

Diálogos Duo

Louis Arques clarinet
Richard Boukas guitar, composer

A Dozen Choro Tributes first public reading

Friday, April 26, 2019 700pm
New School for Performing Arts/Recital Hall 350

Program

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| 1 Não Me Diga (choro-maxixe) | dedicated to Pixinguinha |
| 2 Anacletozinho (schottische) | ded. Anacleto de Medeiros |
| 3 Solstício de Verão (valsas) | ded. Ernesto Nazareth |
| 4 O Bandolim Sabe Tudo (choro) | ded. Luperce Miranda |
| 5 Meu Violão É O Chorão (choro) | ded. Garôto |
| 6 Manhoso (choro) | ded. Jacob do Bandolim |
| 7 Requiem (modinha) | ded. Heitor Villa-Lobos |
| 8 Choro do Sol (choro) | ded. Waldir Azevedo |
| 9 Dois Irmãos No Céu (choro canção) | ded. Paulo Moura & Rafael Rabello |
| 10 Sambando Na Praia (samba-choro) | ded. Radamés Gnattali |
| 11 Choro Sussuro (choro canção) | ded. Guinga |
| 12. Som Livre | ded. Hermeto Pascoal |

A Note to the Audience

Welcome to our first reading of “**A Dozen Choro Tributes**”.
Tonight’s performance will be recorded and videoed for future use on the Duo’s site.

There will be instrument changes and retuning between pieces.
Thank you for your patience.

We also kindly ask of you the following:

- **Turn off all mobile devices** (including vibration).
- Please remain for the full duration of the performance.
- If you have to leave midway, please wait until a piece is completely finished.

The **OFFICIAL PREMIERE** of “**A Dozen Choro Tributes**” will be **Friday November 8**, presented by the **NYC Classical Guitar Society**. Please mark your calendars.
Other readings will precede the premiere so kindly join our e mail list for details.

A Dozen Choro Tributes (2018) by Richard Boukas

• Composer Commentary •

This set of pieces is dedicated to **Choro**- its brilliant musicians, composers and a multi-genre body of virtuoso repertoire spanning 150 years. **Choro** has perennially inspired me to study, compose and perform this incredible music, which is more than a style- it is a *way of life*.

1. Não Me Diga Dedicated to the great **Pixinguinha** (1897-1973), "Don't tell me now" is a **Choro-Maxixe** marked by a syncopated, less dense melody and earmark maxixe guitar accompaniment. The form is the traditional ABBACCA. The thematic tonal scheme is the very common descending third (Gma-Emi-Cma or I-VI-IV).

2. Anacletozinho This playful **schottische** (meaning "a little like Anacleto") captures **Anacleto de Medeiros'** (1866-1907) "bombeiro" (Brazilian firemen) music which was performed in symphonic band competitions with other fire stations across Rio de Janeiro. The form is traditional ABBACCA, which is also the most common form for Choro, Valsa and other Choro-related genres.

3. Solstício de Verão Translating to "Summer Solstice" and dedicated to the seminal nationalist pianist-composer **Ernesto Nazareth** (1863-1934), this valsa (as with Nazareth's own) is steeped in Chopin's melodic gestures and Romantic harmony. The C section of the theme is a valsa brilhante (fast waltz) in Gb major (III^{ma}) whose melodic character is far less lyrical and more étude-like with running eighth notes. The form is a shortened ABBACCA. The absent initial repeat of the A section is a practice common in some Choro repertoire.

4. O Bandolim Sabe Tudo This ABBACCA choro "The Mandolin Knows All" is dedicated to the brilliant mandolinist **Lupercé Miranda** (1904-77). Too often overlooked by those more familiar with **Jacob do Bandolim's** work, Miranda was more from the Neapolitan school of playing, whose phrasing is less elastic than Jacob's. He penned dozens of choros and made an impressive comeback towards the end of his life. The tonal scheme of the three thematic sections is quite traditional, using descending diatonic thirds (Cma, Ami, Fma).

