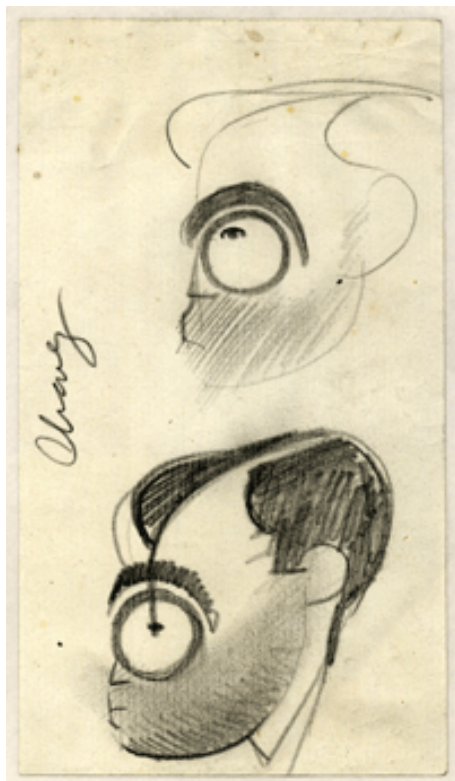


**MetLife Foundation**  
Music of the Americas  
Concert Series

**MODERNISMO RUMBERO**



**March 28, 2016**

**7:00 PM**

**Americas Society  
680 Park Avenue  
New York**

**Americas** / SOCIETY

Dear friends,

Tonight we go back to a time in NYC almost 90 years ago that is surprisingly similar to today. Composers from this side of the Atlantic were eager to be both new and of the New World, in an aesthetic that strove to separate from Europe and from their recent past. To that end, just as performers do today, these composers formed collectives with like-minded musicians to combat the staid nature of the contemporary scene. The music in tonight's concert draws from the programs presented by such organizations to shed light on three of the most remarkable Latin American composers of the 20th century. We are delighted to have our friends Stephanie and Sarah on our stage again and to welcome City of Tomorrow and Alex Moutouzkine to our musical family.

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 Winter 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.



This performance is part of the "Modernismo Rumbero" series, which is supported, in part, by an award from the National Endowment for the Arts.



Cover art of Carlos Chávez from Archivo Miguel Covarrubias courtesy of Sala de Archivos y Colecciones Especiales, Dirección de Bibliotecas, Universidad de las Américas Puebla.

---

**AMERICAS SOCIETY**

680 Park Avenue, New York, NY 10065 • T: (212) 249 8950

[www.as-coa.org](http://www.as-coa.org)

## MODERNISMO RUMBERO

### PROGRAM

Alejandro García Caturla (1906-1940)	<i>Preludio corto</i> (1927)
Amadeo Roldán (1900-1939)	<i>Rítmica no. 1</i> (1930)
Carlos Chávez (1899-1978)	<i>Tres exágonos</i> (1923)
	<i>Otros tres exágonos</i> (1924)
A. Roldán	<i>Preludio cubano</i>
	<i>Mulato</i> (1932)
A. García Caturla	<i>Comparsa</i> (1930)
	<i>Yambambó</i> (1933)
	<i>intermission</i>
A. García Caturla	<i>Yambambó</i> (1933)
	<i>Preludio corto</i> (1927)
A. Roldán	<i>Mulato</i> (1932)
Carlos Chávez (1899-1978)	<i>Tres exágonos</i> (1923)
	<i>Otros tres exágonos</i> (1924)
A. Roldán	<i>Preludio cubano</i>
A. García Caturla	<i>Comparsa</i> (1930)
Amadeo Roldán (1900-1939)	<i>Rítmica no. 1</i> (1930)

## THE CITY OF TOMORROW WIND QUINTET

Elise Blatchford *flute* Stuart Breczinski *oboe*

Paul Cho *clarinet* Nanci Belmont *bassoon*

Leander Star *horn*

Sarah Brailey *soprano* Stephanie Griffin *viola*

Alexandre Moutouzkine *piano*

### About the program



**Carlos Chávez** (b. Mexico City, 1899 – d. Coyoacán, 1978), the most important and influential figure in Mexican music in the 20th century, devoted his life to raising the musical level of his native land to the standards of the other great musical nations. His career included an impressive list of achievements: he founded and conducted Mexico's first permanent professional orchestra, the Orquesta Sinfónica de México (1928-1949); he was director of the National Conservatory of Music, where he revolutionized the curriculum by including the study of indigenous music (1928-1935); he was head of the Mexican Department of Fine Arts (1946-1952); he initiated government-sponsored research into folklore and ancient instruments that led to the formation of a small ensemble of ancient Aztec and Nahua instruments; he championed

the works Mexican composers throughout history; he was Charles Eliot Norton Lecturer at Harvard University in 1958-1959. He guest conducted many of the major orchestras in the western hemisphere.

