

Fall 2012

***JAZZ PRESENTS***

**Concert Series**

***música mineira***

celebrating the music and legendary composers  
from Minas Gerais, Brazil

**Richard Boukas**

musical director

Wednesday, October 24<sup>th</sup> at 8:00pm

55 West 13<sup>th</sup> St, Fifth Floor

New York, NY

# The New School for Jazz and Contemporary Music

*Martin Mueller, Executive Director*

presents

## *música mineira*

**Celebrating the music and legendary composers  
from the state of Minas Gerais, Brazil**

### **Richard Boukas**

musical director, arranger, guitarist, vocalist, New School faculty

Chris Stover, trombone, New School faculty

Lucas Pino, saxophones, guest alumnus

Gustavo Amarante, electric bass, guest artist

Arthur Hnatek\*, drums and percussion

Jill Ryan\*, flute

Maria Elisa Pompeu\*\*, vocals, cavaquinho

Peu Cardoso\*\*, guitar

\* current New School Jazz student

\*\* exchange students from Federal University of Minas Gerais, Belo Horizonte, Brazil

## **Program**

Bala com Bala	João Bosco
Morena Boca de Ouro	Ary Barroso
Ánima	Milton Nascimento
Sincretismo	Sérgio Santos – Paulo César Pinheiros
Litoral ( <i>segue</i> )	Toninho Horta
Segue em Paz	Toninho Horta
Aqui Oh	Toninho Horta
Quadros Modernos	Toninho Horta, Flávio Henrique, Murilo Antunes
Tamborá Odoyá	Mestre Jonas – João Antunes
Áfrico	Sérgio Santos – Paulo César Pinheiros
Batuirá	Sérgio Santos
Duro com Duro	Ary Barroso
Na Batucada da Vida	Ary Barroso
Corpo	Sérgio Santos
Artigo de Luxo	Sérgio Santos – Paulo César Pinheiro
Travessia	Milton Nascimento – Fernando Brant
Beijo Partido	Toninho Horta
Vera Cruz	Milton Nascimento – Márcio Borges

Continue reading for **Foreword, Program Notes and Performer Bios**

## About tonight's performance

The **música mineira project** is one which I have envisioned presenting for many years. The profound influence and inspiration Brazilian music from this region has bestowed upon me cannot be distilled into words. To now realize that vision right here at New School Jazz is a tremendous honor and opportunity—to represent this special repertoire and its brilliant composers as faithfully as possible. The state of Minas Gerais (MG) has a rich and diverse cultural heritage, providing a fertile environment for unique forms of music to flourish. However, compared to the popular forms originating in Rio de Janeiro, São Paulo or Bahia, music from MG and its landmark composers are not known well outside of Brazil.

The composers and repertoire presented tonight were carefully selected to impart the unique sensibilities of *mineiro* artists, people and culture— their warmth, kindness, humility, sincerity and quiet introspection. In the creative process of musicmaking, there is an unconditional trust of the intuitive, absent of any theoretical constraints; a preoccupation with harmonic detail and sophistication which makes even the most simple of melodies shimmer in a refined light; a keen attention to the smallest nuance or detail to achieve the highest artistic and expressive quality; a natural acumen for synergizing diverse influences, be they colonial or contemporary European, mineiro Afro-Brazilian, indigenous, Brazilian/American popular, classical/impressionist.

Once the composers and music were chosen, the second phase of work involved detailed transcriptions—not only primary melodic, harmonic and rhythmic details, but textural elements of accompaniment, background vocals and obbligato instruments, which are all essential to establishing each piece's distinct identity. For these transcriptions, I used original artist recordings, other artists' covers, video clips and, in some cases, direct contact with the composers themselves. I am indeed fortunate to know *Toninho Horta* and *Sérgio Santos* as musical colleagues for a number of years now. Ten of their pieces are represented in tonight's concert.

Once the transcriptions were completed, they were entered into Sibelius notation software and then the delicate process of arranging began. In some cases, pieces were transformed rhythmically and harmonically to reflect keynote aspects of *música mineira*, while others remained totally faithful to the original transcription of the recording.

The musicians I engaged in this project are all consummate professionals, including guest artist and bassist *Gustavo Amarante*, who is from Belo Horizonte, MG; New School Jazz faculty (Chris Stover and myself), current students *Arthur Hnatek* and *Jill Ryan*, alumnus *Lucas Pino*, and our two wonderful students from UFMG (Federal University MG/Belo Horizonte), *Peu Cardoso* and *Maria Elisa Pompeu*, who have launched our new **exchange program**. So in a sense, this concert celebrates in equal measure the music of MG and our exciting partnership with UFMG.

