

New School for Jazz and Contemporary Music

Pixinguinha and Contemporaries

New School Brazilian Choro Ensemble

Richard Boukas, director-arranger



Friday, December 11, 2015 700pm

• Arnhold Hall Glass Box Theater •

55 W. 13 St. Free admission

Kana Miyamoto, Jasper Dutz, Manuel Canchola
woodwinds

Felipe Duarte, Kieran McAuliffe, Richard Boukas
six and seven-string guitars, cavaquinho

Sigmar Matthiasson bass Nathan Colbert percussion

www.boukas.com/pixinguinha-and-contemporaries

New School for Jazz and Contemporary Music
Martin Mueller, Dean

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PROGRAM in Four Segments

I.

Ainda Me Recordo / Proezas do Solón (choro) (1932/1938)	Pixinguinha
Gaúcho (corta-jaca) (1895)	Chiquinha Gonzaga
Turuna (grande tango caraterístico) (1899)	Ernesto Nazareth
Jubileu (dobrado) (1906)	Anacleto de Medeiros

II.

Faceira (valsas) (1926)	Ernesto Nazareth
Apanhei-te Cavaquinho (polca) (1906)	Ernesto Nazareth
Ingênuo / Carinhoso (choro canção) (1946/1928)	Pixinguinha
Segura Ele (choro ligeiro) (1929)	Pixinguinha

III.

Chorando Baixinho (choro canção) (1942)	Abel Ferreira
Noites Cariocas (choro) (1960)	Jacob do Bandolim
Um a Zero_rev (choro) (1946)	Pixinguinha
Santa Morena / O Vôo da Mosca (valsas brilhantes) 1954/1962	Jacob do Bandolim

IV.

Sarau para Radamés (choro) (1993)	Paulinho da Viola
Di Menor (choro) (1999)	Guinga
Lamentos do Morro (samba-choro) (c. 1950)	Garôto
Choro Bandido (choro canção) (1983)	Edu Lobo - Chico Buarque
Brasileirinho (choro) (1947)	Waldyr Azevedo

• **KINDLY WITHHOLD APPLAUSE UNTIL THE END OF EACH SEGMENT** •

The Musicians

Kana Miyamoto	flute, piccolo
Jasper Dutz	soprano sax, clarinet, bass clarinet
Manuel Canchola	alto sax, flute
Felipe Duarte	guitar, cavaco
Richard Boukas	guitar, cavaco
Kieran McAuliffe	seven string guitar
Sigmar Matthiasson	electric bass
Nathan Colbert	drums, percussion

Contact: richard@boukas.com

Pixinguinha and Contemporaries

New School Brazilian Choro Ensemble

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NOTE: Tonight's performance is divided into FOUR SEGMENTS without intermission.

For program continuity, kindly *withhold applause* until the end of each segment.

The **New School Brazilian Choro Ensemble** (NSBCE) was founded in 2008 by Richard Boukas. To date NSBCE is likely the only dedicated Brazilian Choro ensemble in North American universities.

Choro is Brazil's rich multi-genre body of popular instrumental music. Featuring nearly fifty of Boukas's arrangements and authoritative transcriptions, the ensemble's repertoire spans a 140-year lineage of keynote composers and landmark pieces. As one of the three guitarists in the ensemble, it is from the musician's vantage point that Boukas imparts and mentors the vital aspects and subtleties of Choro performance practice.

Apart from their semester-end concerts at NSJCM and their special performance at Mannes College, the ensemble has performed at *Aaron Copland School of Music/Queens College* during their *Year of Brazil*, *Dizzy's Club-Coca Cola*, *Silvana* and the *Union Club*.

Visit the **Ensemble page** at: boukas.com/new-school-brazilian-choro-ensemble

Pixinguinha and Contemporaries premiered December 1, 2014 at Mannes College Recital Hall and is by far the most ambitious program in the history of the ensemble (a set of twenty pieces). From that landmark performance, a **definitive CD was released** for educational and cultural use. Video of the Mannes performance is streamable at the project page: boukas.com/pixinguinha-and-contemporaries.

Tonight's program retains most of the pieces performed in last year's concert, but adds four new arrangements:

Lamentos do Morro by guitar pioneer **Garôto (Aníbal Augusto Sardinha)** to commemorate his centennial;
Di Menor by genius guitarist **Guinga** to celebrate his sixty-fifth birthday;
Sarau para Radamés by **Paulinho da Viola**, dedicated to the prolific composer-pianist **Radamés Gnattali**;
Faceira by seminal nationalist composer **Ernesto Nazareth**.

