

VAEX and Richard Boukas

Present

Quarteto Moderno

CD Release “Live! Ao Vivo!”

Friday October 28, 2016

Santiago Rubio Hall

PROGRAM

1. Chuva No Sertão (baião) dedicated to Jovino Santos Neto
2. Chorizinho (choro, 3/4) ded. Hermeto Pascoal
3. Mineiro Mesmo (samba, 3/4) ded. Toninho Horta
4. Viva O Som! (choro) ded. Hermeto Pascoal for his 80th birthday
5. Gafieira Suingada** (samba gafieira) ded. Zé da Velha
6. Boukas Baião (baião) ded. Luiz Gonzaga
7. Frederic Frêvo (frêvo) ded. Chopin
8. Valsa Azul (valsa) ded. Guinga
9. Sempre Jacob** (choro) ded. Jacob do Bandolim (on his 2017 centennial)
10. Calico (samba jazz) ded. Joe Henderson

** World Premiere

All music composed and arranged by RICHARD BOUKAS

Ensemble Page: www.boukas.com/quarteto-moderno
Media page: www.boukas.com/quarteto-moderno-cd-media-page
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about QUARTETO MODERNO

QUARTETO MODERNO is widely recognized as one of the most innovative contemporary Brazilian Jazz ensembles based in the U.S. Formed in 2008, the ensemble features Richard Boukas's compositions in diverse Brazilian genres including *samba*, *choro*, *baião*, *frevo*, *maracatu*, *marcha*, *frêvo*, *valsa* and *guarânia*. He synergizes these traditional forms with a rich melodic and harmonic vocabulary drawn from contemporary jazz and chamber music.

The group's performances showcase a fiery, spontaneous interaction driven by daring improvisations and perpetual rhythmic exploration. Their New York City area performances have included *Dizzy Gillespie Auditorium*, *Johnny Pacheco Latin Jazz Festival* and *Queens College's Year of Brazil*.

The ensemble's debut CD "Live! Ao Vivo!" was recorded at *New School for the Performing Arts*. It features ten Boukas compositions, each a tribute to a legendary Brazilian musician/composer.

Richard Boukas leader-composer, guitar, vocals

Internationally acclaimed ensemble leader, educator and exponent of Brazilian music, he was selected "Best Brazilian Jazz Guitarist in the U.S." by *GuitarOne Magazine*. His solo appearances include *B.B. King's Latin Guitar Festival*, *Subrosa Global Guitar Festival* and the prestigious *New York Guitar Seminar* at Mannes College/New School for the Performing Arts.

Boukas is also leader of *Trio Brasileiro* (alongside Amarante and Zottarelli), which interprets the vast Brazilian songbook and the rich lineage of Brazilian guitarists from *Garôto* to *Guinga*. He is also vocalist, percussionist and composer for *Gary Morgan's Panamericana Big Band*.

His longtime penchant for duo collaborations includes former *Hermeto Pascoal* pianist *Jovino Santos Neto* (CD "Balaio"), Croatian tambura virtuoso *Filip Novosel* (CD/DVD "Live at St. Michaels") and cellist *Wendy Law*. Other recordings as leader include *Tudo de Bom*, *Amazôna*, *Embarcadero* and *Commitment*.

His first trip to Brazil was in 1998 as artist-educator at the prestigious *Campos do Jordão Winter Festival* in São Paulo state. He has returned to Brazil frequently to collaborate with numerous Brazilian artists, present educational residencies and conduct archival and field research. A mainstay faculty member at New York City's *New School Jazz & Contemporary Program* since 1995, he is founder of the acclaimed *Brazilian Jazz Ensemble* and *Brazilian Choro Ensemble*, which have produced landmark concerts and recordings including *Pixinguinha and Contemporaries*, *música mineira* (the music of Minas Gerais), *Ernesto Nazareth 150th Anniversary* and *Viva Hermeto!*, celebrating Pascoal's 80th birthday.

In September 2010 he received the prestigious *New School Distinguished University Teaching Award*. In 2015, he joined the faculty of *New York Jazz Workshop*. A four-time recipient of the *NEA Grant in Jazz Performance*, his guest artist residencies include *Harvard*, *Cornell*, *Lamont School of Music* (*Denver Univ*), *Univ. of Toronto*, *Univ. Louisville*, *Univ. Arizona/Tucson*, *Cincinnati Conservatory*, and *National Guitar Workshop*.

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, he is a prolific composer of chamber music (for ensembles including *La Catrina String Quartet*, *PUBLIQuartet String Quartet*, *Berklee World String Ensemble*) and choral works (*Cerddorion Vocal Ensemble*, *Queens College Vocal Ensemble*). His extensive body of Brazilian guitar music includes the seven-movement solo *Guinga Suite*, several guitar quartets and *Diálogos for Clarinet and Guitar*. Richard has been an endorsing artist-consultant for *LaBella Strings* since 1980.