Of the eighteen pieces on the program, fourteen feature vocals and four are instrumentals. Ideally the lyrics would be in the program and translated— however space constraints did not make that possible. For those interested, they can visit <http://letras.terra.com.br> and search by song title and/or composer. Often there is an embedded Youtube video— either the original recording or rare live footage.

Tonight's concert is an historic one both for New School Jazz and the presenting of Brazilian music in New York City. It is my hope that this performance will encourage all of you to investigate the rich music of Minas Gerais and experience first-hand the brilliance of its composers and beauty of their creations. Enjoy the program and thank you all for your interest and support.

**Richard Boukas**

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## Foreword to tonight's performance

**The music of Minas Gerais** has historically been characterized as having endured distinct influences. On one side was the European influence— in particular the Baroque period of the eighteenth century, whose exploitation of gold attracted to the region a religious culture producing such composers as *Lobo de Mesquita* and *Manoel de Oliveira Dias*. On the other side, already since the colonial era, was also the marked influence of African culture brought by the slaves who exploited the gold mines. In their religious ceremonies, they sounded their drums and their mixed African beliefs with the Catholic church. It is this sum of European and African influences which forms the origins of the music of Minas.

Over the following centuries, it developed into a modern music of the late twentieth century, gathering and assimilating new influences. And so it went until the legendary *Clube da Esquina*, which added the influence of American jazz and music of the Beatles. This mixture, led by the overpowering talent of *Milton Nascimento*, influenced musicians around the world, demarcating its own way of making music.

*Música mineira* has as its principal feature a preoccupation with harmonic elaboration and sophistication, supported greatly in part by the modal harmony brought by Milton— and sustaining equally elaborate melodies where each note seems to have been the best choice for each chord. Holding a unique place in Brazilian music, the music of Minas emanating from this original matrix continues today in its evolution, adding new influences from the newer generations of musicians. Certainly, at any time and in any language, it will always be impossible to think of Brazilian music without taking into account the contribution of the music created in Minas Gerais.

### Sérgio Santos

composer, guitarist, vocalist  
Biscoito Fino recording artist  
Belo Horizonte, Minas Gerais, Brazil

## About the composers and tonight's music

**Ary Barroso** (1903-64) Most Brazilians and music fans associate his music with the cultural fabric of Rio de Janeiro (where he moved at age twenty), rather than Minas Gerais (MG). A cultural icon of music, beloved soccer announcer, radio host and media visionary, Barroso wrote music and lyrics which captured the everyday lives and struggles of Brazilian people. His best-known songs— *Aquarela do Brasil* (aka *Brasil*) and *Na Baixa do Sapateiro* (aka *Bahia*) are virtual anthems of Brazilian music and culture. To this day, interpretations of his music and clever lyrics demonstrate its contemporary relevance.

The playful sambas *Duro Com Duro* (here performed in traditional *pagode* style) and *Moreno Boca de Ouro* stand in stark contrast to the poignant samba canção *Na Batucada da Vida*— tonight's arrangement uses liberal reharmonizations reflecting the hallmark harmonic sophistication of *música mineira*.

**Milton Nascimento** (b. 1942) is perhaps the most widely recognized artist who embodies the essence of contemporary *música mineira*. His unique intuitive approach to harmony and assimilation of American popular musical elements make his music at once very accessible yet deceptively complex. Milton was one of the key members of the legendary *Clube de Esquina* in Belo Horizonte, a collective of brilliant young composer-musicians including *Toninho Horta*, *Márcio Borges* and *Wagner Tiso*. Releasing the landmark 1972 recording *Clube de Esquina*, they launched a totally new vision for *música mineira*. Those roots and creative sensibilities remain the reference point for today's younger composers.

Three Milton compositions have been chosen for tonight's program. *Anima* is virtually a folk melody whose innocence is offset by a lush B section and an interlude which constantly changes meter. The anthem-like *Travessia* reveals a more pensive side, and in this arrangement, the solos and final verse are set in 6/4 (a meter used by Milton in some pieces) with considerable liberties taken in reharmonizations. The classic *Vera Cruz (a baião)* is performed faithfully to the original. Its chromatically shifting harmonies in the introduction give way to a more diatonic harmonic and melodic character. The chord changes of the main verse open up fertile improvisations for the soloists.

