



## ***Original Repertoire Catalog*** ***contemporary Brazilian music***

***Louis Arques*** - clarinet, bass clarinet    ***Richard Boukas*** - guitar, composer

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*Diálogos Duo* is the preeminent U.S. clarinet-guitar duo specializing in contemporary Brazilian music. Founded 2016 in New York City, “*Diálogos*” means “*Dialogues*” in Portuguese.

Virtuoso clarinetist **Louis Arques** is from Grenoble, France and a *Vandoren* artist. Effortlessly negotiating Brazilian music’s complex melodies and rhythms, **Richard Boukas** provides rich guitar accompaniments which capture the authentic essence and rhythmic vitality of each genre.

**Boukas’s** prolific output for the Duo is the largest body of contemporary Brazilian repertoire for clarinet and guitar worldwide: **nine suites, one hundred (100) movements**. Each movement is a compelling tribute to a legendary Brazilian composer/artist. His works fuse traditional and popular Brazilian genres (*samba, choro, baião, frevo, marcha, maracatu, maxixe, valsa, guarânia*) with contemporary classical and jazz vocabularies.

The Duo’s two recordings are ***Choro Tributes*** and ***Homages to Brazilian Masters***.

Notable performances and broadcasts include *ClarinetFest* (International Clarinet Association), *Performance Today* (American Public Radio), *NYC Classical Guitar Society*, *Sacred Heart University* (CT) and *WKCR-FM Jobim Marathon* (Columbia Univ.). The Duo presents educational residencies in Brazilian music studies and related disciplines.

### ***About the Catalog***

Each suite is preceded by a brief description of the repertoire’s focus (genre, region) and instrumental specifications. Movements are listed in performance sequence, identified by tribute, genre, tempo and timing.

Composer notes and the entire Duo catalog of **Scores, Recordings** and **Digital Playalong Bundles** are available at [www.boukas.com/dialogos-duo-store](http://www.boukas.com/dialogos-duo-store) and Homepage [www.boukas.com/dialogos-duo](http://www.boukas.com/dialogos-duo)

All scores and parts are available in **PDF format** and/or **print on-demand**.

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## *Diálogos for Clarinet and Guitar* (2017) in seven (7) movements

The Duo's first suite was composed in fall 2016 when the ensemble was newly founded. The work was composed incrementally, i.e., without a predetermined genre focus or list of tribute artists (which began with the fourth suite, **Choro Tributes**). Finalized scores were prepared in early 2017 for its first reading in April and live recording in October for their debut CD, **Homages to Brazilian Masters**.

The movements are quite diverse in genre, mood, the tribute artist's era and region: choro master *Jacob do Bandolim*, *Maurice Ravel*, Minas Gerais masters *Toninho Horta* and *Sérgio Santos*; the enigmatic *Guinga*, prolific multi-instrumentalist *Hermeto Pascoal* and pianist *Jovino Santos Neto*.

The running time of the suite (without breaks) is thirty-one (31) minutes and can be programmed as the first half of a longer concert.

All pieces are written for **Bb Clarinet**.

Alternate guitar tunings are used in no. 5 (6 = D) and no. 7 (6 = D, 5 = G).

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1. **Sombras de Ontem** (toada, 50) 3:15  
dedicated to Toninho Horta
2. **Sempre Jacob** (choro, 86) 2:40  
ded. Jacob do Bandolim
3. **Valsa Azul** (valsa, 84) 4:00  
ded. Guinga
4. **Madrugada em Ouro Preto** (serenata, 58) 3:15  
ded. Sérgio Santos
5. **Maracatuque** (maracatu, 80) 5:23  
ded. Jovino Santos Neto
6. **O Ravel Acima, O Guinga Abaixo** (modinha, 40) 4:00  
ded. Maurice Ravel & Guinga
7. **Desafio e Recordação** (baião, 94) 5:45  
ded. Hermeto Pascoal

## *Diálogos for Bass Clarinet and Guitar* (2017) in seven (7) movements

The Duo's second suite was composed in the first three months of 2017. Bass clarinet has been of keen interest to Boukas for decades, offering limitless melodic agility, extended lower range and lyrical upper register. As with the first suite, the work was composed incrementally. Final scores were prepared in early 2017 for its first reading in April and live recording in October for their debut CD, *Homages to Brazilian Masters*.

The character of the movements, genres and artist tributes are wide-ranging: *Claude Debussy* and *Heitor Villa-Lobos* to contemporaries *Pixinguinha* and *Radamés Gnattali*; gafieira icon *Zé da Velha*, *Guinga* and *Itiberê Zwarg* (bassist with *Hermeto Pascoal*).

