

MetLife Foundation
Music of the Americas
Concert Series

CAMERATA ABERTA: NEW MUSIC FROM BRAZIL



December 11, 2014

7:00 PM

**Americas Society
680 Park Avenue
New York**

Americas / SOCIETY

Dear friends,

We are delighted to present Camerata Aberta on our series once again. Since their last visit, in 2011, the group has continued to grow, having performed in Brazil's leading venues and in Europe. They have premiered several new works by some of the most important living composers and have collaborated with distinguished conductors. Tonight, we will hear several US premieres and a world premiere by Camerata's Artistic Director, Sérgio Kafejian, written for this concert. 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 Fall 2014 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, by the National Endowment for the Arts, and by The Amphion Foundation, Inc.



This concert is generously supported by the Lei de Incentivo a Cultura and the Ministério da Cultura Governo Federal Brasil.



AMERICAS SOCIETY

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CAMERATA ABERTA
NEW MUSIC FROM BRAZIL

PROGRAM

Marcus Siqueira (b. 1974) **Espectros no Jardim de Concreto** (2013)
violin and cello

Maurício de Bonis (b. 1979) **Melencolia I (a3)** (2013)
piano trio

Sérgio Rodrigo (b. 1983) **Acquarello** (2010, rev. 2014)
flute, clarinet, piano

Silvio Ferraz (b. 1959) **Les silences d'un étrange jardin** (1994)
flute solo

INTERMISSION

Felipe Lara (b. 1979) **Postcard** (2008)
clarinet and violin

Sérgio Kafejian (b. 1967) **Circulares III** (2014)
flute, clarinet, violin, cello

João Pedro Oliveira (b. 1959) **Hokmah** (2009)
clarinet and piano

Alexandre Lunsqui (b. 1969) **Toy** (2013)
flute, clarinet, violin, cello, piano

CAMERATA ABERTA

Cássia Carrascoza *flute* Luis Afonso Montanha *clarinet*

Martin Tuksa *violin* Dimos Goudaroulis *cello*

Lídia Bazarian *piano*

Sérgio Kafejian *artistic director*

Walter Gentil *production director*

About the ensemble

Founded in 2010, **Camerata Aberta**, an ensemble dedicated to 20th and 21st century repertoire, is ensemble-in-residence at the Tom Jobim EMESP and consists of prominent São Paulo performers. It is comprised of 16 musicians: two violins, viola, cello, double bass, flute, oboe, clarinet, bassoon, two pianos, two percussionists, horn, trumpet, and trombone, which provides it with the versatility to perform a wide spectrum of the contemporary repertoire.

Guillaume Bourgoigne has been the ensemble's principal guest conductor since 2010. A specialist in contemporary music, Bourgoigne has conducted such distinguished ensembles as Cairn, L'Itinéraire, Court-Circuit, Orchestre Gulbenkian, and Orchestre National Bordeaux-Aquitaine. Other performances have been led by Brazilian conductors Eduardo Leandro (SUNY-Stonybrook) and Lutero Rodrigues (UNESP, São Paulo), as well as German conductor Felix Krieger. Three curatorial lines define the ensemble's repertoire: premieres of Brazilian composers, 20th and 21st century concert music standards, and interpretations of recently composed works.

With the aim of establishing new relationships with the musical environment and the audience, Camerata Aberta provides workshops, lectures by musicologists and composers, as well as texts and interviews. All ensemble members are actively involved in pedagogical activities to reach new listeners and fellow musicians willing to face the technical and aesthetic challenges of contemporary music.

The ensemble, led by Artistic Director Sérgio Kafejian, has performed throughout Brazil (notably in major halls in São Paulo and Rio de Janeiro), as well as at the Festival de Inverno de Campos do Jordao and the Festival de Inverno Ouro Preto e Mariana. Camerata has performed at the Concertgebouw (Amsterdam), Americas Society (NYC), Palais des Beaux-Arts (Brussels), and has received the APCA prize (2011) for contemporary music for its pioneering excellence in its first year. In 2012, Camerata Aberta recorded its first CD, *Espelho D'Água* (SESC Records), which won 'Prêmio Bravo!' for best Classical Music CD. For more information, visit the ensemble on the web: www.camerataaberta.wordpress.com.

About the program

Camerata Aberta's Artistic Director, Sérgio Kafejian, writes:

In recent years Brazil has experienced a major renovation in its concert music production. New composers and groups have emerged to interpret new compositions and re-visit compositions of previous generations. This new moment of Brazilian music displays a technical quality and stylistic variety that is not related to current fads, but that is solidly grounded in their research, generating a restless and original music. This production displays the rhythmic and timbral richness of Brazilian music combined with aesthetic and technical questions of 20th and 21st century music. Tonight's program offers a glimpse of this exciting moment in Brazilian new music.