**Toninho Horta** (b. 1948) is not only one of the most important composers from MG, but a legendary guitarist whose music has deeply influenced numerous American musicians including *Pat Metheny*. Having recorded extensively in the U.S., Japan and Brazil, his keen synergy of jazz harmony with lyrical, challenging melodies offers a unique body of work spanning more than forty years. Horta performs solo quite frequently, his guitar taking on the character of a complete Brazilian rhythm section. His unadorned, personable vocal style is that of a composer delivering his repertoire, often varying the rhythmic phrasing of the melody. Apart from his own compositions, he has been musical director/arranger/producer for artists including *Elis Regina, Milton Nascimento, João Bosco, Edu Lobo, Sérgio Mendes, Chico Buarque* and *Joyce*.

His five compositions on tonight's program range from the calm, expansive *Litoral* and *Segue em Paz* to the hallmark jazzy samba *Aqui Oh*, poignant waltz *Quadros Modernos* and lush, introspective ballad *Beijo Partido*. In the last of these, some typical "mineiro" reharmonizations have been employed in the final verse.

**Sérgio Santos** (b. 1955)\*\* is one of today's most forward-thinking and stylistically diverse musicians in Brazil. A prolific composer, guitarist and vocalist, he has developed a distinct style which embraces jazz, afro-mineiro folkloric, classical/impressionist and Brazilian popular genres. His elegant melodies align perfectly with the natural speech rhythms of the text—this particularly true of his afro-mineiro projects: *Iô Sô, Africo* and *Litoral e Anterior*. His lush harmonic palette can be quite complex and elusive, owing to three main aspects: a penchant for abrupt but smoothly navigated modulations, a generous use of harmonic inversions, and a *pandiatonicism* generated by harp-like guitar accompaniments—which are neither chords nor scales, but a piece's textural backbone (*Corpo* and *Sincretismo* are examples). His impeccable sense of arranging and recording production provides the crowning finish to modern Brazilian masterpieces.

The five pieces chosen from his repertoire are quite diverse. All the arrangements use complete transcriptions as their point of departure. *Artigo de Luxo* is a jazzy samba with a dancing melody and swiftly modulating harmonies; *Sincretismo* (in 5/8 meter) is a prayer-like humble offering to the Brazilian *orixas* whose traditions were melded with Christian saints since the 17<sup>th</sup> century; *Corpo* is an expansive afro-mineiro piece featuring motivic economy in both the vocal and guitar writing; *Africo* (aka "when did Brazil decide to sing?") is a lighthearted samba whose B section is replete with prototypical chromatic mineiro harmonies and inversions; *Batuira*, an instrumental piece in 7/4, pits an innocent diatonic melody against extended jazz harmonies and angular chord progressions.

\*\* Please read his excellent **foreword** which was requested and written explicitly for tonight's concert.

**João Bosco** (b. 1946) is also a mineiro composer who, like *Ary Barroso*, developed his impressive career in the environs of Rio. His early collaborations with brilliant lyricist *Aldir Blanc* burst upon the scene in the mid-1970's. He championed a fresh style using funky and lightning-fast *partido alto* sambas along with percussive, rapid-fire lyrics which at times employ a *patois* of words and syllables for their own rhythmic effect. His music has been covered by numerous great artists including *Elis Regina*. He is also noted for using the best sidemen in his touring bands, including the late bassist *Nico Assumpção*, guitarist *Nelson Faria*, bassist *Ney Conceição* and drummer *Kiko Freitas*.

The concert-opening instrumental version of samba *Bala com Bala* displays not only the abovementioned style traits, but João's keen assimilation of jazz harmony. The arrangement is based upon that of guitarist and former musical director *Nelson Faria*.

**Mestre Jonas** (aka. Jonas Henrique de Jesus Moreira) (1976-2011) and **João Antunes** (b. 1981) were the co-writers of *Tamborá Adoyá*, the mid-program duo piece featuring Belo Horizonte vocalist *Maria Elisa Pompeu* and guitarist *Peu Cardoso*. *Mestre Jonas* during his all-but-brief life was a highly respected composer-guitarist of many popular Brazilian styles, collaborating with notable artists including *Chico César*, *Moacyr Luz* and *Nei Lopes*. *João Antunes* is a Belo Horizonte guitarist-composer of considerable repute and also current student colleague of *Peu* and *Maria Elisa* at UFMG. Aside from his collaboration CD *Sambêro* with *Jonas*, he recently founded *Misturada Orquestra*, an orchestra dedicated to popular Brazilian music which released its first CD in 2011.