Richard Boukas has been faculty at the *New School for Jazz and Contemporary Music* since 1995, where he teaches courses in five curriculum areas and private study. He is also founder of the New School Brazilian Jazz Ensemble (since 1995), former faculty at *Mannes College* (1989-95), William Paterson University (1985-93) and was a 2010 recipient of the *New School Distinguished University Teaching Award*. As a performer, composer, educator and author he is an internationally recognized expert and proponent of Brazilian music. His current featured ensembles are *Quarteto Moderno*, *Trio Brasileiro* and *Novosel-Boukas Duo*. Holding an M.A. in composition from *Aaron Copland School of Music/Queens College*, his Brazilian-infused works explore contemporary synergies with jazz, classical chamber, choral and solo guitar repertoire. He has fulfilled numerous commissions including *La Catrina String Quartet*, *Berklee World String Orchestra* and *Atlantic Brass Quintet*.

Boukas was featured artist-educator during *Queens College's Year of Brazil*, collaborating and presenting a variety of performances, collaborations and lectures. He is an itinerant guest artist-educator at numerous universities in North America and Brazil, and has released several recordings as a leader and featured composer.

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About Choro

Choro's roots trace back one and a half centuries to the fertile environs of Rio de Janeiro, where Brazil's aristocratic salons featured popular European trio dance forms such as *Polka*, *Minuet*, *Valsa*, *Quadrille*, *Marcha* and *Schottische*. Incorporating Classical and Romantic melodic and harmonic influences, these forms gradually synthesized with Afro-Brazilian dance forms *lundu*, *batuque*, *maxixe* and *corta jaca*. Their highly syncopated melodic and accompaniment styles fostered a new Brazilian nationalism vanguarded by composers including virtuoso flutist *Joaquim Callado*, pianists *Ernesto Nazareth*, *Chiquinha Gonzaga* and symphonic band "bombeiro" (firehouse) composer *Anacleto de Medeiros*. The form of most of these pieces is the same as their European antecedents: a modified *rondo* form: AABBACCA.

Informal *rodas* (choro jam sessions) and *saraus* (soirées) typify the bohemian atmosphere in which daring instrumental virtuosity and agile, keen group interaction are demonstrated. With the exception of a few standout artists, most Choro musicians maintain separate professional careers, thereby maintaining an uncompromising artistic integrity in the musicmaking. In broader terms, Choro is more than a repertoire. It is a *way of life*.

The origin of the term *Choro* has been attributed to two main sources. Most commonly, it is derived from the Portuguese verb *chorar*, "to cry"—connoting the expressive, highly ornamented quality of choro musicians' melodic phrasing. The second cited origin dates to a special genre of festive Afro-Brazilian songs called *xolo*. Before accruing its own vast repertoire, Choro in its formative years (and to date) is considered more *a manner of interpreting and embellishing* existing themes, and each accompaniment instrument (mainly six and seven-string guitars and the four-string *cavaquinho*) has a rich lineage of stylistic vocabulary that is aurally passed down from one generation to another. After the seminal Nationalist period, the following generations of composers who composed choros (among other Brazilian genres) included prolific flutist-saxophonist *Pixinguinha*, pianist *Radamés Gnattali*, mandolinists *Luperce Miranda*, *Jacob do Bandolim*, guitarists *Garôto* and *Dilermando Reis*.

The stylistic parallels between Choro, turn-of-century ragtime and early jazz are striking. Like most jazz, Choro's instrumentation features small groups of string, wind and percussion instruments, and a repertoire that is revered by discerning Brazilian listeners, lay and trained alike. Except for more meticulously arranged pieces intended for recording, one will rarely see a single sheet of music among the players. An ever-expanding body of repertoire is committed to memory and subjected to evolving melodic, harmonic and rhythmic interpretations of its themes, basslines (*baixarias*) and accompaniments. It is these collective, symbiotic interpretations which characterize Choro's infectious energy, virtuosity and perpetual evolution. More modern choros incorporate jazz and contemporary classical/contrapuntal idioms—*Hermeto Pascoal* and *Guinga* being among the most celebrated.