Quarteto Moderno members

LUCAS PINO woodwinds

Since his arrival in New York City from Phoenix, AZ, he has rapidly become one of today's distinct virtuosos of the saxophone, clarinet and bass clarinet. Pino is composer-leader of the **No Net Nonet** (CD *Port Fenix*, Origin Records 2015) which is an ensemble-in-residence at *Small's Jazz Club* in NYC. Pino's debut CD *Yellow Flower* was released in 2008. A highly in-demand sideman, his recordings and performances with young cutting-edge leaders include *Rafal Sarnecki*, *Dave Baron*, *Florian Hoefner*, *Takuya Karoda* and *Jorn Swart*. Lucas received his B.A. at *New School Jazz* and his M.A. at the *Juilliard School*. In 2012 he performed on Boukas's landmark *música mineira* project.

For more info visit: lucaspino.com

GUSTAVO AMARANTE bass

Gustavo was born in Belo Horizonte, Minas Gerais, Brazil. Since moving to the U.S. in 1994 he has established himself as first-call bassist for contemporary Brazilian music. Gustavo is an ideal interpreter of original music, always providing a solid groove, impeccable time and keen attention to detail. He has performed and recorded with numerous Brazilian and other reknown artists including the late *Gato Barbieri*, *Toninho Horta*, *Jovino Santos Neto*, *Duduka Da Fonseca*, *Carlos Malta*, *Aquiles Báez*, *Hendrik Meurkens* and *Panamericana Big Band*. 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 info, visit: gustavoamarante.com

Maurício Zottarelli drums

Born in Rio Claro (São Paulo state), Maurício has been on the forefront of Brazilian, Latin and jazz music scenes for over fifteen years. His sideman credits include *Eliane Elias*, *Paquito D'Rivera*, *Ivan Lins*, *Toninho Horta*, *Rosa Passos*, *Chico Pinheiro*, *Filó Machado*, *Dom Salvador*, *Jovino Santos Neto*, *Cláudio Roditi*, *Lee Ritenour*, *Hiromi*, *Richard Bona*, *Richard Galliano*, *Joe Locke* and *Geoffrey Keezer*. Zottarelli has four CDs as a leader: *"7 Lives"*, *MOZIK*, *Glasses*, *No Glasses* and *Dig Trio*. In 2012 he won the prestigious music award in Brazil, Prêmio da Música Brasileira with Dom Salvador on the CD "The Art of Samba jazz". Nominated several times in "best-of-the-year" publications including *Jazz Station Blog*, he has taught many workshops in Brazil, Europe and USA, and is a regular columnist for *Modern Drummer Magazine* in Brazil. His artist endorsements are *LP Percussion*, *Vic Firth drumsticks*, *Soultone cymbals*, *Lexicon Pro Audio*, *GruvGear accessories*, *Powerclick in-ear monitors*, *Evans Drumheads* and *FSA Cajons*.