5. Meu Violão É O Chorão Meaning "My guitar is the real Choro musician", this is the only solo guitar piece in the suite. A tribute to the brilliant virtuoso **Garôto** (1915-55), the piece is chock-full of his thematic and textural mannerisms, penchant for Jazz and Impressionist-leaning harmonies and slippery modulations. The traditional ABBACCA form is maintained, however, the harmonic scheme is a less traditional Dma-F#ma-Gma (I-III^{ma}-IV).

6. Manhoso This ABBACCA choro "Sly" is dedicated to the legendary mandolinist **Jacob do Bandolim** (1918-69). His catchy compositions and all-star group **Época de Ouro** in the 1960's was the preeminent representative of the music. The tonal scheme of the three thematic sections is half-traditional (Bbma-Dmi or I-III) but the C section is in G major (VI^{ma}). This sets up a final A section modulated to C major, a practice rarely used in Choro composition.

(Continued)

7. Requiem Dedicated to **Heitor Villa-Lobos** (1887-1959), the prolific and most famous twentieth century classical composer in Brazil. Requiem evokes "Bachianas Brasileiras No. 5", whose tribute to Bach contrasts a slow-moving lyrical melody with continuous 16th-note accompaniment. Although recognized mostly for his classical work, he also composed a series of choros, each with a different instrumentation. Requiem is not actually a choro but a *modinha*- a somber midpoint amidst predominantly upbeat pieces comprising the suite.

8. Choro do Sol "Sun Choro" is dedicated to the cavaquinho virtuoso **Waldir Azevedo** (1923-80), who was the first to elevate the steel-string ukelele to a soloistic prominence and popularity. This choro is a bit less syncopated than the others in the suite, connoting Azevedo's penchant for composing pieces that were technically challenging. The traditional form is modified to ABACA, where each thematic section is 32 bars through-composed rather than repeated 16-bar sections. The tonal scheme is the familiar I-VI-IV (or Gma-Emi-Cma).

9. Dois Irmãos No Céu This choro-canção is a double dedication to clarinetist **Paulo Moura** (1932-2010) and brilliant short-lived guitar virtuoso **Rafael Rabello** (1962-95). Their duo CD "Dois Irmãos" was the first of its kind and for years has inspired me to explore a Brazilian duo with this instrumentation. "Two Brothers in the Heavens" also is a nod to choro clarinetist-composer Abel Ferreira (1915-80), whose famous choro "Chorando Baixinho" served as a point of departure for my piece. The tonal scheme of this AABACA form is Dmi-Fma-Dma, the outer two tonalities matching Ferreira's.

10. Sambando Na Praia This jazzy samba-choro "Beach Samba" is a tribute to the prolific composer-pianist-guitarist **Radames Gnattali** (1906-88). Although not as heralded as Villa-Lobos, he was just as prolific and stylistically versatile in any musical style or ensemble.

The AABACA form is girdled by a Bmi-Emi-Dma tonal scheme rife with Gnattali's harmonic sophistication and slyness.

11. Choro Sussuro This choro-canção is dedicated to the genius guitarist-composer **Guinga** (1950-), whose music and persona has had a profound impact on my composing- especially pieces which involve guitar. The form of "Whispering Choro" is AABBCA framed by a brief intro-outro, capturing Guinga's dark harmonic vocabulary and angular melodies which have an innate expressivity.

12. Som Livre Dedicated to the singular prolific genius of Brazilian contemporary music, **Hermeto Pascoal** (1936-), "Free Sound" is playful but technically challenging. Modeled after Hermeto's own choro, "Intocável" (1987), Pascoal has been the most profound Brazilian musical influence in my music for almost four decades.

