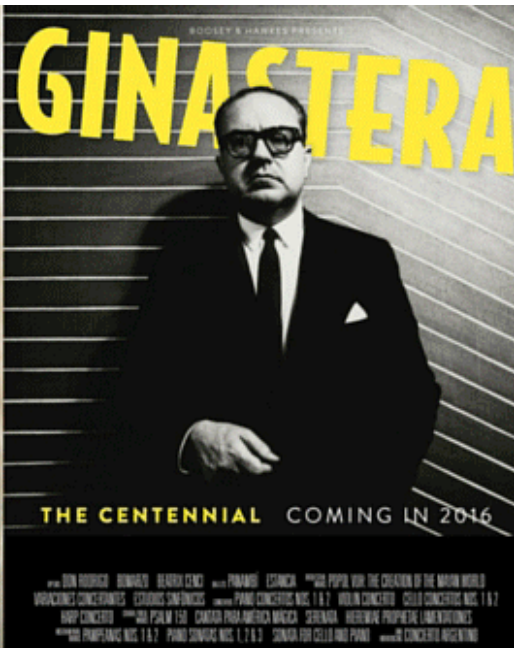


MetLife Foundation
Music of the Americas
Concert Series



AMBIGUOUS SERENADE: GINASTERA & DAVIDOVSKY



June 21, 2016

5:00 PM

Naumburg Bandshell, Central Park

New York, NY

Americas / SOCIETY

Welcome to Music of the Americas' annual concert in Central Park, a tradition that we started 4 seasons ago. It is a pleasure to once again participate in Make Music New York, and work with our friends of ICE, and to welcome baritone Christopher Dylan Herbert to our musical world. With this concert, we also start our celebration of Alberto Ginastera's centennial, which will continue this summer and next fall. We are delighted to present a piece that is performed very infrequently (there has been only a handful of performances since its premiere in 1974) and that shows the composer in an unabashedly romantic vein, stirred by Neruda's sensuous poetry. We are also very happy to present a new performance of a piece we commissioned a few years ago from another illustrious Argentinean composer, the New Yorker Mario Davidovsky. His *Divertimento* marked a return to composition after a hiatus of a few years, and I am happy to report that he has been composing steadily since he completed this commission. 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 Summer 2016 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.



This event is part of Make Music New York.



The Steinway piano is generously provided by Steinway & Sons.



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AMERICAS SOCIETY

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MetLife Foundation
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MAKE MUSIC NEW YORK
AMBIGUOUS SERENADE

PROGRAM

Mario Davidovsky

Divertimento for 8, 'Ambiguous Symmetries' (2015)

An Americas Society Commission

Brandon George *flute* Joshua Rubin *clarinet*

Jennifer Curtis *violin* Kyle Armbrust *viola*

Kivie Cahn-Lipman *cello* Brian Ellingsen *contrabass*

Cory Smythe *piano* Ian Antonio *percussion*

David Fulmer *conductor*

pause

Alberto Ginastera

Serenata (1973)

Christopher Dylan Herbert, *baritone*

Paul Wiancko, *cello*

Brandon George *flute* Arthur Sato *oboe*

Joshua Rubin *clarinet* Brad Balliett *bassoon* Michael Atkinson *horn*

Brian Ellingsen *contrabass* Megan Levin *harp*

Ian Antonio, Russell Greenberg *percussion*

Sebastián Zubieta *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.

About the program

Divertimento a 8 'Ambiguous Symmetries' for flute, clarinet, violin, viola, cello, bass, piano, and percussion was commissioned by Americas Society and premiered in 2015. Davidovsky built upon the richness and heterogeneity of the mixed octet, integrating varied motives in ever-changing contexts, creating an abstract, self-contained commedia dell'arte. The work's designation "ambiguous symmetry" comes from its loose ternary form, in which the re-introduction of the A section serves as a genetic connector between themes, creating a sense of *déjà vu*. As a young student analyzing major orchestral works, Davidovsky was particularly taken by the generative technique of Beethoven in the first movement of his sixth symphony, in which the first statement spins out in a succession of motivic developments.



Mario Davidovsky (b. 1934, Medanos, 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).

Photo of Mario Davidovsky by Roey Yohai for Americas Society.

Serenata (1973)

The composer writes:

The title “*Serenata*” is used here in its earlier meaning of “night music,” though it is essentially dramatic in style in a way that it would not have been formerly.

The work is constructed with fixed and aleatory elements. The first and last movements are in ternary form, and from time to time the various instruments are required to improvise. The second movement is basically aleatory.

The first movement, *Poetico*, is in three sections, played without pause. In the first section (Prologo), the male voice, surrounded by transparent instrumental sonorities, recites fragments of Poem no. 18. In the second section (Music notturna), the cello appears as soloist in a passage of intense and poetic emotion. In the third section, always intense in character, the male voice sings Poem no. 3.

