



Sacred Heart
UNIVERSITY



Art of the Duo *presents*

Diálogos Duo

Louis Arques clarinet
Richard Boukas guitar, composer

Thursday, October 21, 2021 700pm

Program

from the suite **Choro Tributes** (2019)

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|-------------------------------------|-----------------------------------|
| 1 Não Me Diga (choro-maxixe) | dedicated to Pixinguinha |
| 2 Manhoso (choro) | ded. Jacob do Bandolim |
| 3 Dois Irmãos No Céu (choro canção) | ded. Paulo Moura & Rafael Rabello |
| 4 Som Livre (choro) | ded. Hermeto Pascoal |

from the suite **Cantos do Nordeste** (2020)

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|---------------------------|--------------------------|
| 5 Xote Grego (xote) | ded. Luiz Gonzaga |
| 6 Coco Pouco Louco (coco) | ded. Jackson do Pandeiro |

from the suite **Sambistas Imortais** (2021) World Premieres

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|--------------------------------------|---------------------------|
| 7 Iluminado (samba) | ded. Antônio Carlos Jobim |
| 8 Ecos do Morro (samba partido alto) | ded. Paulinho da Viola |
| 9 Graças a Deus! (samba jazz) | ded. Johnny Alf |
| 10 Amor Escondido (samba canção) | ded. Jamelão |
| 11 Madrinha do Samba (samba pagode) | ded. Beth Carvalho |

All music composed and arranged by Richard Boukas, Diatessaron Music Publ. © 2018-2021
Special thanks to **Professor Joe Carter** for his continued support in presenting Diálogos Duo.
Artist recordings and music scores will be available for purchase after the performance.

• Composer Notes •

Tonight's repertoire is selected from three Diálogos Duo suites, including the two most recent. This type of program is quite different from our 2019 performance at Chapel of the Holy Spirit, when the complete **Choro Tributes** suite was performed. Selecting pieces from different larger works offers both greater diversity of genres and a brief pause between each subgroup of pieces in lieu of an intermission.

from the suite **Choro Tributes** (2019)

Não Diga Agora 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 AABBACCA. The thematic tonal scheme is the very common descending third (Gma-Emi-Cma or I-VI-IV).

Manhoso This AABBACCA 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 (VIma). This sets up a final A section modulated to C major, a practice rarely used in Choro composition.

Dois Irmãos No Céu A double dedication to clarinetist **Paulo Moura** (1932-2010) and brilliant short-lived guitar virtuoso **Rafael Rabello** (1962-95), this choro-canção evokes their landmark 1990 duo CD "Dois Irmãos". "Two Brothers in the Heavens" also is a nod to choro clarinetist-composer Abel Ferreira (1915-80), whose famous choro "Chorando Baixinho" featuring the clarinet's chalameau (lower) register served as the point of departure for the piece. The tonal scheme of the AABACA form is Dmi-Fma-Dma, the outer two tonalities matching Ferreira's.

Som Livre Dedicated to **Hermeto Pascoal**, the singular prolific genius of Brazilian contemporary music (1936-), "Free Sound" is playful but more than challenging in its unrelenting melodic and harmonic density. Modeled after Hermeto's own choro, "Intocável" ("Unplayable", 1987), the piece unfolds in AABBACCA traditional form. Alongside guitarist **Guinga**, Pascoal has been the most consistent in Boukas's Brazilian compositions for more than four decades.

from the suite **Cantos do Nordeste** (2020)

Xote Grego (Greek Xote) Dedicated to the iconic **Luiz Gonzaga** (1912-89), this piece blends xote's traditional melodic and harmonic vocabulary with *bouzouki* lines more befitting of the Greek sailor dance *sirtaki*. Gonzaga's composition title *Pagode Russo* was the genesis of merging these two ethnic idioms. A *ritornello* precedes each verse, the melody shifting between instruments. This creates fertile opportunities for contrapuntal writing in the clarinet.

Coco Pouco Loco (A Bit Crazy Coco) *Coco* is a close variant of *baião* in which clever lyrics are sung in sixteenth notes with relaxed agility. Cocos can also assume the form of the *desafio*, a musical duel in which two singers accompany themselves on *pandeiro* (Brazilian tambourine) trading humorous insults and gossip. Coco was hugely popularized by the great **Jackson do Pandeiro** (José Gomes Filho, 1919-1982). Guitar percussion with two-hand tapping on the top predominates in the opening verse, imitating the *zabumba drum*. The piece has a typical *ritornello* preceding each verse, whose internal form is AABC.

from the suite **Sambistas Imortais** (2021) World Premieres

Iluminado (Enlightened) **Antonio Carlos Jobim** (1927-94) is without a doubt the most famous latter-half 20th century Brazilian popular music (MPB) composer celebrated worldwide. *Iluminado* was originally commissioned by SHU professor-guitarist *Joe Carter* for his duo with flautist *Aly Ryerson*. Framed by an eight-bar intro-outro, this relaxed 32-bar samba in A major with a form typical of the American Songbook (two halves) navigates some surprise modulations (including Eb major- the tritone)- while the melody remains sustained and lyrical. Guitar and clarinet split the form for solos before the final thematic statement.

Ecos do Morro (Echoes from the Favela) **Paulinho da Viola** (1942-) is a mainstay samba artist with a very smooth style. A fine vocalist, guitarist and cavaquinho player, he is the son of *César Faria*, guitarist with the illustrious *Choro* ensemble *Época de Ouro* with *Jacob do Bandolim*. *Ecos do Morro* is a *samba partido alto*, whose rhythmic foundation is more syncopated (funky) than most other forms of samba. This is expressed both in the bassline and chords of the guitar accompaniment. After the AAB theme, a solo section based on A section harmonies includes a guitar solo supported by *ganza* (shaker) and clarinet solo. An intensified BA clarinet statement and coda complete the piece.

