

**MetLife Foundation**  
Music of the Americas  
Concert Series

**INTERNATIONAL CONTEMPORARY ENSEMBLE**  
**MARIO DAVIDOVSKY**



**March 13, 2015**

**7:00 PM**

**Americas Society**  
**680 Park Avenue**  
**New York**

**Americas** / SOCIETY

Dear friends,

Tonight's portrait concert of Mario Davidovsky, celebrating his 81st birthday, is the culmination of a process that started in 2011 with the initial discussions for a commission. The program spans almost 45 years and includes pieces for ensemble, a solo and a song cycle showing an endlessly imaginative, multi-faceted composer that continues to reinvent himself. I am especially proud to be responsible for (or to be the culprit of, as he has put it) getting Mario to write music after a long silence. We are also delighted to welcome ICE, our frequent collaborators in our commissioning endeavors. 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

The commission of this new piece by Mario Davidovsky has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

Chamber **Music** America

The Winter 2015 Music program is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and The Amphion Foundation, Inc.



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**INTERNATIONAL CONTEMPORARY ENSEMBLE**  
**MARIO DAVIDOVSKY**

**PROGRAM**

*Romancero* (1983)

- I. Morenica a mi me llaman
- II. ¡Arriba canes arriba!
- III. Seguidillas
- IV. Triste estaba el Rey David

Tony Arnold, *soprano*  
Alice Teyssier *flute* Campbell MacDonald *clarinet*  
Erik Carlson *violin* Michael Nicolas *cello*  
David Fulmer *conductor*

*Chacona* (1971)

Miranda Cuckson *violin* Michael Nicolas *cello*  
Cory Smythe *piano*

*Synchronisms No. 9* (1988)

David Bowlin, *violin*

*Divertimento for 8, 'Ambiguous Symmetries'* (2015)

World Premiere

An Americas Society Commission

Alice Teyssier *flute* Campbell MacDonald *clarinet*  
Cory Smythe *piano* Nathan Davis *percussion*  
Erik Carlson *violin* Miranda Cuckson *viola*  
Michael Nicolas *cello* Randall Zigler *contrabass*  
David Fulmer *conductor*

*Divertimento for 8, Ambiguous Symmetries* was commissioned by Americas Society. This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.

On social media? Tweet photos and commentary and tag us  
@MusicAmericas on Twitter and Instagram!



## About the program

Commissioned by Speculum Musicae, *Romancero* (1983) is the setting of four anonymous Spanish texts from more popular romance traditions, and is naturally more light-hearted in character. The set opens with the playful, dance-like “Morenica,” a Sephardic text. With its spare accompaniment and its combination of flirtation roughness and tenderness, it exactly captures the spirit of this young dark-eyed beauty and her innocent coquettish romantic fantasies. The second text is obviously of Christian origin, whereas the third is an example of a popular form, the “Seguidillas,” which are self-contained troubère-like quatrains that sing of love, courtship, and desire. Both of these middle movements show off Davidovsky’s imagination for apt and dazzling instrumental text-painting: particularly dramatic instances occur at the opening of “Arriba canes Arriba (Hell, dogs, Hell)” and at the close of “Seguidillas,” in his setting of the “flechas tiraba,” or “showers of arrows” flashed from the maiden’s eyes. The lean, virtuosic austerity of homophonic textures that characterize the accompaniments to the first three songs, as well as the carefully-calculated identification and confusion of instruments with voice, as vocal doublings turn to sustained instrumental pedals, all take on a new poignancy in the fourth and final song, “Triste Estaba el Rey David,” dedicated in memoriam to Peter Wernick.

As in the final movement of the *Scenes from Shir ha-Shirim*, the accompaniment and musical material is reduced to its purest, most essential form in the expression of mourning. The pairings of wind and then strings, senza vibrare, in rhythmic unison, suggests the close and brutally ruptured relation between David and his handsome and rebellious third son, Absalom. The movement ends with an instrumental crescendo on a single chord that is felt as one last ferocious outcry against the sadness, for which there are no more words.

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*Chacona* (1971) was commissioned in 1972 by Drake University, College of Fine Arts, and was premiered by the Drake Fine Arts Trio. In this composition, a regularly recurrent set of durations provides one of the basic materials upon which musical continuity is based. There is a resemblance between the function of these recurring pulses and the harmonic scheme in the classic Baroque chaconne. There is an attempt in this composition to obtain an acoustically balanced ensemble, avoiding the traditional dominance of the piano, by incorporating the three instruments into a single texture.

© CRI LP Jacket for *INFLEXIONS*, 1973 Naumburg Award Winners  
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# TEXTS

## I. Morenica\* a mi me llaman

Morenica a mi me llaman  
yo blanca naci;  
el sol del enverano  
me hizo a mi ansi.  
Morenica y graciosa  
y mavromatiani.