Espetros no Jardim de Concreto

US premiere

We can imagine a work in dialogue with two distinct materials: a four-part counterpoint full of diffuse timbres in contrasting durations, and an intense, two-part *moto-perpetuo* (perpetual motion). Arid timbres, saturated with lyrical opposing tonalities, set the stage for the two instruments. Like specters wandering through downtown São Paulo, they articulate the dichotomy between lives lost from addiction and the hustle and bustle of the metropolis.

-Marcus Siqueira

Melencolia I (a3)

US premiere

In examining Dürer's engraving *Melencolia I*, it is hard to believe that Lars von Trier's film *Melancholia* was not derived from it, in spite of what the director seems to suggest and the fact that the 2011 feature film offers as a class portrait at the current stage of "civilization" is very different from the ciphered symbolism of the 1514 engraving. The same may occur with *Melencolia I* (a3) if heard next to *La Malinconia* (Beethoven, op.18 no.6: IV). But the initial motivation for this piece did not come from Albrecht, Lars or Ludwig, but from the archetypal formation, and from the fortunate gathering of Simona Cavuoto, Felipe Scagliusi and Beto Kanji, to whom I am the most grateful.

-Maurício de Bonis

Acquarello

US premiere

Acquarello is inspired by the image of the watercolor process, whereby inks are dissolved and fused by the water. This work is an attempt to create a state of sonorous fluidity using a non-conventional rhythmic notation based on curves that inform the entrance and exit of gestures and textures.

-Sérgio Rodrigo

Les silences d'un étrange jardin

US premiere

This piece was written during a composition course at Fondation Royaumont (France) and features some of the main elements of the composer's style: birdsong and the instrumental techniques in dialogue with cultures from different places and times. The primary elements used in this work are Eastern European gestures such as as circular breathing and endless sentences, as well as long tones and microtonal pitches inspired by the Japanese *shakuhachi*.

-Silvio Ferraz

Postcard

Postcard was commissioned by the New York Miniaturist Ensemble with the condition that it had to be comprised of 100 notes or less. The urge to cheat was such that I immediately started to wonder, "What is a note?" A note is a symbol on the music score, not a sound. I then came up with several loops, repeats, and aleatoric boxes where the performers get to choose how long they stay in each section, thus allowing the chosen hundred notes to breathe and get more mileage. The work can last anywhere between 3 and 7 minutes depending on how long the performers choose to stay inside these loops. The title refers to three aspects of the piece: first, the unpretentious dimensions and character of the work (not a novel, a postcard); second, that the instruments are to be separated on the stage or hall to portray a necessary distance between the sender and the receiver of the postcard; and third, that it musically tries to depict the idea of having both an image and a message. I approached the images by presenting static clarinet multiphonics as they are, without ornamentation (the violin simply reinforces some areas of the clarinet's timbre). The messages, however, are more melodic manipulations of the clarinet's timbre that are presented in more *cantabile* fashion by both instruments. There are 3 images and 3 messages in total.

-Felipe Lara

Circulares III

World premiere, written for this concert

Activity/non activity; intensity/non intensity; velocity/non velocity.....silence.....
colored noises in restless movements.....circles. -Sérgio Kafejian

Hokmah

Hokmah is a Hebrew word meaning “wisdom.” This work belongs to a group of three (*Timshel, Hokmah, Tawdah*) that will soon be joined by a fourth. *Timshel* relates to the choice between good and evil; *Hokmah* touches on the wisdom needed to make the correct choice; and *Tawdah* is connected to the thanksgiving prayer for the right choices as well as the regret and confession for the wrong choices. The clarinet and piano relate to each other in a heterophonic manner, where each instrument duplicates the other’s material by expanding or contracting it. -João Pedro Oliveira

Toy

In this piece, the ensemble is the “toy”. The idea occurred to me after I saw a little kid playing with his toys. Usually, a toy is a simple device with a very clear function: to entertain. However, it can also be perceived from a much broader perspective, one that involves explorations and discoveries beyond its original role. This process can take place very quickly, or it can occur slowly over time. The toy is abandoned, revisited, abandoned again. One way to end this process is to simply destroy the toy and search for a new one. A new cycle begins. -*Alexandre Lunsqui*