Today in Brazil there are Choro schools, workshops, clubs and archival/cultural institutions dedicated to the preservation of its legendary composers and their repertoire and arrangements. This includes *Instituto Jacob do Bandolim* and *Instituto Moreira-Salles*, both located in Rio de Janeiro.

About Pixinguinha

PIXINGUINHA (1897-1972) was born *Alfredo da Rocha Vianna Filho* in Rio de Janeiro. He is arguably the most important composer of Brazilian popular music in the first half of the twentieth century and the first widely recognized choro composer. A prolific composer, bandleader, arranger and collaborator, his work traversed three generations of Brazilian musical history. Working professionally as a flutist from the age of fourteen, his earliest compositions date from 1917—the tango "Sofres Porque Queres" and *valsa* "Rosa" (performed on this program). In that year he and his guitarist/collaborator **Donga** made the very first recording of a *samba*, "Pelo Telefone".

By 1919, he formed the acclaimed group **Os Oito Batutas** (the eight batons) with Donga. They toured France for six months in 1922, where he heard small jazz groups including musicians of Afro-Cuban/Caribbean origin—fomenting what was later to become French "Hot Jazz" style. Upon returning to Brazil, he expanded Os Oito Batutas into an orchestra of brass, woodwinds and percussion, and co-led a parallel orchestra with Donga.

It was during the late 1920's and early 1930's that he developed his fine craft as an arranger and conductor (which was to be his main means of livelihood). He formed *Orquestra Victor Brasileira* (for RCA Victor, the recording

company), for which he arranged and conducted. Interestingly, he shared the arranging load with the younger, emerging **Radamés Gnattali** (b. 1906).

At the beginning of the 1940's, Pixinguinha's work sources dwindled, mired in debt and personal problems. He was soon approached by flutist **Benedito Lacerda** to "collaborate" on numerous recordings. At first, Pixinguinha was reluctant to do so for two key reasons: 1) he had to abandon the flute for the tenor saxophone in order that Lacerda was featured, and 2) conceded co-authorship (and thus, shared royalties) to Lacerda, even when the piece was totally Pixinguinha's. Lacerda, on the other hand, never shared authorship with his compositions.

By 1945, legendary choros such as "Um a Zero" were among over two dozen recordings they made. It was during this period that Pixinguinha further codified the concept of *contra-canto*—composing intricate, improvisatory tenor saxophone counterpoints to the main flute melodies.

Pixinguinha's latter years were far less productive, although he and his music continued to be widely celebrated among choro musicians and the public. He passed away in 1972 in Rio de Janeiro. In 2000, owing to the fervent advocacy of younger choro musicians including brilliant mandolinist **Hamilton de Holanda**, Pixinguinha's birthday (April 23) was declared *the National Day of Choro in Brazil*.

About the Music

The goal of the ensemble's arrangements is to codify into notation crucial aspects of extemporaneous Choro performance practice— which evolve intuitively within a group of Choro musicians. Such complex details are rarely, if ever, notated. This includes principally: 1) idiosyncratic melodic phrasing, articulation, embellishment and rhythmic variations; 2) accompaniments: countermelodies, basslines and reharmonizations. The dynamic interaction among Choro musicians is an aural tradition not unlike jazz. The small Choro group (known in Brazil as *regional*) can be legitimately considered the popular chamber ensemble of Brazil.

Tonight's program of twenty-one works is divided into **four segments**. The sequence of compositions are quasi-chronological: beginning with Choro's seminal nationalists: *Ernesto Nazareth*, *Chiquinha Gonzaga* and *Anacleto de Medeiros*; proceeding to *Pixinguinha* and his contemporaries *Jacob do Bandolim*, *Waldyr Azevedo* and the more obscure *Abel Ferreira*. Three contemporary pieces are presented in the final segment: *Di Menor* by *Guinga*, *Sarau para Radamés* by *Paulinho da Viola* and *Choro Bandido* by *Edu Lobo* and *Chico Buarque*.