Richard Boukas (over for ensemble BIO)



Diálogos Duo

contemporary Brazilian music

bio

Diálogos Duo was formed in fall of 2016 when *Louis Arques* and *Richard Boukas* met at New School. Their musical chemistry was magnetic and immediate. Both musicians recognized the tremendous potential of this new collaboration, hence “*diálogos*” which means “*dialogues*” in Portuguese. The Duo’s primary mission is to create and present a diverse body of contemporary Brazilian music for artistic, educational and cross-cultural enrichment. Representing a panorama of traditional Brazilian genres including *samba*, *choro*, *baião*, *frevo*, *marcha*, *maracatu* and *valsa*, Boukas’s original works synergize syncopated Brazilian rhythms with through-composed classical forms and jazz vocabularies.

Arques’s uncanny virtuosity permits him to negotiate Brazilian music’s complex rhythms and melodies. Boukas’s sculpted guitar accompaniments create rich, pianistic textures imbued with a modern harmonic sophistication. His prolific output for the Duo currently includes five suites totaling forty-six (46) pieces: *Diálogos for Clarinet and Guitar*, *Diálogos for Bass Clarinet and Guitar* (2017, featured on debut CD, *Homages to Brazilian Masters*), *A Dozen Choro Tributes* (2018), *Século* (2018) and *Impressions of Minas* (2019). *A Dozen Choro Tributes* will be the featured work on their second CD, slated for spring 2020 release.

Diálogos Duo is an ensemble member of *Chamber Music America*, and both are members of the *International Clarinet Association (ICA)*. They will be guest performers at ICA’s *ClarinetFest 2019*.

LOUIS ARQUES (clarinet, bass clarinet) is a multifaceted woodwind virtuoso from Grenoble, France. He taught in French music schools for ten years including the *Paris Conservatoire*. Moving to New York City in fall 2016 to pursue his MA at *Mannes/New School for Performing Arts*, he has rapidly become one of New York City’s most in-demand chamber and orchestral soloists and ensemble musicians- including the *String Orchestra of Brooklyn (SOB)*, *Mannes Orchestra* (Lincoln Center and Carnegie Hall) and co-founder of Brooklyn-based *NewOrch* with Daniel Zinn.

Louis is a frequent New Music collaborator, including composer *Elizabeth Hoffman* and *Mannes American Composer Ensemble*. He also performs Afro-Cuban music with *Grupo Irek*, *Sonido Costeño*, *New School Afro-Cuban Orchestra* and with diverse jazz ensembles in club venues including *Birdland*. He performs early music on *Von Vittorelli’s* replicas of 18th Century instruments and is an artist endorser for *Vandoren* reeds and mouthpieces.

RICHARD BOUKAS (guitar, composer) is an internationally recognized guitarist, vocalist, composer, educator and scholar of Brazilian music. In addition to *Diálogos Duo*, he is leader of Brazilian jazz groups *Quarteto Moderno*, *Trio Brasileiro* and *Duo Brasileiro*. Apart from his multi-movement works for *Diálogos Duo*, he has composed chamber commissions for ensembles including *La Catrina String Quartet*, *PUBLIQuartet String Quartet*, *Berklee World String Orchestra*, *Atlantic Brass Quintet* and *Cerddorion Vocal Ensemble*. His recordings as leader and co-leader include *Quarteto Moderno Live! Ao Vivo!*, *Balaio* (with pianist *Jovino Santos Neto*), *Live at St. Michaels* (with Croatian tambura virtuoso *Filip Novosel*), *Amazôna*, *Embarcadero* and *Commitment*.

Boukas is faculty at *New School for Performing Arts/School of Jazz* since 1989, where he is director of *Brazilian Choro* and *Brazilian Jazz* ensembles. In 2010, he received the New School *Distinguished University Teaching Award*. He has been guest artist-educator at numerous universities and festivals throughout the U.S. (*New York Guitar Seminar*, *Harvard*, *Cornell*), Brazil (*Campos do Jordão*, *UFMG/Belo Horizonte*) and Canada (*York College*, *Univ. Toronto*). He is a composer member of *Chamber Music America* and *La Bella Strings* artist endorser since 1980.