About the composers

Born in Caratinga, Brazil, **Marcus Siqueira** holds an undergraduate degree in Music from the Universidade de São Paulo (USP). He studied with Willy Corrêa de Oliveira and received several important composition prizes in Brazil: the Classical Composition Prize from Fundação Nacional de Artes (FUNARTE) in 2010 and 2014, the 1st National Composition Competition - Sinfonia Cultura/SBMC in 2000; the VI Nascente Project Competition promoted by Abril Cultural and the University of São Paulo in 1996; and 1st prize in the Composition Competition of the XIV Bienal da Música Contemporânea (Rio de Janeiro - 2001), among others. He also received three major composition fellowships: FUNARTE (2008); VITAE Foundation (2003) and RioArte (2001). His pieces have been played by Brazilian and foreign musicians in recitals and festivals in Brazil, the USA, France, Portugal, Germany, Colombia, the Netherlands, Spain, Switzerland, United Kingdom and Italy. He has written for different instrumentations: orchestra, chamber ensembles, voices, and solo instruments and has recently begun to incorporate multimedia and electronics into his compositions. His works have been recorded by Radio Cultura Symphony Orchestra on the Paulus label (Premières – 2001), Gilson Antunes for Água-Forte, SESC (Contraluz and Ligeti +), and on independent record labels. He is currently Professor of Music Education at the Faculdade Cantareira. For more information, visit www.marcussiqueira.com.

Composer and pianist **Mauricio De Bonis** (b. 1979, São Paulo), currently works Assistant Professor at the Universidade Estadual Paulista 'Júlio de Mesquita Filho' (UNESP). He received his Bachelor's and Doctorate from the USP, where he studied with Willy Corrêa de Oliveira, and conducted research at the Paul Sacher Foundation (Basel). He attended the 40th Ferienkurse für Neue Musik in Darmstadt and has lectured at universities in California and Louisiana. De Bonis is a frequent participant in the leading contemporary music festivals throughout Brazil, and his works have also been performed in Mexico, Panama, Italy, Colombia, and the US. He himself is a frequent performer of contemporary music, especially in duo with the soprano Caroline De Comi.

Sérgio Rodrigo (b. 1983, Diamantina, Brazil) received his Bachelor's and Master's degrees in composition from the Universidade Federal de Minas Gerais and has participated in several national and international composition festivals, including the Festival de Inverno Campos do Jordão (Brazil); Domaine Forget (Canada); Etchings Festival and band ManiFeste (France); Zeitkunst (Germany); and Musicarte (Panama). His work has received important awards in Brazil, including the Camargo Guarnieri composition award twice and the "Tinta Fresca" orchestral composition award. In 2012, his piece *Braids* received a prize during Festival Domaine Forget (Canada), and he subsequently was commissioned by the Nouvel Ensemble Moderne. In 2013 Sérgio Rodrigo was composer-in-residence at Festival Zeitkunst (Berlin), working on a collaborative project involving Brazilian and German poets. His works have been performed by Ensemble Intercontemporain, Orchestre Philharmonique de Radio France, Orquestra Filarmônica de Minas Gerais, and Camerata Aberta, among others.

Silvio Ferraz (b. 1959, São Paulo) studied composition at the USP with Gilberto Mendes and Willy Corrêa de Oliveira. He completed his studies at Fondation Royaumont (France) with Brian Ferneyhough and James Dillon and at IRCAM's "Académie d'été", with Gérard Grisey and Jonathan Harvey. His works have been performed throughout in Brazil and Europe and have been recorded by Grupo Novo Horizonte, Camerata Aberta, Smith Quartet, and Ensemble Lami. He holds a doctorate in Semiotics from Pontifícia Universidade Católica de São Paulo with a thesis about difference and repetition in music. Ferraz is currently professor of composition at the USP and conducts research at the Fundação de Amparo a Ciência de São Paulo, and Conselho Nacional de Desenvolvimento Científico e Tecnológico, focusing his studies on the relationship between handwritten and computerized compositional environments, as well as the use of instrumental extended techniques. He directed the Festival de Inverno Campos do Jordão, the largest classical music event in Latin America, from 2009 to 2010 and was the first artistic director of Camerata Aberta.

Felipe Lara (b. 1979, São Paulo) was recently described as "a gifted Brazilian modernist" and his music as "voluptuous, elemental lyricism" as well as "Brilliant" by *The New York Times*. His works have been recently performed by the Arditti Quartet, Ensemble Recherche, International Contemporary Ensemble (ICE), JACK Quartet, Kammerensemble Neue Musik Berlin, London Sinfonietta, Mivos Quartet, Netherlands Radio Chamber Philharmonic Hilversum under Peter Eötvös), Nouvel Ensemble Moderne, Steven Schick, and the Tanglewood Music Center Orchestra, among others.