The process of arranging these pieces varied considerably from one piece to another. In all cases, original recordings (when available) and subsequent authoritative interpretations were carefully reviewed in all aspects: core melodic and harmonic content; the evolution of phrasing, articulation and embellishment; accompaniments both pre-arranged and extemporaneous, including the earmark *baixarias* (moving basslines, see below). Rarely did the development of an arrangement begin with a cursory "lead-sheet" of melody with chord changes. It required many hours of transcription (both melody and accompaniments) and then a refining process of what materials would be used in the final arrangement. In some cases (ex. the segue of Pixinguinha's "Carinhoso" and "Ingênuo" and Nazareth's "Turuna"), exact transcriptions of recordings and Pixinguinha's own arrangements are adapted for the ensemble. A few aspects of these arrangements should be mentioned which are *not* traditionally part of Choro performance practice:

1) Except for larger ensembles of multiple woodwinds, **choro melodies are rarely played by more than one musician at a time** (i.e. in unison or harmony). This affords the single melodist the freedom to embellish the original melodies with various articulations and rhythmic variations. In the current ensemble, the use of three woodwinds in certain pieces coincides more with the chamber music tradition and to balance texturally with the three guitars, bass and percussion.

2) **Baixarias** (moving basslines) in choro repertoire are probably the most important contrapuntal element in the small ensemble—adroit, virtuosic excursions whose job is to "sew" the phrases of a piece together, or pick up the melodic activity when the main melody is at rest. The origins of *baixarias* can be traced to the seminal piano works of *Ernesto Nazareth* (his piece "Turuna" is performed in the program), and arguably date to the keyboard works of Bach. There is always a strong beat landing point for such lines— most often upon an inversion note (a note other than the root of the harmony). The conception and execution of *baixarias* is an art form unto itself.

The **traditional bassline instrument** in small choro ensembles (such as *Jacob do Bandolim's* classic group "Época de Ouro") is the **seven string guitar** (violão sete cordas). **Rarely is a contrabass or electric bass added to assume the primary bassline function.** This presents delicate arranging issues where the bass and seven string guitar must coexist with clarity at the very bottom register of the texture. When the bass is added, its lines are far simpler and more harmonically-driven— while the seven string guitar proceeds with its idiosyncratic virtuosity. In certain pieces (Ingênuo/Carinhoso, Chorando Baixinho), the traditional seven string guitar is left alone to do its job. The lines are modeled on legendary players such as **Dino Sete Cordas** from *Época de Ouro*.

3) **Formal considerations** vary from one arrangement to another. Beyond the **traditional AABBACCA rondo form**, choro musicians typically will return to the B and/or C sections (each followed by the A section) to lengthen the overall performance of the piece. In the interests of presenting as many pieces as possible, this is indulged only in "Noites Cariocas" which opens for brief solos. Otherwise the original form is maintained.

4) The **segue** (linking of two or more pieces in the same tempo) is rarely used in traditional choro performance. In this program, there are three such segues in each of the first three segments.

About the Musicians

A few words must be devoted to how a concert of this magnitude and complexity is achieved. Performing these pieces with clarity and authenticity demands of the musicians a professional level of preparation and commitment which surpasses the normal requisites of an academic music program. There is considerable individual practice time, study of landmark recordings to assimilate the subtleties of phrasing and articulation, and frequent sectional rehearsals outside full ensemble rehearsals. Such commitment forms a strong bond among the group's members. We are indeed a musical family, and will remain so long after these brilliant young musicians have completed their studies at New School Jazz. I thank them all profoundly for realizing this bold and exciting program.

All the players you will hear tonight have navigated these fresh challenges fearlessly, with great zeal and curiosity. This includes learning how to play new instruments. The drummer doubles on the *pandeiro* (tambourine), the very heartbeat of Choro; guitarists learned the *violao sete cordas* (seven-string guitar) and *cavaquinho* (steel string ukulele); woodwind players are doubling on piccolo, clarinet, bass clarinet and saxophones. These fine young musicians have cultivated a selfless, team spirit which lies at the very core of a Choro musician's humble character and rendering the music with passion, authenticity and technical perfection.

About The Repertoire

FIRST SEGMENT

Ainda Me Recordo / Proezas do Solón (I still remember/Prowess of Solón) Pixinguinha (choro) 1932/1938

This medley pairs two choros in F major, with a reprise of the first. After a spirited introduction, *Ainda Me Recordo* displays a wide variety of thematic character. The highly syncopated *maxixe* in the A section gives way to more lyrical, quasi-classical writing in both the B and C sections (F minor and Ab major respectively). A direct segue to *Proezas de Solón* is quite natural. All three thematic sections are built primarily on the characteristic "fork" rhythm (sixteenth-eighth-sixteenth) so prevalent in Brazilian music and common to American ragtime. Pixinguinha's original *contracanto* counterpoint is played by bass clarinet.