Morenica a mi me llaman  
las casapicos;  
si otra vez me llaman,  
yo les doy besicos.  
Morenica ...

Morenica a mi me llaman  
los marineros;  
si otra vez me llaman  
yo me vo con ellos.  
Morenica ...

Ya se viste la morena  
y di amarillo;  
ansina es la pera  
con el bembrillo,  
Morenica ...

Ya se viste la morena  
y de verdoli;  
ansina es la pera  
con el shiftili,  
Morenica ...

## II. Ariba canes arriba!

Arriba canes arriba!-; Querabia mala os  
mate!  
En jueres matais el puerco-y en viemes  
comeis la came.  
Ay, que hoy hace los siete años-que ande  
por este valle  
pues traigo los pies descalzos-las uñas  
corriendo sangre  
buscando tritse a Julianesa-la hija del empe  
rante  
pues me la ban tornado moros-mañanica  
de San Juan  
cogiendo rosas y flores--en un verge! de su  
padre.  
Oido lo ha Julianesa--que en brazos del moro  
está.  
las lagrimas de sus ojos-al moro dan en la faz.

Morenica, They call Me  
Morenica, they call Me,  
Born white was I;  
The sun of summer  
Made me dark.  
Morenica and beautiful  
And dark-eyed.

They call me Morenica,  
the butchers;  
If they call to me again,  
I shall give them tiny kisses.  
Morenica...

They call me Morenica,  
the sailors;  
If they call to me again  
I shall go away with them.  
Morenica...

She is dressing up  
in yellow  
like the pear  
and the quince  
Morenica ...

She is dressing up  
in green  
like the pear  
and the peach  
Morenica...

## Hell, Dogs, Hell!

Hell, dogs, Hell!-; May the evil rabies kill  
you!  
You slaughter the pig on Thursday-And  
on Friday you eat its meat.  
Oh, today is the seventh year-That I am  
wandering through this valley  
With naked feet and bloody toenails  
Sad, I am looking for Julianesa, the  
daughter of the King  
Who was taken by the Moors on the  
morning of St. John  
While gathering roses and flowers in her  
father's garden.  
He was heard by Julianesa  
While in the Moor's arms  
The tears of her eyes  
Struck the Moor in the face.

### III. Seguidillas

A la sierra viene  
la blanca niña  
y en arroyos la nieve  
huye de envidia

Manajitos de hinojo  
coge la niña  
y sus hojos, manojos  
deflechastiraba.

### IV. Triste estaba el Rey David

Triste estaba el Rey David  
Triste y con gran pasión  
Cuando le vinieron nuevas  
de la muerte a Absalom.

Palabras tristes decía  
salidas del corazón.

### Sequidillas

To the hill comes  
the fair maiden  
And the snow with envy  
flees in streams

Handful of fennel  
the maiden gathers  
And her eyes flung  
showers of arrows.

### Sad Was King David

Sad was King David  
And stricken by great grief  
When the news was brought to him  
Of the death of Absalom.

He uttered sad words  
That came from his heart.

*Synchronisms No. 9* was completed in March of 1988 after a hiatus of almost thirteen years from electronic music, during which the composer concentrated his efforts mainly in the area of chamber and orchestral music. During those thirteen years, the change in technology was dramatic, with the computer having come of age as a musical resource. For a composer whose musical language and aesthetic approach was established within the context of one technology (classic analog electronics), facing the resources of the new technology posed interesting musical challenges. The work is scored for violin and computer-generated tape. The violin part makes use of instrumental gestures reminiscent of Romantic/late Romantic heroic violinistic virtuosity, although the work's rhythmic, harmonic and melodic language are very much consistent with the composer's own characteristic "contemporary language". The computer part is a hybrid product; in generating the computer sounds, Davidovsky primarily used the Macintosh/MIDI (Yamaha) configuration at the MIT Media Laboratory and at Columbia University's Electronic Music Center. To a limited extent, he also employed the Csound synthesis software developed at MIT to process violin sounds. Assistants to the work at MIT were Jon Nelson, and Don Kastner. *Synchronisms No. 9* was commissioned by the MIT Music and Cognition Group through a New Works composition from, the Massachusetts Council on the Arts and Humanities.

*Divertimento for 8 – Ambiguous Symmetries* was completed in December 2014. It was commissioned for ICE by Americas Society thanks to a grant from Chamber Music America Commissioning Program with generous funding provided by The Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund. Dedicated to Sebastián Zubieta, this piece marks Davidovsky's return to composition after a 5-year hiatus.