After living in New York City from September 1926 to June 1928, where he formed close ties with Copland, Cowell and Varèse and became active in the International Composers' Guild and the Pan American Association of Composers, Chávez returned to his native land to lead the Orquesta Sinfónica de México. Among the ensemble's goals was the performance of concerts for workers, and Chávez conducted the orchestra throughout the country and contributed a number of folk song settings and a symphony based on Mexican revolutionary ballads.

**Amadeo Roldán y Gardes** (b. Paris, 1900 – d. Havana, 1939) was a Cuban composer and violinist. Roldán was born to a Cuban mulatta and a Spanish father. It was his mother, the pianist Albertina Gardes, who introduced her children to music (his sister María Teresa was a mezzo-soprano and his brother Alberto, a cellist). Roldán came to Cuba in 1919 after studying music theory and violin at the Madrid Conservatory, where he graduated in 1916. He became the concertmaster of the newly-formed Orquesta Sinfónica de la Habana in 1922. In the mid-1920s he was appointed concertmaster of the Orquesta Filarmónica de Havana, later becoming conductor, and founded the Havana String Quartet. During this period, Roldán, one of the leaders of the Afro-Cubanismo movement, wrote the first symphonic works to incorporate Afro-Cuban percussion instruments. Roldán's best-known composition is the 1928 ballet *La Rebambaramba*, described by one critic as "a multicolored musicorama ... depicting an Afro-Cuban fiesta in a gorgeous display of Caribbean melorhythms, with the participation of a multifarious fauna of native percussion effects, including a polydental glissando on the jawbone of an ass." His work was regularly featured in concerts sponsored by the Pan-American Association of Composers, including the inaugural March 1929 performance in New York. Roldán died at the peak of his creative career at 38. His career followed a similar trajectory to Alejandro García Caturla - the two died in the same city - and the two men are considered to be pioneers of modern Cuban symphonic art.

**Alejandro García Caturla** (b. Remedios, 1906 – 1940) was a Cuban composer of art music and creolized Cuban themes. At 16 he became a second violin of the new Orquesta Sinfonica de La Habana, where Amadeo Roldán was concertmaster. He had composed since a young age amidst studies of music and law. He was fascinated by Afro-Cuban folklore, which influenced his compositional style. After his student days, Caturla lived all his life in the small central town of Remedios. He became a lawyer and continued to compose music. His *Tres danzas cubanas* for orchestra was first performed in Spain in 1929; *Bembe* was premiered in Havana that same year. In 1932 he founded the Caibarien Concert Society, whose orchestra he conducted frequently. His *Obertura cubana* won first prize in a national contest in 1938. He was also a multi-instrumental musical performer and a fine baritone. His career followed a similar path to that of Amadeo Roldán, and the two men are considered pioneers of modern Cuban symphonic art. While serving as a judge, he was murdered at 34 by a criminal.

## Text Translations

**Carlos Chávez, *Tres Exágonos***

**1. Amar. Toda la vida en llamas**

Amar. Toda la vida en llamas.  
Sendero de lirios quemados,  
amo sin esperanza.  
Silencioso y eterno, amor callado  
en el mar, junto al cielo. Sola el alma,  
vertiginosa y trágica, pasando.

**2. Llegad, oh dulces horas**

Llegad, oh dulces horas,  
y tocadle la faz con éstas flores  
cogidas en la noche. Despertadla  
y rodead su lecho. Dad mejores  
perfiles a las cosas. Toda el alma,  
melodía modulada sobre lentos colores.

**3. Amada, déjame ver la luna**

Amada, déjame ver la luna  
en tu mirada.  
Átame con tus cabellos  
Tienes una estrella en los labios, amada  
Ese beso... ese beso  
estuvo ayer en su mirada.

