeuf*, a miniature theater-sculpture with electronic sounds, aromas, temperature manipulations and tactile stimulations, was premiered in 1979 at the Centre Pompidou (Paris) and was later installed at the Musée d'art moderne. His chamber opera *DALI and GALA* was premiered in 2004 at the Salvador Dali Museum (St. Petersburg, Florida).

Angélica Negrón *Triste Silencio Programático* (2002)

One of the very first pieces of music I ever wrote was music to go along with the German silent film *The Cabinet of Dr. Caligari* (1920) in which an insane hypnotist uses a somnambulist to commit a series of crimes. At that time I played violin and celtic harp in a band called Sinestesia and one of our earliest gigs was to compose and perform a live score to go along with this film.

This early string quartet, *Triste Silencio Programático*, is highly inspired by this film as well as the aesthetic of the German Expressionist movement. It also uses some of the themes created for the score I did for this film with my first band. The first movement focuses on the dark mood of the film as well as the visual style with its unusual angles and distorted sets. The second movement examines the dramatic contrast between light and shadow while the third movement explores the destabilized characters and their inner mind with their complex psychological states. *Triste Silencio Programático* is a piece of music in black and white.

-*Angélica Negrón*

Composer and multi-instrumentalist Angélica Negrón (b. 1981) writes music for accordions, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) and “mesmerizing and affecting” (*Feast of Music*) while *The New York Times* noted her “capacity to surprise” and her “quirky approach to scoring”. Her music has been performed at the Bang on a Can Marathon and the Ecstatic Music Festival and she has collaborated with artists like Sō Percussion, janus trio and Face the Music, among others. Angélica is currently pursuing a doctorate at The Graduate Center (CUNY), where she studies composition with Tania León.

She is a teaching artist for New York Philharmonic’s Very Young Composers Program and for Little Orchestra Society’s School Partnership Program working with children grades K through sixth on creative composition projects. Angélica is the 2014-2015 Van Lier Fellow at American Composers Orchestra.

Carlos Carrillo *Versos* (2015) for string quartet

All my life I have enjoyed poetry’s ability to articulate the ordinary in an extraordinary way or to make the obscure transparent. I believe that the great 19th century Cuban poet Jose Martí’s collection of poems *Versos Sencillos* serve as a celebration of the beauty and power of verse, even in its most simple form. The poems found in this collection are among his most well-loved. I take four lines found in three of the poems from the collection:

- | | |
|--------------------------------|----------------------------|
| I. | II. |
| Si ves un monte de espumas, | Mi verso es como un puñal |
| Es mi verso lo que ves: | Que por el puño echa flor |
| III. | IV. |
| ¡Versos, nos hablan de un Dios | Y antes de morir me quiero |
| Adonde van los difuntos: | Echar mis versos del alma. |

Each line contains the word “verso,” becoming the point of departure for the creation of the string quartet’s movements. This quartet is therefore an attempt to celebrate the beauty of these “Versos Sencillos”, as the movements gain in expressive power by their brevity and concentration of ideas.

-Carlos Carrillo

Born in San Juan, Puerto Rico in 1968, composer Carlos R. Carrillo holds degrees from Eastman, Yale, and the University of Pennsylvania. His teachers have included Tania León, Joseph Schwantner, Christopher Rouse, Jacob Druckman, Martin Bresnick, Roberto Sierra, George Crumb, James Primosch, Jay Reise and Steve Mackey. Mr. Carrillo is the recipient of numerous awards, including the Bearns Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, and awards from BMI and ASCAP. He has taught composition at DePauw University, Reed College, and the Conservatory of Music in San Juan. In the Spring of 2013 Dr. Carrillo was appointed Assistant Professor of Composition-Theory at the University of Illinois at Urbana-Champaign.

Roberto Sierra (b. 1953) *Bongo-0* (1983, rev. 2003)

Percussion has been used by contemporary composers to convey certain coloristic effects. When listening to Afro-Caribbean folk music, one becomes aware that in this genre, rhythm is paramount. The articulations and modes of attack are subordinated to the point that their functions are to help shape the rhythmic figures. *Bongo-0* follows the Afro-Caribbean model in the sense that rhythm is the predominant parameter. Here the bongos are used in the traditional manner, with the exception of several unorthodox techniques, such as scratching the heads. The articulations and modes of attack, as in Caribbean folk music, form an integral part of the rhythmic patterns. The parameters are continuously transformed throughout the work, and the performer’s voice is utilized as a quasi-percussive element. *Bongo-0* is not a mere quotation or transcription of folk music; instead, it extracts the folkloric essence of Afro-Caribbean music and presents it in a totally different dimension.