The second movement, *Fantastico*, is made up of a sequence of aleatory structures. The cello, spoken voice, and members of the ensemble maintain their own individuality. For this movement I used fragments of several poems in the form of a “collage”: here, the night, quiet, and cosmic from the first movement become restless and haunted.

The third movement, *Drammatico*, is subdivided, like the first, into three sections. The first (Cadenza) is composed in a *concertante* style, with the cello in opposition to the ensemble in a stormy development, which gradually transforms the character of the *Serenata*, leading to the sorrowful and poignant song of Poem no. 10. The work ends with a Coda for the two soloists, recalling the nocturne music of the first movement, accentuating its melancholy character and fading into silence as it descends into the lowest register.

The musical language of the *Serenata* seems to me to be a development of the technique I have used in my recent works (*Beatrice Cenci*, *Milena*, Piano Concerto no. 2, String Quartet no. 3), based on what I call “total chromaticism,” within which unfolds the infinite phenomena, together with their corresponding resonances, of the ever-changing world of sound.

The work of Neruda ranges from lyrical exaltation to epic violence, through which we glimpse a vision of the greatness and magic of a whole continent. In the verses of the great Chilean poet, I met the “*palabras iluminadas*” (“radiant words”), as he called them in his article “*Exégesis y Soledad*,” introducing his *Poemas de amor*. Like him, I have tried in my *Serenata* - and here I repeat Neruda’s own thoughts - “to bring ever closer together my thought and its expression.”

I wrote this *Serenata* op. 42 - dedicated to my wife Aurora - in Geneva during the final months of 1973 as the result of a commission from the Chamber Music Society of Lincoln Center.

TEXTS

I. Poema 18 (Pablo Neruda)

Aquí te amo.
En los oscuros pinos se desenreda el viento.

Fosforece la luna sobre las aguas errantes.

Andan días iguales persiguiéndose.
Se descieñe la niebla en danzantes figuras.
Una gaviota de plata se descuelga del ocaso.
A veces una vela. Altas, altas, estrellas.

Aquí te amo.
La luna hace girar su rodaje de sueño.
Me miran con tus ojos las estrellas más
[grandes.
Y como yo te amo, los pinos en el viento,
quieren cantar tu nombre con sus hojas de
[alambre.

Poema 3

Ah vastedad de pinos, rumor de olas
[quebrándose,
lento juego de luces, campana solitaria,
crepúsculo cayendo en tus ojos, muñeca,
caracola terrestre, en ti la tierra canta!

En ti los ríos cantan y mi alma en ellos huye
como tú lo desees y hacia donde tú quieras.
Márcame mi camino en tu arco de esperanza
y soltaré en delirio mi bandada de flechas.

En torno a mí estoy viendo tu cintura de
[niebla
y tu silencio acosa mis horas perseguidas,
y eres tú con tus brazos de piedra transparente
donde mis besos anclan y mi húmeda ansia
anida.

Ah tu voz misteriosa que el amor tiñe y dobla
en el atardecer resonante y muriendo!
Así en horas profundas sobre los campos he
[visto
doblarse las espigas en la boca del viento.

Here I love you.
In the dark pines the wind disentangles
[itself.

The moon phosphoresces on the errant
[waters.

Equal days chase each other.
The snow unfurls in dancing figures.
A silver gull slips down from the west.
Sometimes a sail. High, high stars.

Here I love you.
The moon turns its dream clockwork.
The biggest stars look at me with your
[eyes.
And as I love you, the pines in the wind
want to sing your name with their wire
[leaves.

Ah vastness of pines, murmur of breaking
[waves
slow play of light, lonely bell,
twilight falling in your eyes, doll,
earth-shell, the earth sings in you!

In you the rivers sing and my soul flees
[in them
as you desire, and to where you wish.
Aim my path on your bow of hope
and I will unleash in a frenzy my flock of
[arrows.

Around me I see your waist of fog,
and your silence hunts down my afflicted
[hours
and it is you, with your arms of
[transparent stone
where my kisses anchor and my humid
[desire nests.

Ah your mysterious voice that love dyes
[and folds
in the resonant and dying evening!
Thus in deep hours I have seen over the
[fields
the spikes folding in the mouth of the
[wind.

TEXTS

II.

Girante, errante noche.

Whirling, wandering night.

El viento de la noche gira en el ciel y canta.

The night wind revolves in the sky and
[sings.

Pasan huyendo los pájaros.

Birds go by, fleeing.

El viento. El viento.

The wind. The wind.

Zumbando entre los árboles, orquestal y

[divino

Whizzing through the trees, orchestral

[and divine

como una lengua llena de guerras y de canto.

like a language full of wars and song.

De pronto el viento aúlla y golpea mi ventana

[cerrada.