**Carlos Chávez, *Otros tres Exágonos***

**1. El buque ha chocado con la luna**

El buque ha chocado con la luna.  
Nuestros equipajes, de pronto se iluminaron.  
Todos hablamos en verso  
y nos referíamos los hechos más ocultos.  
Pero la luna se fué a pique  
a pesar de nuestros esfuerzos románticos.

**2. A donde va mi corazón?**

A donde va mi corazón  
por esta luminosa avenida?  
Si yo estaba por la provincia  
hipotecando puestas de sol  
para edificar mi vida!

To love. The whole life in flames.  
A path of burnt irises,  
I love without hope.  
Silent and eternal, quiet love  
In the sea, next to the sky. The soul, alone  
Vertiginous and tragic, passing.

Come, oh sweet hours,  
And touch her face with these flowers  
Gathered at night. Wake her up  
And surround her bed. Give better  
Profiles to things. The whole soul  
A melody, modulated over slow colors.

Beloved, let me see the moon  
In your gaze.  
Tie me up with your hair  
You have a star on your lips, beloved  
That kiss... that kiss  
Was yesterday in another's gaze.

The ship has crashed into the moon.  
Our luggage was suddenly illuminated.  
We all spoke in verse  
And referred to the most hidden facts.  
But the moon sank  
In spite of our romantic efforts.

Where is my heart going  
Through this luminous avenue?  
If I was out of town  
Mortgaging sunsets  
To build my life!

## Text Translations

**Carlos Chávez, *Otros tres Exagonos***

### **3. Cuando el trasatlántico pasaba...**

Quando el trasatlántico pasaba  
bajo el arco verde oro de la aurora,  
las sirenas aparecieron coronadas  
con las últimas rosas  
pidiéndonos sandwiches y champagne.  
Se olvidaron las islas, y se hundieron las  
costas.

As the ocean liner passed  
Under the golden-green arc of dawn,  
The sirens appeared, crowned  
With the last roses  
Asking for sandwiches and champagne.  
They forgot the islands, and the shore  
sank.

**Alejandro García Caturla, *Yambambo***

Yambambó, Yambambé Yambambé  
Yambambó Yambambé Yambambé  
Repica el congo solongo  
repica el negro bien negro  
congo solongo del songo  
Baila Yambó sobre un pié  
Baila Yambó  
Baila Yambó sobre un pié  
Baila Yambó  
mama tomba serembá  
mama tombá serembé cu serembá  
mama tomba serembé  
Mama tomba cu serembá  
El negro canta y se ajuma el negro se ajuma  
y canta  
El negro canta y se vá  
Acuememe serembó ae yambó ae yambó ae  
Tamba, Tamba, Tamba, Tamba  
Tamba del negro que tumba  
Tumba del negro caramba  
Caramba que el negro tumba  
Yambambó Yambambé  
Yambambó Yambambé

Yambambó Yambambé Yambambé  
The congo resounds  
The black man and his voice resound  
congo solongo del songo  
Yambó dances on one foot  
Yambó dances  
Yambó dances on one foot  
Yambó dances  
mama tomba serembá  
mama tombá serembé cu serembá  
mama tomba serembé  
Mama tomba cu serembá  
The black man gets drunk and sings  
The black man sings and leaves.  
Acuememe serembó ae yambó ae yambó  
ae  
Tamba, Tamba, Tamba, Tamba  
The black man's loincloth tumbles  
Tumbles from the black man, goodness!  
Goodness!, how he tumbles  
Yambambó Yambambé  
Yambambó Yambambé