Lara's work has been presented at Ars Musica and Europalia (Belgium); Festival Música Nova, Sala Cecília Meireles, and Teatro Amazonas (Brazil); Acanthes (France); Acht Brücken Festival and Darmstadt (Germany); Teatro La Fenice (Venice); Luxembourg Philharmonie; Aldeburgh Music Festival and Huddersfield (UK); Tanglewood's Festival for Contemporary Music, Mostly Mozart, and Roulette (US). His second string quartet *Tran(slate)* won the Staubach Preis in Darmstadt in 2008, after the premiere performance by the Arditti Quartet with live electronics by Experimentalstudio SWR Freiburg. Two CDs featuring performances of Lara's music by the Arditti Quartet, Duo Diorama, and Percorso Ensemble were released in Brazil in the 2008. Current projects include commissions from the Ensemble InterContemporain (Paris), Orquestra Sinfônica do Estado de São Paulo (OSESP), ICE, and the Fromm Foundation (Harvard University). Lara studied with Louis Karchin and Mario Davidovsky at NYU, Tristan Murail at Columbia, John McDonald at Tufts, Vuk Kulenovic and John Bavichi at Berklee, and Alla Elana Cohen at New England Conservatory. Lara lives in Jersey City, NJ.

Sérgio Kafajian (b. 1967) is an active composer and researcher whose activities involve instrumental and electroacoustic composition, as well as artistic educational projects focused on the music of the 20th and 21st centuries. Among his awards are: L'Institut International de Musique Electroacoustique (Bourges, France, 1998 and 2008); Gilberto Mendes Orchestral Composition (São Paulo, 2008), and several awards from FUNARTE. He obtained his Masters in 2008 at Brunel University (London) and PhD in 2014 from UNESP. He has been Artistic Director of Camerata Aberta since 2010.

João Pedro Oliveira (b. 1959) is one of the most prominent Portuguese composers of his generation. He began his music studies at the Gregorian Institute of Lisbon, where he studied organ performance. From 1985 to 1990 he lived in the US as a Fulbright scholar, with a fellowship from the Gulbenkian Foundation, and completed a PhD in composition at SUNY-Stony Brook. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds.

Alexandre Lunsqui (b. 1969, São Paulo) studied at the Universidade Estadual de Campinas, University of Iowa, Columbia University, and IRCAM. His primary teachers include Tristan Murail, Fred Lerdahl, and Jeremy Dale Roberts. Lunsqui has received awards from FUNARTE, Petrobras Cultural, Ministry of Culture of Brazil, Fromm Foundation (Harvard University), Music at the Anthology, Civitella Foundation, Composers Conference, and the Salvatore Martirano competition, among others. His works have been performed in over 20 countries by ensembles such as the Arditti String Quartet, ICE, Ensemble L'Arsenale, Nieuw Ensemble Amsterdam, Lawrence University Wind Ensemble, Argento Chamber Ensemble, Talea Ensemble, Camerata Aberta, Brazilian National Orchestra, Due East, Timetable Percussion, and Talujon. Recent engagements include works for the Ensemble Reconsil Vienna, Access Contemporary Music, the New York Philharmonic, Filarmonica Bachiana, and the OSESP. Since 2010, Lunsqui has held the appointment of Professor in Composition and Theory at the UNESP.

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, 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.



Ana Cervantes speaks about her program. Image by Roey Yohai.

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WINTER 2014-2015

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|-------------------------------|---|
| Monday, December 29
6 pm | The Bishop's Band: Peruvian Codex
Trinity Wall Street: Twelfth Night Festival |
| Monday, January 26
7 pm | Pascal Archer & Adaskin String Trio
<i>Dreams and Prayers of Isaac the Blind</i> |
| Thursday, February 12
7 pm | Lucía Pulido
Canciones de Despecho |
| Tuesday, February 24
7 pm | Willanny Darias, pianist
Schumann, Busoni, Ginastera |
| Thursday, March 5
7 pm | Arakaendar: Music from the Jesuit
Missions @Hispanic Society of America |
| Friday, March 6
7 pm | Luna Monti & Juan Quintero
Argentinean folk powerhouses |
| Friday, March 13
7 pm | International Contemporary Ensemble
Portrait of Mario Davidovsky |

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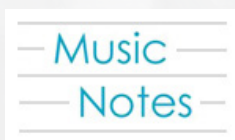
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Eddy Marcano Cuarteto Acústico

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 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

Monday, December 29 6 PM	The Bishop's Band: Peruvian Codex @Trinity Wall Street: Twelfth Night Festival
Monday, January 26 7 PM	Pascal Archer and the Adaskin Trio Exponential Ensemble
Thursday, February 12 7 PM	Lucía Pulido Canciones de Despecho

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