

MetLife Foundation
Music of the Americas
Concert Series

WENDY HERBENER MEHNE, FLUTE
PABLO COHEN, GUITAR



May 11, 2015

7:00 PM

Americas Society
680 Park Avenue
New York

Americas / SOCIETY

Dear friends,

Last season, we had the pleasure of hearing Ithaca College's contemporary music ensemble in a program that included music by an international roster of composers written in the last 50 years. We are very happy to welcome flutist Wendy Herbener Mehne again to Music of the Americas, this time in a duo with her colleague Pablo Cohen. Their program spans the continent, offering a panoramic sampling of the repertoire for the ever appealing duo of flute and guitar.

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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In-kind support for this program is provided by Ithaca College School of Music.



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WENDY HERBENER MEHNE & PABLO COHEN
NEW MUSIC FOR FLUTE & GUITAR

PROGRAM

Astor Piazzolla

Bordel 1900
Café 1930
Nightclub 1960
Concert d'aujourd'hui

Histoire du Tango

Marlos Nobre

Samba matuto
Cantiga
É lamp
Gavião
Martelo

Ciclo Nordestino op. 5

Dana Wilson

Breathing the water

A. Piazzolla

Libertango

INTERMISSION

Egberto Gismonti

Água e vinho

Radamés Gnattali

Sonatina

Cantando con simplicidade
Expressivo e poco rubato
Movido

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About the program

Astor Piazzolla, *Histoire du Tango* (1985)

Argentinean composer Astor Piazzolla was best known for his compositions inspired by the Tango. The composer fused elements of jazz and contemporary classical music into this dance form to create a new style derived from the music he heard and played throughout his life. Although early in his career the composer earned a living in Buenos Aires as a bandoneon player, he did not initially include the Tango in his compositions. During his study with Nadia Boulanger in Europe, Piazzolla found his voice by incorporating the dance style that he knew so well with other elements of his musical heritage to great success.

Histoire du Tango is one of Piazzolla's most well-known works. It has been performed by a large variety of different instrumental combinations and traces the history of the tango through a several time periods and showcases the dance's development throughout the 20th century. Piazzolla states that *Bordel 1900* "is full of grace and liveliness. It paints a picture of the good-natured chatter of the French, Italian, and Spanish women who peopled these bordellos as they teased the policemen, thieves, sailors and riffraff who came to see them. This is a lively tango." The tango had changed by 1930, reflected in the lyricism of the second movement. Here the composer states "People stopped dancing it as they did in 1900, preferring instead simply listening to it. It became more musical and more romantic." *Night Club 1960* corresponds to Piazzolla's return to Argentina after spending two years in New York experimenting with the mixture of jazz and tango. The lively and rhythmic movement suggests the renewed energy that began a new chapter in the composer's life.

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Marlos Nobre *Ciclo Nordestino* op. 5 (1982)

The composer writes:

Throughout my childhood, I listened to, danced to, and cheered with Maracatús, Frevos, Caboclinhos, Bumba-meu-boi, and the Nau Catarineta. But it was the Maracatú and its incredible and mystic percussion that developed in me this profound and unconscious rhythmic sense that has always been fundamental in my musical creation. The polyrhythm, the big crescendos, the dynamic contrasts, the irregular accents within a powerful constant pulse, the deep low sounds generated by *ganzás* [maracas], *agogôs* [African iron bells], *bombos* [low drums], and *atabaques* [afro-Brazilian conical-shaped, single-headed hand drums similar to conga drums], are the strongest impressions I have from my childhood. They are very much alive in my blood and my heart, much more than in my head.

Marlos Nobre (b. 1939, Brazil) grew up in Recife, Pernambuco, in the household of two music lovers and amateur musicians: his father played the guitar, and his mother played the piano. He studied piano and music theory at the Conservatory of Music in Pernambuco from 1948 to 1959, and composition with Hans-Joachim Koellreutter and Camargo Guarnieri. After receiving a scholarship from the Rockefeller Foundation, he pursued advanced studies at the Centro Latinoamericano de Altos Estudios Musicales in Buenos Aires, where teachers included Alberto Ginastera, Olivier Messiaen, Gianfrancesco Malipiero, Aaron Copland, and Luigi Dallapiccola. He worked also with Alexander Goehr and Gunther Schuller at the Berkshire Music Center (Tanglewood, 1969), where he met Leonard Bernstein. That same year he studied electronic music at the Columbia-Princeton Electronic Music Center in New York. Over his career, Nobre has received commissions from numerous institutions, including the Ministry of Culture of Spain, the Universidade Livre de Música in São Paulo, the Orchestre de chambre de Neuchâtel (Switzerland), The Apollon Foundation (Germany), and the Festival del Nuevo Mundo in Maracaibo (Venezuela). He has also sat on juries at numerous international music competitions, including the Cità di Alessandria Prize and the Arthur Rubinstein Piano Master Competition.