Gaúcho Chiquinha Gonzaga (1847-1935) 1895

Chiquinha Gonzaga is the first and most important woman composer and musician during Choro's formative years. A reknown pianist, conductor and theater director in Rio de Janeiro, her frequenting of Afro-Brazilian *rodas* (dance gatherings) led to her incorporation of *lundu*, *umbigada* and other related forms into her composing. Coming from an aristocratic family, she valiantly campaigned for the abolition of slavery in Brazil (occurring in 1888) and worked relentlessly to bring due attention to early choro music within the more refined salons and other notable venues.

Aside from solo piano concerts, she also performed in a group which included the virtuoso flutist and early choro composer *Joaquim Antônio da Silva Callado*. *Gaúcho*, (written 1895 as a Afro-Brazilian *corta-jaca*) is probably her most popular work. Consisting of only two main thematic sections (rather than the usual three), tonight's arrangement is derived in part from Pixinguinha's small orchestra arrangement— which among thirty-six in total were only recently discovered and restored in the landmark project, *Pixinguinha na Pauta*.

Turuna Ernesto Nazareth (1863-1934) (grande tango caraterístico) 1899

Nazareth is the most important and prolific pianist-composer during Choro's first two generations. His strong classical training and exposure to Afro-Brazilian traditions fomented in his *tango brasileiro*— syncopated melodies supported by *habanera* accompaniment and *baixarias* (moving basslines)— a hallmark trait of of Choro texture to this day. Nazareth also composed many *valsas* which by contrast show a clear linkage to the lyricism of Chopin.

It should be known that at age six, Nazareth heard American (New Orleans) composer *Louis Moreau Gottschalk* perform in Rio de Janeiro— and at age eleven he took lessons with Gottschalk's close Creole colleague, *Charles Lucien Lambert*. This explains the resemblance of both melody and accompaniment to Gottschalk's works.

Turuna (referring to a large and valiant Afro-Brazilian man, of Tupí language origin) is an early Nazareth work featuring a bold, prominent bassline which is then echoed in the melody. The rhythmic quality of the line is clearly Afro-Brazilian, linking together the ubiquitous “fork” cell. The arrangement used is based primarily on Pixinguinha's own from the abovementioned *Pixinguinha na Pauta* collection.

Jubileu (Jubilee) Anacleto de Medeiros (dobrado) 1906

Jubileu is a spirited *dobrado* (march) whose melodic and rhythmic gestures evoke the symphonic band repertoire of American composer *John Philip Sousa* (1854-1932). This arrangement remains faithful to the original *bombeiro* character. It should be noted that bassline function was usually played by the tuba in short punctuated notes and did not use virtuosic *baixarias* later to become the staple of the *violão sete cordas* (seven-string guitar).

(APPLAUSE WELCOME)

SECOND SEGMENT

Faceira Ernesto Nazareth (1863-1934) (valsa) 1926 (quartet performance)

This beautiful and lesser known waltz reflects the deep influence Chopin had on Nazareth and particular in his waltzes. Written in standard AABBA form, this quartet arrangement of flute, clarinet, six and seven-string guitars demonstrates the fundamental symbiosis of thematic instruments, harmonic accompaniment and the *baixarias* (moving basslines) played by the seven-string.

Apanhei-te, Cavaquinho (I've caught you, cavaquinho) Ernesto Nazareth (polca) 1906

One of Nazareth's best-known pieces from 1906, *Apanhei-te Cavaquinho* features a *moto perpetuo* sixteenth-note melody in the highest register of the piano, accompanied by an ostinato left-hand accompaniment (a habanera variant) mimicking the *cavaquinho* (steel string ukeleke) strumming. Adapting this piece for the ensemble required dividing the main melody among the three woodwinds. Additional *baixarias* and counterpoints are added to enrich the otherwise static texture of the piano original.

Ingênuo / Carinhoso Pixinguinha (choro canção) 1946 / 1928

This medley features two of Pixinguinha's most celebrated *choro canção* (slow choro). Each piece is comprised of only two thematic sections, their floating and lyrical melodic lines leaving ample space for call-and-response style *baixarias*. The arrangement is based primarily on transcriptions of versions recorded by *Jacob do Bandolim's* legendary group, *Época de Ouro* (Golden Age). The guitar accompaniments by six string guitarist *César Faria*, seven string guitarist *Dino Sete Cordas* and cavaquinho player *Carlinhos Leite* (or *Jonas*

Pereira da Silva) are the gold standard and classic illustration of how each instrumental role was meticulously defined and codified over painstaking rehearsals, meticulous recordings and performances. A reprise of *Ingênuo* finishes the arrangement. The clarinet plays a note-for-note transcription of *Jacob*'s restatement of the melody.