## About the composer

**Mario Davidovsky** (b. 1934, Medanos, Buenos Aires, Argentina) began his composition studies with Guillermo Graetzer, and in 1958 was invited to participate in the summer session at Tanglewood, where he studied with Aaron Copland. His interest in electronic music—a fringe field of new music at the time—was encouraged by Milton Babbitt, a faculty member at Tanglewood that year, and he joined the Columbia-Princeton Music Center in 1959, later becoming the Center's director. Davidovsky is widely recognized for his seminal contributions to electroacoustic composition. His *Synchronism no. 6*, for piano and tape, won the Pulitzer Prize in 1971. He has received commissions from the Philadelphia Orchestra, the San Francisco Symphony, Orpheus Chamber Orchestra, the Juilliard and Emerson String Quartets, NYNME, and Chamber Society of Lincoln Center, to name a few. His awards include Guggenheim and Rockefeller Fellowships, the Naumburg Award, and the Kaske Prize (Germany). Davidovsky is the Fanny P. Mason Professor Emeritus at Harvard University, former MacDowell Professor of Music at Columbia, and director of the Composers Conference and Chamber Music Center at Wellesley College. He is a member of the American Academy of Arts and Letters, the American Academy of Arts and Sciences, and the Academia Nacional de Bellas Artes (Argentina). His music has been recorded on Columbia Records, CRI, New World, Wergo, Nonesuch, Bridge, and Albany, and his works have been published by C.F. Peters, E.B. Marks, and McGinnes & Marx. Ensemble Nunc recently profiled Davidovsky at 80 at the Teatro Colón (Argentina).



## About the ensemble

**International Contemporary Ensemble (ICE)**, described by the *New York Times* as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

Since its founding in 2001, ICE has premiered over 500 compositions--the majority of these new works by emerging composers--in venues spanning from alternative spaces to concert halls around the world. The ensemble has received the American Music Center’s Trailblazer Award for its contributions to the field, the ASCAP/Chamber Music America Award for Adventurous Programming, and was most recently named Musical America Worldwide’s Ensemble of the Year in 2013. From 2008 to 2013 ICE was Ensemble-in-Residence at the Museum of Contemporary Art Chicago. ICE musicians serve as Artists-in-Residence at the Mostly Mozart Festival of Lincoln Center, curating and performing chamber music programs that juxtapose new and old music. In 2014 ICE began a partnership with the Illinois Humanities Council, the Hideout in Chicago, and the Abrons Art Center in New York to support the OpenICE initiative.

ICE has released acclaimed albums on the Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, New Amsterdam and Mode labels. Recent and upcoming highlights include headline performances at the Lincoln Center Festival (New York), Aspekte (Austria), Acht Brücken Music for Cologne (Germany), Festival de Música de Morelia (Mexico), Teatro Amazonas (Brazil), and performances with the Nagoya Philharmonic and Seattle Symphony. ICE has worked closely with conductors Ludovic Morlot, Matthias Pintscher, John Adams and Susanna Mälkki. Since 2012, conductor and percussion soloist Steven Schick has served as ICE’s Artist-in-Residence.

In 2011, with leading support from The Andrew W. Mellon Foundation, ICE created the ICElab program to place teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects have been featured in more than one hundred performances from 2011–2014, and are documented online through ICE’s blog, and DigitICE, an online venue. In 2014 ICE launched the OpenICE initiative to bring the full scope of ICE’s programming and educational activities for free to broader audiences around the world.

ICE’s commitment to build a diverse, engaged audience for the music of our time inspired The Listening Room, an educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation. Read more at [iceorg.org](http://iceorg.org).

# 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.



Lucía Pulido sings “Canciones de despecho,” February 2014. Image by Roey Yohai.

**MetLife Foundation**  
**Music of the Americas**  
Concert Series

SPRING/SUMMER 2015

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

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## Benefits include:

### Supporting Members:

- Free access to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Invitations to members-only events.
- Free Music of the Americas CD.

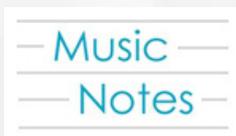
### Sustaining, Contributing and Donor Members: All of the above plus:

- Member rate admission to public policy programs (for the member).
- Bring 1 guest free of charge to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- 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](http://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

- NEW DATE: Monday, March 30**    **Exponential Ensemble with Adaskin String Trio:**  
7 pm    **Beethoven, Adaskin, Golijov**
- Friday, April 24**    **Teen ensemble Face the Music**  
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- Monday, April 27**    **Meridionalis: Music by Francisco López Capillas**  
@ **Hispanic Society of America**

Visit our website [www.as-coa.org/music](http://www.as-coa.org/music)  
for more information on Music of the Americas Spring 2015 Events!

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### Cultural Programs Admission:

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