Program notes and translation of Sérgio Santos foreword by Richard Boukas

For more background information on the composers, their music, the preparation of this concert and video clips, visit [www.boukas.com/calendar.cfm](http://www.boukas.com/calendar.cfm), on the subpage **música mineira project**.

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### Special thanks to:

Executive Director *Martin Mueller* for his continued support of Brazilian music and culture as an integral and ever-expanding component of school's mission and student experience; *Phil Ballman* and *Pam Sabrin* for their keen promotional and logistical assistance; chief sound engineer *Chris Hoffman* and staff, facilities equipment director *Ryan Anselmi* and staff.

*Sérgio Santos*, for his eloquent introduction about the music of Minas Gerais, and artistic assistance while preparing authoritative transcriptions of his music.

To *Maurício Freire Garcia*, director of Escola de Música UFMG/Belo Horizonte and longtime colleague *Cliff Korman* (UFMG faculty) for their unwavering commitment in the planning and launching of our new exchange program.

To all the musicians who gave so generously of their time and dedication in the preparation and performance of this very special concert— thank you all for making this longtime dream a reality.

To all the great composers from Minas Gerais represented tonight (and those not) whose music has transformed generations of musicians all over the world and captured the life and rich cultural aesthetic of the mineiro people.

**Continue for PERFORMER BIOS**

## **Richard Boukas**

Musical director, arranger, guitarist, vocalist

An acclaimed guitarist, vocalist, composer, educator, author and journalist, he has led contemporary music ensembles for over thirty years and performed itinerantly as a soloist. Recognized as one of this country's most important exponents and advocates of Brazilian music, he was named "*Best Brazilian Jazz Guitarist in the U.S.*" by *GuitarOne Magazine*. His first trip to Brazil in 1998 was as artist-educator at *Campos do Jordão Festival do Inverno* in São Paulo state. He has since returned to perform with numerous Brazilian artists, conduct archival research, in-depth artist interviews and educational residencies.

His most important Brazilian music collaboration in the U.S. has been the Duo with pianist *Jovino Santos Neto* (formerly of *Hermeto Pascoal Group*). His current Brazilian jazz ensemble *Quarteto Moderno* features trombonist (and New School Jazz faculty member) *Chris Stover*, bassist *Gustavo Amarante*, and drummer *Maurício Zottarelli*. In 2012 he formed a Duo with Croatian tambura virtuoso *Filip Novosel*, exploring new crossroads in Brazilian, Balkan, jazz and classical music (Novosel is currently a student at New School Jazz). He is also vocalist-percussionist with *Gary Morgan's Panamericana Big Band*. Recordings as leader include *Balaio* (with Jovino Santos Neto), *Tudo de Bom* (Hermeto Pascoal's *Calendário do Som*), *Amazônia*, *Embarcadero* and *Commitment*. He is an endorsing artist and consultant for *LaBella Strings* since 1981.

Boukas has been a key faculty member at *New School Jazz* since 1995, relocating from the jazz program at *Mannes College* which began in 1989. He is the director/founder of the Brazilian Jazz and Brazilian Choro Ensembles, teaches Improvisation Ensembles, Ear-Training, Guitar Sightreading, Jazz Vocal and Renaissance Choral Music. In September 2010 he received the prestigious *New School University Distinguished Teaching Award*. His contributions to New School Jazz and the University outside the classroom are numerous and ongoing. He served four years on the New School University Faculty Senate, the New School Jazz Executive and Curriculum Committees, and has played a central role in developing New School Jazz's first student exchange program in Brazil with *Federal University of Minas Gerais* (UFMG) in Belo Horizonte (note: two UFMG exchange students are featured in tonight's performance: *Maria Elisa Pompeu* and *Peu Cardoso*).

A four-time recipient of the *NEA Grant in Jazz Performance*, his numerous artist residencies include *Harvard*, *Cornell*, *Lamont School of Music/Denver*, *Univ. of Toronto*, *Univ. Louisville*, *Univ. Arizona/Tucson*, *Cincinnati Conservatory*, and *National Guitar Workshop*. He was also jazz studies faculty at *William Paterson University* between 1985-93. Richard holds an MA in Composition from *Queens College/Aaron Copland School of Music*, for which he presented his thesis on the music of *Hermeto Pascoal*. Alongside his Brazilian jazz repertoire, his many chamber music commissions include works for *PUBLIQuartet String Quartet*, *Modern Mandolin Quartet*, *Atlantic Brass Quintet* and *Lamont Saxophone Quartet*. He has composed also an extensive body of solo Brazilian guitar music and choral works. He is a composer member of *Chamber Music America*, *American Composers Forum* and *Long Island Composers Alliance* (LICA).