Dana Wilson *Breathing the water* (2010)

The composer writes:

This piece was written for flutist Kate Steinbeck and guitarist Amy Brucksch, to be featured as part of the tenth anniversary of the Keowee Chamber Music Festival in Asheville, North Carolina. The composer took letters from these performers' names (that are also found in music notation) to generate the work's main material. This material can be heard quite literally in the opening flute melody, as well as in the accompanying guitar chords. The piece is intended to evoke the simplicity and sound world of much "mountain music," while also illuminating contrasting states of water: a mountain lake and river torrents. "Breathing the Water" is the title of a book of poetry by Denise Levertov, who was associated with the Black Mountain Poetry School, so named for its association with Black Mountain College (1933-1957) near Asheville. Performance note: The flute "whistle tone" can be produced by blowing very gently across the embouchure hole and directing the airstream upward and pushing the jaw forward very slightly to activate the overtones. The pitches can also be played very faintly as harmonics.

The works of Dana Wilson have been commissioned and performed by the Chicago Chamber Musicians, Formosa String Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for artists such as hornists Gail Williams and Adam Unsworth, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss. He has received grants from, among others,

the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the US, Europe, and Asia; have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on such labels as Klavier, Albany, Summit, Centaur, Innova, and Kosei Recordings. Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

Astor Piazzolla *Libertango*

The title for this composition, recorded and published in 1974 in Milan, is a portmanteau, combining “Libertad” (liberty) and “Tango,” effectively symbolizing Piazzolla’s break from classical tango to tango nuevo. This piece has appeared on over 500 separate album releases. The fiendish melody interwoven with spicy rhythms have made this piece paramount to Piazzolla’s signature sound.

Egberto Gismonti *Água e vinho* (1972)

Egberto Gismonti began his piano studies at age six. After studying classical music for 15 years, he went to Paris to work on orchestration and analysis with Nadia Boulanger, and composition Jean Barraqué, a disciple of Arnold Schönberg and Anton Webern. He returned to Brazil and cast a wider net than the one provided by his classical training. In particular, he was attracted by the ideas of orchestration and complex arrangements of Maurice Ravel and the popular Brazilian instrumental style of *choro*, in which various types of guitars are interwoven. He started on a six-string guitar, evolving to an eight-string by 1973. By this time he had laid the foundation for his unique style drawing inspiration from musicians as diverse as Django Reinhardt and Jimi Hendrix. He spent two years experimenting with different kinds of temperaments and seeking new sounds, reflected in his use of instruments including flutes, kalimbas, sho, voice, bells, etc. For him, the achievements of Hendrix were proof that the words “popular” and “serious” were not antithetical: “There is no difference between the two styles of music” *Água e vinho* is one of Gismonti’s most popular pieces from the album *Alma*.

Radamés Gnattali *Sonatina* (1963)

An utter workaholic, Gnattali composed no less than 26 concertos for various instruments and orchestra, dozens of occasional symphonic pieces, and also a great number of chamber pieces. He was very fond of the characteristic combination of flute and guitar, the solo and basso continuo respectively of *choro* groups, and wrote this *Sonatina* in 1963 for his friend Laurindo Almeida. Bossa-nova, the laid-back new wave of Brazilian pop music, was at the height of its popularity at the time, and Gnattali put much of his harmonic creativity into the movement, deriving in exchange an intimacy of expression that can be heard in this piece. All three movements make generous use of bitonality, creating an atmosphere that is at once disconcerting and relaxed. The lack of clear tonal points of rest make this piece a challenge for the interpreters, who have to sustain the seemingly never-ending melodies with a clear conception of harmonic progression. He adheres to the classical abbreviated sonata form with a certain degree of license, as each movement is based on a form typically performed by the old *choro* groups: a *schottische* in the first; a serenade in the second; and, finally, a true *chorinho* in the last. The result is characteristic of Gnattali: within a classical framework, he injects a touch of modernity in his harmonic procedures, marrying the fluid improvisational style of the old *choro* with the soft-spoken subtlety of the bossa-nova.