Segura Ele (secure him/it) Pixinguinha – Lacerda (choro) 1929

This playful choro is subtitled “*choro ligeiro*” (light, facile). Its melody has an etude-like character owing more to *polca* than the more syncopated Afro-Brazilian influences of *maxixe*, *lundu*, *batuque*. This arrangement is not based on any particular recording or historical version, which allows the opportunity to incorporate new counterpoints and textures which are appropriate to the period.

(APPLAUSE WELCOME)

THIRD SEGMENT

Chorando Baixinho (lit. crying softly) Abel Ferreira (1915-1980) choro canção 1942

Born in Minas Gerais and eventually settling in São Paulo, Ferreira was a clarinetist/saxophonist of high repute whose solid formal training and compositional creativity was well-recognized among peers (in 1958 he recorded “*Ingênuo*” with Pixinguinha). *Chorando Baixinho* is a cornerstone piece which capitalizes on the *chalameau* (lower register) of the clarinet, eventually climbing into higher and higher registers. Its motivically economical melody is built on ascending sixths offset by descending chromatic movements. Along with *Ingênuo / Carinhoso* (earlier in the program) this quintet arrangement is probably closest to the traditional *regional* instrumentation: solo woodwind (or mandolin), cavaquinho, six and seven string guitars, pandeiro. The arrangement is inspired by the brilliant duo rendition by clarinetist *Paulo Moura* and guitarist *Rafael Rabello* on the CD, *Dois Irmãos*.

Noites Cariocas (Rio Nights) Jacob do Bandolim (1918-1969) 1960

Jacob (born Jacob Pick Bittencourt in Rio de Janeiro, of Brazilian and Polish parents) clearly elevated the *bandolim* to its preeminence in the middle of the twentieth century. The bandolim is a cross between the Italian mandolin and the body of the *guitarra portuguesa*. His predecessor *Luperce Miranda* (1904-1977) from Recife in northeast Brazil set the standard of virtuosity in his group *Turunas da Mauricéia*, relocating to Rio in 1927– much to the controversy of *cariocas* (residents of Rio), who felt that Rio was the sole birthplace and center for Choro.

Jacob and his group *Época de Ouro* (see above) elevated Choro and the *bandolim* to an unprecedented level of popularity which over the last two decades is thankfully enjoying a large resurgence in Brazil and abroad. Their sound was both traditional and contemporary, Jacob's numerous compositions incorporating clear jazz and Romantic classical melodic and harmonic influences.

Recognized among Choro players and aficionados as a perennial anthem of the repertoire, *Noites Cariocas* captures Jacob's agile, highly embellished and swinging playing style. Other than transcribing the melody and harmonies, this current arrangement is not based on any particular recording or performance. Consisting of two main thematic sections with an ABB structure, the common performance practice of opening up the B section for eight-bar solos is incorporated. Interestingly, the original 1960 *Época de Ouro* recording adds acoustic bass and trombone to the otherwise set ensemble.

Um a Zero (one to zero) Pixinguinha- Lacerda (choro) 1946

Inspired by and dedicated to the great composer and soccer announcer *Ary Barroso* (1903-64), *Um a Zero* (the score of a game) is one of the most technically demanding and popular choros of all-time. It combines the older etude aspect with jazz influences, resulting in a masterpiece. This arrangement incorporates the florid *baixarias* of *Dino Sete Cordas* from his landmark 1990 duo recording with the phenomenal guitarist *Rafael Rabello* (1963-95). Pixinguinha's original *contra-canto* is given to the six string guitar. A typical B-A extension of the form is used.

Santa Morena / O Vôo da Mosca (Santa Morena / Flight of the Fly)
Jacob do Bandolim (valsa brilhante) 1954 / 1962

This segue of Jacob's famous fast waltzes concludes the concert's third segment. It contrasts the Spanish-flavored *Santa Morena* with the jazzy and Chopin etude-like *Vôo da Mosca*. The arrangement is entirely original, placing considerable demands on both the woodwinds and guitars. Denser contrapuntal textures are used in the arrangements that are not within the character of the original *Época de Ouro* recorded versions.