For more information: [www.boukas.com](http://www.boukas.com) or contact Richard directly at [boukasr@newschool.edu](mailto:boukasr@newschool.edu)

**Gustavo Amarante** (bass) was born in Belo Horizonte, Minas Gerais. After moving to the U.S. in 1994 to study at the Berklee College of Music, he has established himself as one of today's most important voices on the electric bass. Gustavo is an ideal interpreter of original music, always providing a solid groove, impeccable time and meticulous attention to detail. Aside from being the regular bassist in Richard Boukas's *Quarteto Moderno*, he has performed and recorded with Brazilian and other reknown artists including *Toninho Horta*, *Jovino Santos Neto*, *Helio Alves*, *Duduka Da Fonseca*, *Carlos Malta*,

*Aquiles Báez, Panamericana Big Band, Bob Moses, and Katie Viqueira.* He has played at major festivals and venues including Kennedy Center for the Performing Arts, Carnegie Hall, Lincoln Center, Blue Note, Jazz Standard, Nuits D'Afrique (Montréal) and Java Jazz Fest (Jakarta, Indonesia). For more information: <http://gustavoamarante.com/live>.

**Chris Stover** (trombone) Aside from being a regular member of Boukas's *Quarteto Moderno*, he has been a first-call trombonist for numerous artists including *Eddie Palmieri, Jovino Santos Neto, Pablo Menendez, Bobby Sanabria, Ingrid Jensen, Samir Chatterjee* and *Marty Ehrlich*. After many years in Seattle, he came to New York City to accept a full-time faculty position at *New School Jazz* in 2010. He teaches music theory, composition, world music, coordinates the music theory curriculum and is a current co-chair of the *New School University Faculty Senate*. As leader, he has recorded on OmniTone, Origin, and Sub Pop labels. Stover has presented numerous papers at major national and international conferences and given seminars and workshops in Brazil, Argentina, Denmark, Israel and across the US. His scholarly work has been published by *Cambridge Scholars Press, Latin American Music Review* and *Music Theory Online*. He edits the online journal *Analytical Approaches to World Music* and is former managing editor of *Perspectives of New Music*. For more information, visit <http://www.morezero.com>.

**Lucas Pino** (saxophones) is the featured New School Jazz alumnus for tonight's concert. His innovative approach to sound and improvisational vocabulary has established him as one of the most innovative young saxophonists on today's New York scene. Receiving numerous honors during high school (including Downbeat award as "Best Instrumental Soloist" of 2005), he attended the *Brubeck Institute* as one of five fellows who toured across the United States and abroad. This included performances and studies with *Dave Brubeck*. In 2007, Lucas moved to New York City to complete his BA at New School Jazz. Here he developed vital creative connections with other standout students including saxophonist *Ben Van Gelder*, vibraphonist *Peter Schlamb* and Polish guitarist-composer *Rafal Sarnecki*, with whom he still performs. In 2009, he attended the *Juilliard School* where he completed his MA in performance and was awarded the *Irene Diamond Graduate Fellowship*.

**Arthur Hnatek** (drums and percussion) was born in Switzerland and is currently a senior at New School Jazz. He is recognized among peers and faculty alike as a uniquely gifted, consummate musician. His deep interest in composition makes him an ideal collaborator, always contributing in the most appropriately creative and sensitive ways. He has performed with both emerging and established jazz artists including New School alumni *Tigran Hamasyan* and *Grégoire Maret*, *John Pattitucci*, *Shai Maestro* and *Sam Minaie*. His jazz festival appearances include *Montreux*, *Reykjavik* (Iceland) and *Frankfurt Musikmesse*.

**Maria Elisa Pompeu** (vocals, cavaquinho) and **Peu Cardoso** (seven-string guitar) are natives of Belo Horizonte, Minas Gerais, and the first students to be hosted at New School Jazz from *Federal University of Minas Gerais* (UFMG) as part of our **new exchange program**. Their significant participation in tonight's concert owes both to their musical maturity and extensive knowledge about music from their region, and we warmly welcome them as part of the New School Jazz family.

**Jill Ryan** (flute) is currently a sophomore at New School Jazz. Already one of the program's most talented woodwind doublers, she has played alto saxophone and flute in the Brazilian Jazz Ensemble and is a current member of the Brazilian Choro Ensemble. Her keen affinity and exuberance for Brazilian music and culture has opened new vistas for her as both an instrumentalist and vocalist. It is indeed a pleasure to have her participate in tonight's performance.