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Radamés Gnattali is a fundamental name in Brazilian music. A classically trained composer, conductor, orchestrator, and arranger, he worked in popular music, deeply influencing Brazilian the genre through his arrangements and his omnipresence at the musical direction of Rádio Nacional, the biggest broadcaster in Brazil at that time. His compositions, both in the intellectual and popular fields, bridged the gap between the two idioms. His parents were musicians and he started studying with his mother at age six. His goal of becoming a concert pianist was thwarted by his parents' lack of means, and he had to work in dance halls and take in students. In 1923, he finished his studies and moved to Rio, where he performed at the Instituto Nacional de Música, met prominent musicians and became the music director of the newly-established Rádio Nacional. His Orquestra Brasileira Radamés Gnattali, founded in 1943, was one of the first in the country, and he was for 13 years the host for the show *Um Milhão de Melodias*, which presented international music with Brazilian treatments in Gnattali's arrangements. His compositions for orchestra include concerti for harmonica and accordion, among others. He continued to write for the concert hall, as well as for radio and TV, until his death in 1988.

About the artists

The Cohen-Mehne Duo, a faculty ensemble at Ithaca College's School of Music, has performed together for 20 years throughout the U.S and abroad. With generous support from Ithaca College, the duo embarked on a year-long project dedicated to performing and teaching modern works by Pan-American composers. They have performed Brazilian, Argentinian, and American music at regional conferences and venues throughout the year, as well as working with student flute and guitar duos as part of Ithaca College's chamber music program. Future projects include recording flute and guitar works by Ithaca College composer, Dana Wilson, for a CD of his flute chamber music, a year-long project dedicated to World Music with an emphasis on Latin American composers, a commission for a new piece by Ithaca College composer, Jorge Grossmann, publication of the duo's transcriptions of pieces by Carlos Guastavino, Marlos Nobre, and Steve Reich, and the release of a CD of music by Latin American composers, Radamés Gnattali, Astor Piazzolla, Carlos Guastavino, and Roberto Sierra.

Pablo Cohen graduated from Temple University with a Doctor in Musical Arts degree. He has received numerous prizes and awards for his performances in national and international competitions. More recently he received the Music Teachers National Association Award for his outstanding teaching. Dr. Cohen is the head of the classical guitar program at Ithaca College and an affiliated artist at Cornell University.

“Grand class and enlightened emotion...” These are the words that *Les Cahiers de la Guitare* used to describe the playing of Pablo Cohen upon his debut recital at the Salle Cortot in Paris. “Fluid and delicate shape” wrote the *Philadelphia Inquirer* in reviewing his rendering of Giuliani's Concerto for guitar and strings with Concerto Soloists Chamber Orchestra of Philadelphia. At his debut at the Ho-Am Hall for Performing Arts in Seoul in 1990, the *Korea Times* praised him as “One of the foremost South-American guitarists.” More recently, he had the distinction of recording the premier of Carlos Guastavino's *Jeromita Linares* with Camerata Bariloche Chamber Orchestra (Argentina, Dorian Records). *Gramophone* gave it “a cordial recommendation: outstandingly fine playing of a repertoire few of us know.” His transcriptions of Chick Corea's *Children Songs* along with his unveiling of solo and ensemble music by Latin American masters such as Radamés Gnattali, Horacio Salgán, and Carlos Guastavino represent an exciting new direction for classical guitar today.

Dr. Cohen has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. As a featured artist, he performed at the Salle Cortot (Paris), Ho-Am Hall for Performing Arts (Seoul), Carnegie Hall, Teatro Nacional (Panamá), Teatro San Martín (Buenos Aires), the Performing Arts Hall of Berklee College of Music (Boston) and at many venues throughout the US. Festival appearances have included The New York City International Guitar Festival (Mannes), Guitar Foundation of America International Convention, Mozart on the Square (Philadelphia), Festival Casals (Puerto Rico), Carrefour Mondial de la Guitare (Martinique), The City of Geneva International Festival, Tel-Aviv Guitar Festival, Calcaño Festival (Caracas), “Festival de Guitarra Clásica” (Buenos Aires) and Musickfest (Bethlehem, PA). Recent engagements have included performances as featured soloist with the Concerto Soloists Chamber Orchestra of Philadelphia, Ithaca College Chamber Orchestra, Mansfield University Chamber Orchestra, a guest appearance at 92Y with the Young People’s Choir of NYC, performances for chamber music series with Ensemble X, the Cayuga Chamber Orchestra and with the Pro Musica Ensemble.