(APPLAUSE WELCOME)

FOURTH SEGMENT

Sarau para Radamés (soirée for Radamés) Paulinho da Viola (1942-) 1993

This very popular choro captures the musical essence of the great composer-pianist *Radamés Gnattali*. It is quite contemporary in style, featuring jazz harmonies and progressions which Gnattali used throughout his prolific body of work. Although his main body of work lies in the Rio samba tradition, Paulinho da Viola's affinity for choro is most likely due to the fact that he is the son of the great *César Faria*, guitarist in *Jacob do Bandolim's* legendary choro group *Época de Ouro*. The form remains the traditional AABBACCA. In the final A, some liberal reharmonizations are employed. The tonal scheme is as follows: A (A minor), B (C major), C (Amajor).

Lamentos do Morro (laments from the hills)
Garôto (Anibal Augusto Sardinha) (1915-55) (samba-choro) c. 1950

Celebrating *Garôto's* centennial, this lively piece was written originally for solo guitar. The multi-instrumentalist was a pioneer whose solo guitar works incorporated a dazzling virtuosity and a highly sophisticated harmonic language informed by Jazz and the French Impressionists Debussy and Ravel. One could also posit that his oeuvre contained the primordial elements of Bossa Nova which appeared in the mid to late 1950's just after his early death in 1955. This arrangement is based upon the duo version by brilliant guitarist *Marco Pereira* and bandolim (mandolin) virtuoso *Hamilton de Holanda*, and employs the rhythm section in a more Brazilian Jazz context.

Choro Bandido (outlaw choro) Edu Lobo (b. 1943) – Chico Buarque (b. 1944) choro canção 1983

This beautiful classic was the first of the twenty-one arrangements prepared for this concert, just before the *Pixinguinha and Contemporaries* project emerged. Although it does not fit into the span of Pixinguinha's life and formative influences, it displays core melodic characteristics of the *choro canção* (slow choro), supported by a highly sophisticated harmonic vocabulary.

The arrangement treatment is a tribute to the brilliant Rio-based guitar quartet *Maogani*, whose lush Impressionist textures have been captured in numerous recordings (their most recent, "Impressão de Choro"). After the initial thematic statement, the tempo, meter and genre change to the southern Brazilian *guarânia* (in 6/4 meter), featuring woodwind and guitar solos built on the harmonic structure of the form. The final abbreviated third statement returns to the original slow tempo, ending with a coda that pays tribute to *Edu Lobo* by quoting the coda of his classic waltz, *Beatriz*.

Di Menor Guinga (Carlos Althier Escobar) (1950-) choro 1999

Celebrating his sixty-fifth birthday, **Guinga** is undoubtedly one of the most unique contemporary Brazilian musician/composers to emerge in the last twenty-five years. An auto-didact who neither reads nor writes musical notation, he uses his guitar as a creative laboratory to unearth some of the most striking melodies and baffling harmonic vocabularies. In his recording and touring, Guinga's circle of elite musicians give voice to his visions—the most integral being guitarist-arranger *Lula Galvão* and woodwind master *Paulo Sérgio Santos*. *Di Menor* highlights Guinga's penchant for writing choro melodies in the bass register of the guitar, here doubled first by bass clarinet. The AAB form incorporates asymmetrical phrase structures and harmonies which defy identification in normal chord symbols or theory.

Brasileirinho (a little bit Brazilian) Waldyr Azevedo (1923-1980) choro 1947

Possibly the most successful choro musician in the mid-twentieth century, Azevedo's core recordings were made between the late 1940's, 1950's and much later in his career. Starting first on mandolin, six and seven string guitar and tenor guitar, he was the first choro musician to bring the *cavaquinho* out of its main chordal accompaniment role into the soloist spotlight. His popularity owed a great deal not only to the distribution of recordings, but the support of other well-established choro musicians including guitarist *Dilermando Reis*.

Written in AABB form, *Brasileirinho* is an infectious, high-energy piece which among choro musicians is as popular as *Um a Zero* and *Noites Cariocas*. This arrangement is loosely based on Azevedo's 1949 original recording, with additional baixarias which are scored in parallel thirds between six and seven-string guitars.

(*APPLAUSE WELCOME*)

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