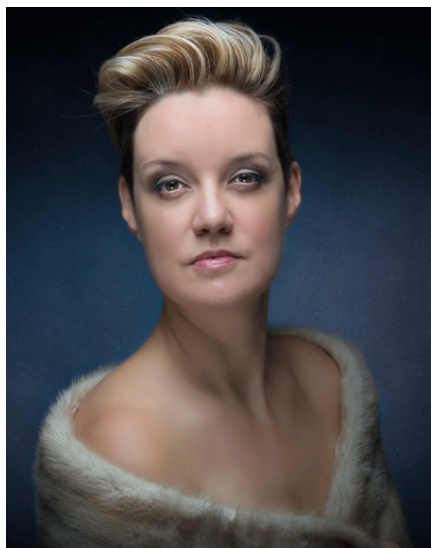


## About the artists

**The City of Tomorrow** is a woodwind quintet with the unusual ambition to give voice to emotions of people living in the world today, with music to provide an outlet for our reactions to environmental destruction, endless war, the pixelization of our memories, the overwhelming mass of information collected on humanity every day, and other contemporary issues. Forging a new identity for the wind quintet, the City of Tomorrow commissions new works, seeks relevancy for older compositions from the 20th century, and continues to shatter expectations for a concert of wind chamber music. This frequently means unexpected sounds: conch shell horns, strange timbres coming from double-reed instruments, wails from the French horn, improvisation in the clarinet, and a flute that can whisper, spit, talk, and sigh. The City of Tomorrow has performed across the United States and Canada in venues ranging from concert halls to the Mayo Clinic. The group is the first woodwind quintet in more than 10 years to win a gold medal at the Fischhoff National Chamber Music Competition and in 2014 was awarded a Classical Commissioning Grant from Chamber Music America.







Hailed by *The New York Times* for her “radiant, liquid tone,” “exquisitely phrased,” and “sweetly dazzling” singing, soprano **Sarah Brailey** is in growing demand as a concert and chamber music artist. Highlights of Brailey’s current and recent seasons include Handel’s *Messiah* with the St. Paul Chamber Orchestra, Charlotte Symphony, and Albany’s Cathedral of All Saints; Constance in Haydn’s *L’isola disabitata* with the American Classical Orchestra; Steve Reich’s *Drumming* at Carnegie Hall (Zankel); Strauss’s *Vier Letzte Lieder* and the Villa-Lobos *Bachianas Brasileiras* No. 5 with the Brooklyn Symphony Orchestra; Alberto Ginastera’s *Cantata para América Mágica* and Stravinsky’s *Les Noces* with Julian Wachner at Trinity

Wall Street; Handel’s *Samson* under the baton of Nicholas McGegan; and Britten’s *Les Illuminations* with NOVUS NY; as well as numerous appearances with the Brooklyn Art Song Society and the Polydora Ensemble, a vocal quartet focused on German repertoire of the 19th century. Brailey is a core member of Boston’s Lorelei Ensemble, an all-female vocal chamber music ensemble dedicated to the performance of new music and a frequent guest artist with Grammy Award-winning alternative-classical vocal band Roomful of Teeth.



**Stephanie Griffin** is an innovative violinist with a unique and eclectic musical vision. Born in Canada and based in New York City, her musical adventures have taken her across the world. From large concert halls to the sand dunes of the Gobi Desert, she has performed as a soloist and chamber musician in classical, contemporary, and improvisational contexts. As a soloist, she has worked closely with numerous composers, among them Sciarrino, Murail, Tony Prabowo, Kee

Yong Chong, Ursula Mamlok, Matthew Greenbaum, and Arthur Kampela. Stephanie is a founding member of Momena Quartet, a member of the Argento Chamber Ensemble, and a regular performer with the New York’s Continuum Ensemble. She serves as principal violist of the Princeton Symphony and on the faculty of Brooklyn College and is the former curator of contemporary music at Galapagos Art and Performance Space. She holds a doctorate in musical arts from The Juilliard School where she studied with Juilliard Quartet violist Samuel Rhodes. She has recorded for Tzadik, Innova, Naxos, Aeon, Centaur, Aksara, Firehouse 12, and New World, Albany, and Aeon records.



The *Dallas Morning News* said Russian-American pianist **Alexandre Moutouzkine** “played Brahms’ op. 117 *Intermezzi* more beautifully, more movingly, than [one has] ever heard them. At once sad, tender, and noble, this was playing of heart-stopping intimacy and elegance.” Highlights of last season include performances and master classes at the VIII Beijing International Piano Festival, Musicfest (Perugia), Forum Musicae (Madrid), the Euro Music Festival and Academy (Halle, Germany), International Piano Festival (Havana), Piano Festival (Tel Aviv), and a performance of the complete solo piano works of Sergei Rachmaninoff on the Carnegie Room series in New York. Moutouzkine has toured throughout Germany, France, Spain, Russia, Italy, and the Americas, as well as in China and Japan. His recital in London’s Wigmore Hall was hailed by *International Piano* magazine as “grandly organic, with many personal and pertinent insights, offering a