Wendy Herbener Mehne is professor of flute at Ithaca College where she was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Cohen-Mehne Duo and principal flutist with the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steven Stucky, and colleagues from Ithaca College and Cornell University, she was a founding member of the new music group, Ensemble X. Together they have made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest. Dr. Mehne has been a guest artist and given master classes throughout the United States, and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Weill Recital Hall, Constitution Hall, the national ACDA and SEAMUS conferences, the International Guitar Festival in Fort de France, Martinique, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and Public Television. Dr. Mehne is a contributing author for *Flutist Quarterly*, *Flute Talk* and the *Instrumentalist* and has recorded for Koch, Albany, Mark, and Open Loop labels. She has been secretary of the National Flute Association, served on its executive board, and is currently a member of their board of directors. Dr. Mehne holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole.

US premiere with Teatro Colón

Our relationship with Teatro Colón's Centro de Experimentación expands this season with a fully staged production of the new opera *Hercules in Mato Grosso*, which Zubieta conducted in Buenos Aires this past November. Featuring sopranos Sarah Brailey and Alice Teyssier, Buenos Aires-based baritone Alejandro Spies, tenor Peter Tantsis, and pianists Taka Kigawa Leandro Rodríguez Jáuregui, directed by Clara Cullen, on May 20th at Dixon Place on the Lower East Side.

This production explores the early twentieth-century travels of French-Brazilian photographer Hercule Florence in the Brazilian rainforest. Argentine novelist Pola Oloixarac developed the story for the libretto at the Department of Romance Languages at Harvard; the score by Buenos Aires-based composer-pianist Esteban Insinger and set design by French-Argentine visual artist Luna Paiva create a unique world in which the German Baron von Langsdorff and Florence are free to explore.

For more information or to purchase tickets, visit as-coa.org/music.



Summer 2015 Events

Next month we wrap up our 2014-2015 Music of the Americas season with a Brazilian and a Peruvian:

On **Sunday, June 21**, the longest day of the year, we continue our adventures in Central Park with **Make Music New York**, featuring the world premiere of *I am [where]*, making a personal trajectory of listening, a site-specific Americas Society-commissioned work by Brazilian composer **Valéria Bonafé**. We return to the Dalehead Arch near 64th St and West Drive with a diverse instrumentation, including accordion, flute, voice, and percussion. This unique sun up to sundown event happens each year on the summer solstice and features outdoor performances throughout the boroughs. This event is free and open to the public!

On **Tuesday, June 30**, our final event of the season, **Peruvian guitarist Jorge Caballero** performs a solo recital as part of the **New York Guitar Seminar at Mannes**. Caballero recently released an album of Russian orchestral masterworks transcribed for solo guitar, and this performance features Mussorgsky's epic favorite *Pictures at an Exhibition*. Caballero is the youngest musician and the only guitarist to win the Walter W. Naumburg International Competition (1996, age 19), one of the most coveted awards given to performers of any instrument, comparable to a Pulitzer Prize for instrumental musicians. He began his professional training at the Conservatorio Nacional de Música (Peru), where he studied with Oscar Zamora. He has received top prizes at the Tokyo International Guitar Competition, the Luis Sigall competition, and the First Latin American Guitar competition.

For information on all these events, please visit our website at as-coa.org/music. We hope you can join us!



Flutists in Central Park for Make Music New York 2014. Image by Roey Yohai.

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.



Folk duo Luna Monti & Juan Quintero with Miguel Zenón. Image by Roey Yohai.

MetLife Foundation
Music of the Americas
Concert Series

SPRING/SUMMER 2015

- Thursday, February 12 7 pm Colombian vocalist Lucía Pulido
Canciones de despecho: Songs of Heartbreak
- 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 *Hercules in Mato Grosso*: US premiere opera
@ Dixon Place
- Sunday, June 21 5 pm Make Music New York: Valéria Bonafé Premiere
@ Central Park Dalehead Arch
- Tuesday, June 30 7 pm Jorge Caballero, guitar
Russian orchestral masterworks

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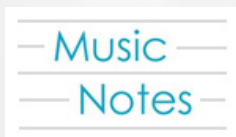
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- Member rate admission to public policy programs (for the member).
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- Bring one or more guests free of charge to members-only and VIP culture events.



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

Wednesday, May 20 *Hercules in Mato Grosso: US premiere opera*
7 pm @ Dixon Place

Sunday, June 21 *Make Music New York: Valéria Bonafé Premiere*
7 pm @ Central Park Dalehead Arch

Tuesday, June 30 *Jorge Caballero, guitar*
7 pm *Russian orchestral masterworks*

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

Cultural Programs Admission:

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