Suddenly the wind howls and bangs on

[my closed window.

El cielo es una red cuajada de peces sombríos.

Aquí vienen a dar todos los vientos, todos.

The sky is a network crammed with

[shadowy fish

Here come all the winds, all of them.

Tú estás aquí. Ah tú no huyes.

Tú me responderás hasta el último grito.

Ovállate a mi lado como si tuvieras miedo.

You're here. Ah, you do not run away.

You will answer me to the last shout.

Curl up next to me as if you were

[frightened.

Mientras el viento triste galopa matando

[mariposas

yo te amo, y mi alegría muerde tu boca de

[ciruela.

While the sad wind gallops, slaughtering

[butterflies

I love you, and my happiness bites your

[plum mouth.

Ah los vasos del pecho!

Ah los ojos de ausencia!

Ah las rosas del pubis!

Ah tu voz lenta y triste!

Ah, the vessels of the chest!

Ah, the eyes of absence!

Ah, the roses of the pubis!

Ah, your voice, slow and sad!

Cierra tus ojos profundos. Allí aletea la noche.

[flutters.

Ah desnuda tu cuerpo de estatua temerosa.

Ah, disrobe your body of fearful statue.

De la noche las grandes raíces

crecen de súbito desde tu alma.

The large roots of night

grow suddenly from your soul.

Sólo guardas tinieblas, hembra distante y mía, You keep only darkness, my distant
de tu mirada emerge a veces la costa del [female

[espanto.

From your eyes sometimes emerges

[the shore of terror

He aquí la soledad de donde estás ausente.

Here is the solitude from which you are

[absent.

La soledad cruzada de sueño y de silencio.

Solitude pierced by silence and slumber.

Innumerable corazón del viento

latiendo sobre nuestro silencio enamorado.

Infinite heart of the wind

beating against our loving silence.

TEXTS

III. Poem 10 (Pablo Neruda)

Hemos perdido aun este crepúsculo.
Nadie nos vio esta tarde con las manos unidas
mientras la noche azul caía sobre el mundo.

We have missed another dusk.
Nobody saw us tonight with clasped
[hands
while the blue night fell upon the world.

He visto desde mi ventana
la fiesta del poniente en los cerros lejanos.

I have seen from my window
The feast of a sunset in the faraway hills.

A veces como una moneda
se encendía un pedazo de sol entre mis manos.

At times, like a coin,
A piece of the sun burned between my
[hands.

Yo te recordaba con el alma apretada
de esa tristeza que tú me conoces.

I remembered you as my soul stiffened
with this sadness you know so well.

Entonces, dónde estabas?
Entre qué gentes?
Diciendo qué palabras?
Por qué se me vendrá todo el amor de golpe
cuando me siento triste, y te siento lejana?

So, where have you been?
With whom?
Speaking which words?
Why am I suddenly engulfed with love
When I am sad, and I feel you far away?

Cayó el libro que siempre se toma en el
[crepúsculo,
y como un perro herido rodó a mis pies mi
[capa.

The book that one always grasps at dusk
[falls
And my cloak fell at my feet like
[a wounded dog.

Siempre, siempre te alejas en las tardes
hacia donde el crepúsculo corre borrando
[estatuas.

You always drift away in the evenings
Where dusk runs, erasing statues.

About the composer

Alberto Ginastera was the leading Argentine composer of the 20th century. Born in Buenos Aires in 1916, he studied music privately as a child, later enrolling at the Conservatorio Nacional Superior de Música (CNSM) in his home city. In 1946–47, Ginastera traveled to the United States on a Guggenheim Fellowship. Upon his return home, he joined the teaching staff of the CNSM and later became dean of the school of Musical Arts and Sciences at Universidad Católica Argentina. His first opera, *Don Rodrigo*, premiered to widespread acclaim in 1966 as the inaugural concert of Lincoln Center and was soon followed by two others, *Bomarzo* (1967) and *Beatrix Cenci* (1971).

About the performers



Hailed by *Opera News* for his “exceptional” singing, baritone Christopher Dylan Herbert has also received acclaim for his “smooth baritone voice”, his “consistently warm sound” and his “versatile dramatic abilities.” He is a recipient of awards from the Sullivan Foundation and Gérard Souzay Competition and he was a 2014 Naumburg Competition semifinalist. His outdoor *Winterize/Winterreise* project with Make Music New York is described by *The New York Times* as “brave and, in all senses, chilling... an elegantly lean performance that would have been impressive in any context but was remarkable under these conditions.” Christopher graduated from Yale University with a B.A. in Music and Near Eastern Languages and Civilizations. He also holds an M.A. in Middle Eastern Studies from Harvard University. He teaches voice at William Paterson University and is currently a C.V. Starr

Doctoral Fellow at The Juilliard School.



