March 4, 2022
8:00 PM
Saint Ignatius of Antioch
552 West End Avenue
Welcome!

Welcome to our first live concert of 2022. We are very happy to be back at St. Ignatius in front of a live audience, and to welcome the adventurous vocal ensemble Ekmeles to our series.

Jeffrey Gavett founded Ekmeles over a decade ago to address the relative paucity of vocal ensembles dedicated to new music in New York City, and over the years they have flawlessly performed countless programs of the most daring music.

Thank you for joining us.

Sebastián Zubieta
Music Director

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PROGRAM

*Der Turm zu Babel* (excerpts) ........ Mauricio Kagel
*Fragmentos de Altazor* ............................ Hilda Paredes
*Der Turm zu Babel* (excerpts) ........ Mauricio Kagel
*De-Orishas* ........................................... Tania León
*Der Turm zu Babel* (excerpts) ........ Mauricio Kagel
*Seeds of Skies, Alibis* ............................ Marc Sabat

Performers:
Nathaniel Barnett, tenor
Jeffrey Gavett, baritone and director
Steven Hrycelak, bass
Tim Keeler, countertenor
Charlotte Mundy, soprano
Elisa Sutherland, mezzo soprano
Joy Tamayo, soprano
Ekmeles, praised for their “extraordinary sense of pitch” by the New York Times, and called a “brilliant young ensemble... defining a fresh and virtuosic American sound” by The New Yorker, is dedicated to the performance of new and rarely-heard works, and gems of the historical avant garde. New York is home to a vibrant instrumental New Music scene, with a relative paucity of vocal music. Ekmeles was founded to fill the gap by presenting new a cappella repertoire for solo voices, and by collaborating with these instrumental ensembles.

In the 2019-2020 season, they performed with the MET Museum’s first commissioned sound installation, Oliver Beer’s Vessel Orchestra, and released their debut album A howl, that was also a prayer on New Focus Recordings, with works by Taylor Brook, Erin Gee, and Christopher Trapani. Fanfare magazine said the album’s performances were “beyond expert - almost frightening in their precision.” Their 2020-2021 season featured innovative online performances, including pre-recorded video art, as well as remote performances with singers collaborating live from San Francisco to New York.

Other notable collaborations include the U.S. Premieres of Stefano Gervasoni’s Dir - in dir and Wolfgang Rihm’s ET LUX with the Mivos Quartet, Mathias Spahlinger’s Über den frühen Tod Fräuleins Anna Augusta Marggräfin zu baden with members of Tilt Brass and loadbang, Beat Furrer’s FAMA with Talea Ensemble, and Luigi Nono’s Quando Stanno Morendo with AMP New Music. Ekmeles has also performed works by student composers at institutions including Columbia, Ithaca, NYU, Rutgers, Stanford, Syracuse, University of Chicago, and University of New Mexico.
Genesis 11:5-7

And the Lord came down to see the city and the tower, which the children of men builded.

And the Lord said: “Behold, the people is one, and they have all one language; and this they begin to do; and now nothing will be restrained from them, which they have imagined to do.”

“Go to, let us go down, and there confound their language, that they may not understand one another’s speech.”
Fragmentos de Altazor - text by Vicente Huidobro

Altazor, ¿Porqué perdiste tu primera serenidad? ¿Qué ángel malo se paró en la puerta de tu sonrisa con la espada en la mano?
¿Quién sembró la angustia en las llanuras de tus ojos como el adorno de un dios?
¿Por qué un día sentiste terror de ser?
Y esa voz que te gritó vives y no te ves vivir
Se rompió el diamante de tus sueños en un mar de estupor Estás perdido

Altazor
Solo en medio del universo
Solo como una nota que florece en las alturas del vacío
No hay bien no hay mal ni verdad ni orden ni belleza
¿En dónde estás Altazor?

Altazor morirás se secará tu voz y serás invisible
La tierra seguirá girando sobre su órbita precisa
Temerosa de un traspiés como el equilibrista sobre el alambre Que ata las miradas del pavor
En vano buscas ojo enloquecido
No hay puerta de salida y el viento desplaza los planetas Piensas que no importa caer eternamente si se logra escapar
¿No ves que vas cayendo ya?
Déjate caer sin para tu caída sin miedo al fondo de la sombra Sin miedo al enigma de ti mismo

Cae
dae eternamente
Cae al fondo del infinito Cae al fondo del tiempo
Cae al fondo de ti mismo
Cae lo más bajo que se pueda caer
Cae sin vértigo
Cae y quema al pasar los astros y los mares Cae en infancia
Cae en vejez
Cae un lágrima
Cae en risas
Ríe ríe antes de que venga la fatiga
Ai aia aia
Fragmentos de Altazor - text by Vicente Huidobro (con’t)

Lalilá
Uiu uuii Tralalí tralalá
Rimbimbolám lam lam
Jugamos fuera del tiempo
Y juega con nosotros el molino del viento Molino de viento
Molino de aliento
Molino de cuento
Molino de intento
Molino de aumento
Molino de ungüento
Molino de sustento
Molino de tormento
Molino del portento
Molino del lamento
Molino del encanecimiento Molino del despedazamiento Molino del descorazonamiento Molino en fragmento
Molino en detrimento Molino en giramiento Molino en gruñimiento Molino en desamparamiento Molino con talento
Molino con acento
Molino con temperamento Molino con atolondramiento Molino con desfallecimiento Molino para aposento Molino para convento Molino para amonedamiento Molino como ornamento Molino como elemento Molino como desvelamiento Molino a sotavento
Molino a barlovento
Molino que invento
Molino que transparento Molino lento
Molino cruento
Molino atento
Molino hambriento
Molino sediento
Molino sangriento
Molino jumento
Molino violento Molino contento Molino opulento Molino friolento Molino avariento Molino corpulento Molino achaquiento Molino ceniciento Molino polvoriento Molino cazcarriente Molino gargajiento
Fragmentos de Altazor - text by Vicente Huidobro (con’t)