Graças a Deus! (Thank God!) **Johnny Alf** (1929-2010) was a pioneer in two major respects. He was the first popular singer-songwriter (pianist) to infuse his music with rich jazz harmonies and progressions. This and his cooler style of samba was vital to Bossa Nova's emergence in the mid-1950's. *Graças a Deus!* Begins with a 32-bar form (AA' 16+16) in D major. The highly modulatory B section follows, returning to A and finally a derived repeat of A in the key of B major. The title appears in Alf's lyric for his iconic jazz samba *Rapaz de Bem*.

Amor Escondido (Hidden Love) **Jamelão** (1913-2008) was a giant among *samba-enredo* artists for the legendary samba school *Estação Primeira de Mangueira*. In 1972, he recorded the passionate *samba-canções* (ballads) of *Lupicínio Rodrigues*, a relatively obscure vocalist-composer from *Rio Grande do Sul* (south Brazil). The recording featured brass and woodwinds much in the style of Cuban legend *Beny Moré*. *Amor Escondido* is in a typical AABA form, one A section guitar solo leading to a more embellished and intense clarinet BA statement and coda.

15. **Madrinha do Samba** (Godmother of Samba) **Beth Carvalho** (1958-2019) was truly the godmother of *pagode*. Her rich, agile voice is showcased on dozens of hits, including *Vou Festejar*, which became a favorite song for soccer fans to sing at games. *Madrinha do Samba* is a fast *pagode* in ABAB form with G major and E major as the main tonal centers. Both clarinet melody and guitar accompaniment are highly syncopated against the larger samba pulse, enhanced by guitar *baixarias* (basslines). The piece offers a choice of a short or more sustained ending. The performers will choose the ending just prior to performance.

Notes by Richard Boukas

Contact dialogosduo@boukas.com

Diálogos Duo Homepage <http://www.boukas.com/dialogos-duo>

Diálogos Duo was formed in fall of 2016. Their artistic and educational mission is to present a diverse panorama of original contemporary Brazilian music for clarinet (bass clarinet) and guitar- an instrumental tandem which is surprisingly underrepresented. Given the highly interactive chemistry between the musicians, the Duo was named “*Diálogos*” (“*Dialogues*” in Portuguese).

Louis Arques effortlessly negotiates Brazilian music’s complex melodies and rhythms, supported by Boukas’s richly textured guitar accompaniment. Their original repertoire spans a broad range of traditional Brazilian genres including *samba*, *choro*, *baião*, *frevo*, *marcha*, *maracatu*, *maxixe*, *guarânia* and *valsa*. Boukas’s through-composed works synergize robust syncopated Brazilian rhythms with sophisticated harmonies melding Brazilian, Jazz and contemporary classical vocabularies. Each movement is a tribute to a legendary Brazilian composer/musician.

Boukas’s prolific output for the Duo includes **eight suites (eighty-seven movements)**- the largest body of contemporary Brazilian repertoire composed for clarinet and guitar worldwide: *Sambistas Imortais* (2021), *Cantos do Nordeste* (2020), *A Dozen Choro Tributes* (2019), featured on their latest CD, *Choro Tributes* (2020); *Diálogos for Clarinet and Guitar*, *Diálogos for Bass Clarinet and Guitar* (2018) featured on their debut CD *Homages to Brazilian Masters; Three Choros for Bass Clarinet and Guitar* (2020), *Impressions of Minas* (2019) and *Centenário* (2018).

Recent performances and broadcasts include *Performance Today* (American Public Radio), NYC Classical Guitar Society, ICA ClarinetFest 2021/2019, Sacred Heart University Guitar Festival, WKCR-FM Jobim Marathon (Columbia University, NYC) and UTTV Univ. TN/Knoxville. The Duo conducts onsite and virtual university residencies worldwide, using their repertoire as curriculum.

LOUIS ARQUES is a woodwind virtuoso from Grenoble, France. A *Vandoren* artist, 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- including *String Orchestra of Brooklyn* (SOB), *Mannes Orchestra* (Lincoln Center and Carnegie Hall), former co-founder of *NewOrch* and is co-artistic director of *Metamorphosis Chamber Orchestra*. He is a frequent New Music collaborator, including composer *Elizabeth Hoffman* and *Mannes American Composer Ensemble*. He also plays Afro-Cuban music with *Grupo Irek*, *Sonido Costeño*, *New School Afro-Cuban Orchestra* and jazz with numerous ensembles in venues including *Birdland*. Performing early music on *Von Vittorelli’s* replicas of eighteenth century instruments, he is faculty at the *Diller-Quaile School of Music* in New York City.

RICHARD BOUKAS 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* and *Trio Brasileiro*. Apart from *Diálogos Duo*, he has composed for ensembles including *PUBLIQuartet*, *La Catrina String Quartet* and *Sopros de Pernambuco* clarinet quartet (Brazil). His recordings as leader include *Quarteto Moderno Live! Ao Vivo!*, *Balaio* (with *Jovino Santos Neto*), *Live at St. Michaels* (Croatian tambura virtuoso *Filip Novosel*), *Amazônia*, *Embarcadero* and *Commitment*. Faculty at *New School for Performing Arts/School of Jazz* since 1989, he is a recipient of the *Distinguished University Teaching Award*. His residencies include *New York Guitar Seminar at Mannes*, *Harvard*, *Denver Univ.*, *Cincinnati Conservatory*, *Hudson Jazz Workshop*; in Brazil: *Campos do Jordão*, *São Paulo*, *UFMG/Belo Horizonte*, *IFPE/Recife*; in Canada: *York College*, *Univ. Toronto*. He is a *La Bella Strings* artist endorsee since 1978.