thoughtful balance between rhetoric and fantasy ... technically dazzling.” Moutouzkine’s performance of Chopin Études in the Great Hall of the Moscow Conservatory was recorded live and released on the Classical Music Archives label in Russia. The winner of many renowned competition awards, Moutouzkine claimed top prizes at the Walter W. Naumburg, New Orleans, Cleveland, Montreal, and Arthur Rubinstein international competitions, among others. Recent highlights include debuts at the Great Hall of the Berlin Philharmonic in Brahms’ Piano Concerto No. 1 with the Berliner Symphoniker, a chamber music concert in Lincoln Center’s Kaplan Penthouse with the Jasper String Quartet, an appearance with The Philadelphia Orchestra on its “Beyond the Score” series, performances in Colombia, a recital in Puerto Rico, and recitals throughout Asia, including appearances in the Beijing Concert Hall and Japan’s Yokohama Hall. Moutouzkine holds undergraduate degrees from the Hochschule für Musik und Theater (Hanover, Germany) and Nizhny Novgorod Music Academy (Russia), as well as a master’s and post-graduate degrees from the Manhattan School of Music (MSM), where he studied with Solomon Mikowsky. He received a 2012 Distinguished Alumnus Award from MSM, and joined its faculty in September 2013.

## About Modernismo Rumbero

This performance concludes the two-concert series in our National Endowment of the Arts-supported “Modernismo Rumbero” series this season. The first performance was given at El Museo del Barrio and featured Oaxaca-based Orquesta Pasatono, who celebrated Carlos Chávez’s music for the 1940 Mexican art retrospective at the MOMA in New York alongside contemporary music written especially for their unique ensemble of Mixtec and Mestizo instruments.



Orquesta Pasatono at El Museo del Barrio. Images by Marko Jokic.

## Spring has Sprung at Music of the Americas!

Coming up in April:

Mid month, New York City-based ensemble *mise-en* presents a portrait of enigmatic Canadian composer Claude Vivier, including an array of his chamber works and a solo for guitar.

On the 22nd, we conclude our GEMAS series this season with a recital devoted to Shakespearean settings with Canadian soprano Suzie LeBlanc and harpsichordist Alexander Weimann entitled “As You Like It.” This nearly coincides with the exact date of the 400th anniversary of the Bard’s birth.

Critically acclaimed Puerto Rican vocal ensemble Orfeón San Juan Bautista presents a diverse program from their repertoire spanning four centuries in late April at Hispanic Society of America.





# 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.



Natasha Binder and Karin Lechner at Americas Society. Image by Roey Yohai.

# MetLife Foundation

## Music of the Americas

Concert Series

### SPRING 2016

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

VISIT [WWW.AS-COA.ORG/MUSIC/EVENTS](http://WWW.AS-COA.ORG/MUSIC/EVENTS) FOR MORE INFORMATION



# AMERICAS SOCIETY MEMBERSHIP

**Become an Americas Society member today! Visit [www.as-coa.org/membership](http://www.as-coa.org/membership) for more information and to join online, or call 212 277 8359 ext. 4.**

## **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.

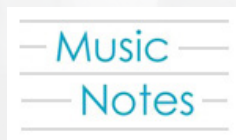
### Sustaining, Contributing and Donor Members: All of the above plus:

- 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**

Music of the Americas has released its first ever CD available under the Live at Music of the Americas label! Recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, the CD features Eddy Marcano Cuarteto Acústico and is available for download on **iTunes**, **Amazon**, and other stores.



**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

Thursday, April 14    ensemble mise-en  
7 pm    Portrait of Claude Vivier

Friday, April 22    Suzie LeBlanc & Alexander Weimann  
7 pm    As you like it: Early arias inspired by Shakespeare

Saturday, April 30    Orfeón San Juan Bautista  
7 pm    @ 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 2016 Events!

### Cultural Programs Admission:

---

#### Americas Society Friends Association Members:

FREE. Register online using your login. Go to [www.as-coa.org/ASCalendar](http://www.as-coa.org/ASCalendar), select the event, and click member registration link.

#### Non-Members:

PURCHASED TICKETS required. Purchase tickets online. Go to [www.as-coa.org/ASCalendar](http://www.as-coa.org/ASCalendar), select the event, and click nonmember registration link.

#### Not yet a Member?

Join today for free admission to our culture programs and meet-the-artist receptions, and member rate access to public policy programs, among other exclusive benefits.

Visit [www.as-coa.org/membership](http://www.as-coa.org/membership) for more information and to join online.

---

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