Paul Wiancko has composed works for the Grammy-winning Parker Quartet, yMusic, Met soprano Susanna Phillips, cellist Judith Serkin, the Aizuri Quartet, and Bargemusic in Brooklyn. Recently, Wiancko composed the score for the prison-drama feature film *Heartlock*, as well as a new Mars-exploration-based work for solo piano commissioned by Peter Smith, the principal investigator for NASA’s Phoenix mission to Mars. Wiancko has been composer-in-residence at the Twickenham, Newburyport, and Methow Valley Chamber Music Festivals and will be Caramoor’s commissioned composer for the summer of 2016.

Wiancko has toured regularly with Chick Corea, ECCO, and Musicians from Marlboro, and is a member of the electro-acoustic chamber ensemble Bird’s Eye Trio. He spends his spare time woodworking, fly-fishing, and practicing guitar, bass, violin, harmonica, berimbau, shamisen, and theremin.

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.



Mario Davidovsky
by Roey Yohai
for Americas Society.



Ginastera at 100

Alberto Ginastera's centenary is this year, and to wit, Maestro Zubietta presented a paper on his music at the 2016 Latin American Studies Association congress in New York City; we continue our celebration with the finale of the 2015-2016 season in collaboration with New York Guitar Seminar:

Critically-acclaimed Argentine soprano Solange Merdinian joins Nicholas Ciraldo for a set of songs transcribed with Ginastera's permission by Carlos Barbosa-Lima, and Ciraldo performs the composer's seminal guitar sonata.

Stay tuned for more from the Argentine luminary as we continue our centenary celebration into the fall season!



Images courtesy of Boosey and Hawkes.



Americas Society at Make Music New York

Make Music New York, a music festival based on France's "Fête de la Musique," takes place every year on June 21, the longest day of the year in the northern hemisphere. Inspired by the event's French slogan "Faites de la musique!" Make Music New York presents more than 1,000 free concerts by professional and amateur musicians throughout the city on the first day of summer. In the past few editions of the festival, Music of the Americas has organized performances in Central Park of works by R. Murray Schafer for a chorus of 100 singers and 12 trombonists (2013); gathered 40 flutists for a performance of Henry Brant's *Mass in Gregorian Chant*, conducted by Music of the Americas Director Sebastián Zubieta (2014); and commissioned a site-specific work from Brazilian composer Valéria Bonafé for Dalehead Arch (2015).



Valéria Bonafé's preparations for Make Music New York at Dalehead Arch, 2015.



George Steel leads singers at the lake for R. Murray Schafer's *Apocalypse*, 2013.



Flutes at Dalehead Arch for Henry Brant's *Mass in Gregorian Chant*, 2014.

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.



Marcelo Delgado in *Inteligencia Artificial* at Dixon Place in collaboration with Centro de Experimentación del Teatro Colón (May 19, 2016). Photo by Roey Yohai.

MetLife Foundation
Music of the Americas
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SPRING/SUMMER 2016

- Thursday, January 28 7 pm Venezuelan pianist Vanessa Perez
Spain CD launch (Steinway)
- Thursday, February 11 7 pm Magos Herrera & Javier Limón
Valentine
- Friday, February 19 7 pm Brasil Guitar Duo
Cuban composer Leo Brouwer CD launch (Naxos)
- Sunday, February 21 Meridionalis in Havana
Visperas y Misa de San José en la Puebla de los Ángeles
- Tuesday, February 23 7 pm Momenta Quartet
Mexican microtonalist Julián Carrillo
- Tuesday, March 15 7 pm *La calle de los pianistas*
Documentary film screening
- Wednesday, March 16 7 pm Karin Lechner and Natasha Binder
Piano duo concert
- Monday, March 28 7 pm Modernismo Rumbero
1920s Latin American music heard in New York
- Thursday, April 14 7 pm ensemble mise-en
Portrait of Claude Vivier
- Friday, April 22 7 pm Suzie LeBlanc & Alexander Weimann
As you like it: Early arias inspired by Shakespeare
- Saturday, April 30 7 pm Orfeón San Juan Bautista
@ Hispanic Society of America
- Saturday, May 7 7 pm Brazilian composer Felipe Lara
Meditations, Translations, and Calligraphy
- Monday, May 9 7 pm New York New Music Ensemble
Canto: Music from South America
- Thursday, May 19 7 pm *Inteligencia Artificial*: existential monodrama
@ Dixon Place, in collaboration with CETC
- Tuesday, June 21 5 pm Make Music New York: Ginastera
@ Naumburg Bandshell, Central Park
- Wednesday, July 6 7 pm New York Guitar Seminar: Ginastera
Songs and the Guitar Sonata

VISIT WWW.AS-COA.ORG/MUSIC/EVENTS 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

Wednesday, July 6 7 pm **New York Guitar Seminar: Ginastera Songs and the Guitar Sonata**

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