Armando Bayolo (b. 1973) *August Dramas* (1999) for string quartet

Years of the modern! years of the unperform'd!
Your horizon rises, I see it parting away for more august dramas...
-Walt Whitman

August Dramas, a set of five character pieces, was written for the Euclid String Quartet, who were at the time in residence at Kent State University.

These pieces, though musically quite distinct from one another, are aesthetic explorations of emotions and characteristics common to the human experience. “Fortspinnung,” named for the Baroque technique of spinning an entire musical composition from a single, brief, energetic motive, reflects the rapid, often mechanical pace of life at the turn of the 21st century. Inherent within all of us, and thus within this movement, is a need to slow down this frantic rhythm and take time for meditation. The temptations and struggles of the world, however, are never far behind. “Song (Not) of Myself (Psalm)” is the first of two spiritually minded pieces in the set. It is a song not of man but of God. It is grounded in man’s experience, singing outward toward the Creator rather than inward to oneself, reflecting the inherent need in all of us for a deeper knowledge of the divine, regardless of how we choose to explore it. “Imps” and “Übergeige,” on the other hand, have no such lofty concerns. These movements contain music of playfulness, humor and great virtuosity. “Übergeige” gives the illusion that it is being played by a single performer on a giant, extremely versatile “superfiddle.” “O Magnum Mysterium,” the first piece in the cycle to be completed, returns to the concerns of the spiritual world. This is a work of contemplation: static and largely unchanging, without beginning or end. We, as listeners, simply revel in its progress, a small glimpse of the eternal.

-Armando Bayolo

Francis Schwartz *Cannibal Caliban* (1975)

I suppose Pablo Casals is to blame. During my tenure as music critic to *The San Juan Star*, I always wrote one review for the annual Casals Festival, from the televiewer’s perspective. On one occasion, I was watching the venerable Catalan cellist Pau (Pablo) Casals perform a trio with Mieczeslaw Horszowski and Alexander Schneider. Suddenly, the audio disappeared from the telecast, and I was sitting in front of the screen, watching these three musicians making fascinating facial gestures and body movements as they performed. I was struck by the visual power of their expressivity even without the accompanying sound. This was the spark that inspired me to compose using sound elements and gestures, carefully programmed to create an artistic whole. The alternation and combination of sound and gestural blocks resulted in *Cannibal-Caliban* (1975) as I was sitting on a bench in the Parisian Latin Quarter, many years after the TV experience. “Can-Cal,” as it is frequently called, came to life in 1976, at the University of Puerto Rico Theater and subsequently was taken up by the Continuum Ensemble of New York. It has even become a teaching piece at the Juilliard School, in Joel Sach’s modern music course, where countless young musicians are “contaminated” by the work’s unusual instrumental techniques. I am delighted that so many of my colleagues have discovered their histrionic talents, and I am quite sure that this new way of personal expression has added a pleasurable and communicative dimension to their lives.

-Francis Schwartz

Face the Music (FTM) is the only youth ensemble in the U.S. dedicated to the creation and performance of music by living composers. Under the direction of conductor and founder Dr. Jenny Undercofler and in residence at Kaufman Music Center, Face the Music has grown from an after-school club of eight kids to a massive group of more than 200 students who perform at venues across NYC in four large ensembles and five string quartets, which are mentored by Kronos Quartet. FTM has played at Merkin Concert Hall, Carnegie Hall, Lincoln Center, Roulette, BAMcafé, the Bang on a Can Marathon, Ecstatic Music Festival and the River to River Festival. Face the Music players have collaborated with many professional artists, including JACK Quartet, Nico Muhly, Alarm Will Sound, Kronos Quartet and Vijay Iyer.