Molino sudoriento Molino macilento Molino soñoliento Molino turbulento Molino truculento
Cae en música sobre el universo Cae de tu cabeza a tus pies
Cae de tus pies a tu cabeza
Cae del mar a la fuente
Cae al último abismo de silencio
Como el barco que se hunde apagando sus luces.
Todo se acabo.
Habitante de tu destino
¿Por qué quieres salir de tu destino?
¿Por qué quieres romper los lazos de tu estrella
y viajar solitario en los espacios
y caer a través de tu cuerpo de tu zenit a tu nadir?
Déjate caer
Rimbimbolám lam lam
Altazor’s Fragments - text by Vicente Huidobro (con’t)

Altazor, why did you lose your first serenity?
What evil angel stopped at the door of your smile
With sword in hand?
Who sowed anxiety over the plains of your eyes
like ornaments of a god?
Why did you suddenly one day feel terror of being?
And that voice that shouted you’re alive and you don’t see yourself living
The diamond of your dreams shattered in a sea of stupor
You are lost Altazor
Alone in the middle of the universe
Alone like a note flowering in the heights of emptiness
There’s no good no evil no truth no order no beauty
Where are you Altazor?
Altazor you will die your voice will dry up you will become invisible The
earth will go on spinning in its precise orbit
Afraid of a slip like an acrobat on the high-wire
tying glances of fear
Uselessly you search with crazed eyes
There’s no exit and the wind drives out the planets
You think this perpetual falling doesn’t matter if you can manage to
escape
Don’t you see you are now falling?
Let yourself fall endlessly fearlessly to the depths of darkness Unafraid of
the mystery of yourself.
Fall
Perpetually fall
Fall to the depths of infinite Fall to the depths of time
Fall to the depths of yourself Fall as far as you can fall Dizzilessly fall
Fall and burn past stars and seas Fall into childhood
Fall into senility Fall into tears Fall into laughter
Laugh laugh before tiredness comes
Ahee aheeah aheeah
Laleela
Oooheeeoo ooheeeoohee Tralalee tralala
Reembeembolam lam lam
We play outside of time And the windmill plays along Windmill
Mill of breath
Mill of narration
Mill of intent
Mill of augmentation
Mill of ointment
Mill of sustenance
Mill of torment
Mill of marvel
Mill of lamentation Mill of deterioration Mill of laceration
Mill of disheartenment Mill in fragment
Mill in detriment
Mill in rotation
Mill in grunting
Mill in desertment
Mill with talent
Mill with accent
Mill with temperament Mill with bewilderment Mill with inanimation
Mill for accomodation Mill for convent
Mill for coinage
Mill as ornament
Mill as element
Mill as revelation
Mill to the leeward Mill to the windward Mill that I invent
Mill that I transparent Slow mill
Cruel mill
Atentive mill
Hungry mill
Thirsty mill
Bloody mill Contumacious mill
Violent mill Content mill Opulent mill Shivery mill Stingy mill Stocky mill Fugacious mill Carbonaceous mill Dusty mill Saponaceous mill
Phlegmatic mill Sweaty mill
Lean mill Sleepy mill Turbulent mill Terrifying mill
Fall into music over the universe
Fall from your head to your feet
Fall from your feet to your head
Fall from the sea to the fountain
Fall to the final pit of silence
Like a sinking ship with its lights going out
Everything stopped
Inhabitant of your fate
Why do you want to abandon your fate?
Why do you want to break the chains of your star
And travel alone through space
Falling across your body from your summit to your depths?
Let yourself fall Reembeembolam lam lam

-Translation by Hilda Paredes
De-Orishas ..........Tania León
The Amossary (poem by Betty H Neals)

“We is here!
We is here!”
(and there was laughter on Earth!)
In the Blackness
foreign to him
there was a hollow silence.
“Will there be laughter
when the proper sentence
for the moon mission
is defined
and delivered?”
Seeds of Skies, Alibis........Marc Sabat

Prologue
Bang went round.
Stars uncrowned.
Worlds in ground.

When at sea, a grave, a list.
What is the barrier after the barrier. Who is the courier after the courier.
What is salt.
What is a shore.
What is a shoulder.
What is a border.
Who carries the courier.
Who poured the salt into the sea.

We were never sure.
We were never a direction.

What is waiting.
What is a sea.
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-

VISIT MUSICOFTHEAMERICAS.ORG FOR MORE INFORMATION ON MUSIC OF THE AMERICAS SPRING 2022 EVENTS!
Pablo Ortiz: Choral Works

The newest album entitled Pablo Ortiz: Choral Works, highlights recent works for voices by Argentine composer Pablo Ortiz and features Americas Society vocal ensemble Meridionalis and keyboardist Taka Kigawa, led by Sebastián Zubieta. This album was produced by Judith Sherman and recorded at the American Academy of Arts and Letters.

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 musicoftheamericas.org for more information.

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