For more info visit mzdrums.com

about the Music

- **CHUVA NO SERTÃO** is a **baião** dedicated to **Jovino Santos Neto**, former pianist with Hermeto Pascoal (1977-93) and Boukas's duo partner between 1998-2005. The piece's main theme is based on the very characteristic Lydian Dominant mode, with subtle harmonic shadings over a tonic pedal. The complete thematic statement is in **AABBCC** form. Although the tonality of the piece is firmly grounded in A major, the harmonic vocabulary and progressions venture well outside the diatonic confines of the traditional *baião*. The form used for improvisation is ABAB, with C used as an interlude between solos. The Coda is in Gb major, the same harmony which begins the B section.
- **CHORIZINHO** is a jazzy **choro** dedicated to **Hermeto Pascoal**. Set in 3/4 meter (most choros are in 2/4), this feature allows an expanded melodic flow and a flexible harmonic rhythm to be one, two or three chords per bar. The main melodic motive of five notes is developed economically (as are most traditional choros). The harmonic shifts are both modulatory and frequent, challenging the improviser to maintain soloistic continuity over the piece's **AABC** form. The recapitulation of the theme is followed by a four-bar vamp over which both soloists trade improvised lines before the final coda. This popular piece has received other significant treatments including *Panamericana Big Band*, *La Catrina String Quartet*, guitar quartet, and duos for guitar with violoncello and Croatian tambura.
- **MINEIRO MESMO** is a **samba** in 3/4 (like *choro*, a genre typically in 2/4) dedicated to legendary Minas Gerais composer-guitarist **Toninho Horta**. The contemporary music of Minas Gerais championed by *Horta*, *Milton Nascimento* and more recently, *Sérgio Santos* is noted for its rich, subtle harmonic colors and effortless melodies. After a rubato introduction based on the main theme's A section, the **AABA** form is constructed deliberately of asymmetrical phrase lengths (particularly 3 and 5 bars). The **B section** is cast in the northeast Brazilian processional genre **maracatú** adapted to 3/4, built on a series of harmonic pedal points. Clarinet (AAB) and guitar (AA) solos follow, returning to the final BA statement. A 9-bar vamp (three 3-bar phrases) serves as a vessel for solo trading between clarinet and guitar. The coda is a new but derivative melody supported by the same 9-bar harmonic structure.
- **VIVA O SOM!** is a lively **choro** dedicated to **Hermeto Pascoal** in celebration of his 80th birthday (June 22, 2016). Set in choro's traditional **AABBACCA** form, the melodic and harmonic vocabulary display clear references to Pascoal's sophisticated, highly unpredictable and boldly intuitive compositional flow. On the repeat of each thematic section, melodic embellishments and choice reharmonizations are employed. Brief improvised solos are integrated within the piece's original form, which is bracketed by a four-bar Intro/Outro.
- **GAFIEIRA SUINGADA** (world premiere) is written in the popular ballroom style of **samba** known as **gafieira**, which typically features trumpet, trombone and/or saxophones with a traditional rhythm section. Dedicated to the legendary trombonist **Zé da Velha** (who played with *Pixinguinha* among other notables), *gafieira* employs melodic gestures more typical of choro and jazz. The **AABC** thematic form is used as the basis for guitar and soprano saxophone solos, leading eventually to a coda over which relaxed solo trading occurs.
- **BOUKAS BAIÃO** is a highly folkloric **baião** dedicated to **Luiz Gonzaga**, the legendary father of *baião*. Modeled after his anthem "**Asa Branca**" and set in **AABB** form, the **A** section remains in the **Lydian Dominant mode**, while the **B** section has more harmonic movement (although still quite diatonic in character). The solo section is completely open-ended interaction for the ensemble, venturing off into uncharted harmonic and rhythmic territory.

• **FRÉDÉRIC FRÊVO** is a *frêvo* (the main form of carnival music in Northeast Brazil) dedicated to **Chopin**. Set in **AABBC** form, it combines the genre's prototypical harmonic, melodic and rhythmic gestures- however, the technical demands of the melody are based in Chopin's facile and sweeping virtuosity. The harmonic language is highly modulatory, enabled by abundant inverted harmonies.

VALSA AZUL is a duet *valsa* performed by Boukas and Pino and dedicated to brilliant guitarist-composer **Guinga** whose compositional influence on Boukas has been profound. Set in **ABCA** form, the piece's angular melodic lyricism and dark harmonic colors are earmark traits of Guinga's distinct creative universe. The **B** section is a faster 3/4 employing more eighth note movement in the melody and the traditional accompaniment pattern of southern Brazil's *guarânia*. The return A section employs choice reharmonizations and concludes with a variation of the the piece's introduction. This piece became the first of five recently composed duets, *Diálogos for Clarinet and Guitar*.

SEMPRE JACOB (world premiere) is a clear tribute to **choro's** most famous mandolinist, **Jacob do Bandolim** in anticipation of his 2017 centennial. Far more traditional in character than either of the Pascoal-inspired choros *Chorizinho* or *Viva O Som!*, the piece uses a varied form of **AABACA**. The key centers are C, E minor and Ab major, forming an augmented triad tonal scheme. Rapidly moving basslines typical of the *violao sete cordas* (seven-string guitar) are given to the bass.

CALICO is a *jazz samba* dating back to Boukas' guitar trio years (1983-89) and first recorded on his second release as leader, **Embarcadero**. Posthumously dedicated to tenor saxophone giant **Joe Henderson**, the piece features a frenetic bebop melody and supported by descending minor 3rd harmonic progressions which give a nod to Henderson's classic, "Inner Urge". After trading choruses, tenor saxophone and guitar trade more tightly within the form, leading to an open drum solo before the theme's restatement. Drummer **Maurício Zottarelli's** explosive creativity and polyrhythmic mastery are on full display here. The coda is a rewrite of the original guitar trio version.

notes by the composer

QUARTETO MODERNO wishes to sincerely thank:

Cultural director **Fernando Rondón** and staff of **VAEX** (Venezuelans Active Abroad) for his generous collaboration in making this event possible;

Father Santiago Rubio of **Our Lady of Guadalupe Church** for his tireless efforts in supporting Latino arts and culture in this community and spearheading the renovation of this beautiful concert hall.

The brilliant **composers** who served as deep inspiration and stylistic direction for the compositions;

You, the **audience**, for your continued interest and support of our work.

Please join our **E MAIL LIST** at the entrance or send a message to: richard@boukas.com

MEDIA INQUIRIES for CD Review copies, Artist interviews: www.boukas.com/contact

ENSEMBLE PAGE: www.boukas.com/quarteto-moderno

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