Kaufman Music Center is NYC's go-to place for music education and performance. Located on West 67th Street, it's home to Face the Music; Merkin Concert Hall; Lucy Moses School, New York's largest community arts school; and Special Music School, a groundbreaking public school for musically gifted children. For more information, visit KaufmanMusicCenter.org/facethemusic

Quartet: This Side Up, a string quartet made up of FTM players, was formed in September 2013 and has been mentored by the Kronos Quartet at the Kaufman Center. The quartet has performed Ljova Ori's *Fearful Symmetry* (National Opera Center) for the release of the composer's album *No Refund on Flowers*; Philip Glass' String Quartet no. 2 (Spectrum); Gregor Hübner's String Quartet no. 3 (DROM); Paris Lavidis' *Swan Boulevard* in a masterclass with David Harrington; Elena Kats Cherinin's *Fast Blue Village* (St. Barnabas Church); Francis Schwartz's *Cannibal Caliban* (Queens Museum); and Salvado Briseño's *El Sinaloense* (Carnegie Hall), which they performed alongside Kronos.

MetLife Foundation Music of the Americas Concert Series

About the concert series

Since 1965, the **Music of the Americas Concert Series** has presented musical luminaries such as Plácido Domingo, Antonio Meneses, Mercedes Sosa, Egberto Gismonti, Hermeto Pascoal, Continuum Ensemble, Bobby Sanabria, Inti-Illimani, Cuarteto Latinoamericano, Jaime Laredo, the Spanish Harlem Orchestra, Tanya Tagaq, and many others.

MetLife Foundation Music of the Americas concerts take place at Americas Society's headquarters and partnering organizations across New York City. The concert series brings together an ever-expanding urban audience with consistently high-caliber musicians from across the hemisphere, showcasing oft-underrepresented music and rendering it immediate and accessible.



Exponential Ensemble and Adaskin String Trio perform Golijov at Americas Society, March 2015. Image by Roey Yohai.

MetLife Foundation
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Concert Series

SPRING/SUMMER 2015

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| Thursday, February 12
7 pm | Colombian vocalist Lucía Pulido
<i>Canciones de despecho: Songs of Heartbreak</i> |
| Tuesday, February 24
7 pm | Cuban pianist Willanny Darias
Schumann, Albéniz, León, Ginastera |
| Thursday, March 5
7 pm | Arakaendar: Music from Bolivian Jesuit Missions
@ Hispanic Society of America |
| Friday, March 13
7 pm | International Contemporary Ensemble
Mario Davidovsky World Premiere |
| Monday, March 30
7 pm | Exponential Ensemble with Adaskin String Trio
Beethoven, Adaskin, Golijov |
| Friday, April 24
7 pm | Teen ensemble Face the Music
New music from Puerto Rico |
| Monday, April 27
7 pm | Meridionalis: Music of Francisco López Capillas
@ Hispanic Society of America |
| NEW DATE: Tuesday, May 5
7 pm | Argentine folk singers Juan Quintero & Luna
Monti with special guest Miguel Zenón |
| Monday, May 11
7 pm | Wendy Mehne & Pablo Cohen
New music for flute and guitar |
| Wednesday, May 20
7 pm | <i>Hércules en el Mato Grosso</i> : US premiere
@ Dixon Place |
| Sunday, June 21
5 pm | Make Music New York: Valéria Bonafé Premiere
@ Central Park Lake |
| Tuesday, June 30
7 pm | Jorge Caballero, guitar
Russian orchestral masterworks |

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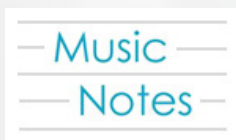
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- Bring one or more guests free of charge to members-only and VIP culture events.



Eddy Marcano Cuarteto Acústico & Musica Ficta

Music of the Americas now has two CDs available for purchase! The first, recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, features Eddy Marcano Cuarteto Acústico and is available for download on iTunes, Amazon, and other stores. The second, recorded at Hispanic Society of America in 2014, features the Spanish vocal ensemble Musica Ficta in a program of early Latin American music with harpist Manuel Vilas, conducted by Raúl Mallavibarrena.



Music Notes is a continuing series of online articles that looks at recent concerts in the Music of the Americas Series. Available at the Americas Society website, the articles showcase videos, photos, and audio from the concerts, and discuss issues and ideas brought up by the artists and the music.

Visit www.as-coa.org/music for more information.

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Its mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

UPCOMING CONCERTS

Monday, April 27 **Meridionalis: Music by Francisco López Capillas**
7 pm **@ Hispanic Society of America**

Monday, May 5 **Argentine folk duo Juan Quintero & Luna Monti**
7 pm **with special guest Miguel Zenón (saxophone)**

Monday, May 11 **Wendy Mehne & Pablo Cohen**
7 pm **New music for flute and guitar**

Visit our website www.as-coa.org/music
for more information on Music of the Americas Spring 2015 Events!

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