The running time of the suite (without breaks) is twenty-five (25) minutes and can be programmed as the first or second half of a longer concert.

All pieces are written for **Bb Bass Clarinet** (with low concert Bb, written C).

Alternate guitar tunings are used in no. 2 (6 = D) and nos. 5 and 6 (6 = C, 5 = G).

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1. **Diálogo do Sul** (guarânia, 140) 5:00  
ded. Claude Debussy
2. **Retrato de Radamés** (choro lento, 52) 3:45  
ded. Radamés Gnattali
3. **Gafieira Suingada** (samba gafieira, 96) 4:15  
ded. Zé da Velha
4. **Saudades do Leblon** (valsa, 76) 5:25  
ded. Guinga
5. **Chão do Batuque** (batuque, 72) 4:20  
ded. Heitor Villa-Lobos
6. **Marchinha da Esperança** (marcha 3/4, 90) 2:45  
ded. Itiberê Zwarg
7. **Frevo Na Praça** (frevo, 120) 3:15  
ded. Pixinguinha

## ***Centenário*** (2018) in eight (8) movements

The Duo's third suite was composed between September 2017 and March 2018. Rather than drawing inspiration from numerous Brazilian masters, Boukas presents a **centennial tribute** to his father *Gus Boukas* (1917- 1965), who exposed Richard to classical music as a young child. Of the eight movements, only three are saliently Brazilian in character (nos. 2, 3, 4). Scores were finalized in Spring 2018. The Duo performed readings of select movements prior to the suite's completion.

Framed by a processional hymn and slow waltz, the work's overall solemn character owes to Gus's sudden death in 1965 when Richard was only eleven. Of particular interest is movement no. 6, *O Caminho Escuro*- which combines microtonal Arabic *taksim*, Armenian odd-meter folk dance rhythms and those from Boukas' own Greek-Cretan heritage. No. 7, *Ascensão* is for solo guitar.

The running time of the suite (without breaks) is thirty-two (32) minutes and can be programmed as the first or second half of a longer concert.

All pieces are written for **Bb Clarinet**. No. 2 is recommended for **A clarinet**.

**Alternate guitar tunings** are used in movements no. 2, 7 and 8 (6 = D).

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1. Hino da Alma (hymn, 3/4, 72) 1:40
2. Enganhoso (choro, 82) 3:00
3. Maxixe de Março (maxixe, 76) 5:15
4. Sambando Baixinho (samba partido alto, 76) 4:45
5. Noturno (nocturne, 76) 6:00
6. O Caminho Escuro (Middle Eastern/Balkan, 315) 7:00
7. Ascensão (modinha, 68) 2:10
8. Bandeira Solene (valsa, 66) 2:35

## ***A Dozen Choro Tributes*** (2018-19) in twelve (12) movements

After composing the first three suites of tributes incrementally, Boukas adopted a pre-compositional strategy: prepare a list of tribute artists with appropriate subgenres and artist works as a model for the original. This became the process for the four major suites that followed. The initial sketches were written within ten days in late July 2018. Revisions continued through the suite's November 2019 premiere and definitive recording in March 2020- the Duo's second CD, **Choro Tributes**. A **Digital Playalong Bundle** version of the CD was released later that fall.

Artist tributes span Choro's illustrious 150-year history: from the seminal *Ernesto Nazareth* to *Pixinguinha*, *Jacob do Bandolim*, *Radamés Gnattali* and living masters *Hermeto Pascoal* and *Guinga*.

The running time of the suite (without breaks) is fifty-three (53) minutes. It is programmed either in its entirety with a brief pause after no. 6, or select movements in four-movement segments. No. 5 is composed for **solo guitar**.

All pieces are written for **Bb Clarinet**. A clarinet is recommended for nos. 1, 3, 4, 8, 10.

**Alternate guitar tunings** are used in no. 7 (6 = C, 5 = G) and no. 5 (6 = D).

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1. Não Diga Agora (maxixe, 76) ded. Pixinguinha 3:30
2. Anacletozinho (schottische, 112) ded. Anacleto de Medeiros 3:30
3. Solstício de Verão (valsa, 88) ded. Ernesto Nazareth 4:45
4. O Bandolim Sabe Tudo (choro ligeiro, 84) ded. Luperce Miranda 4:10
5. Meu Violão É O Chorão (choro, 50) ded. Garôto 5:35
6. Manhoso (samba-choro, 92) ded. Jacob do Bandolim 3:35
7. Requiem (modinha, 42) ded. Heitor Villa Lobos 6:30
8. Choro do Sol (samba-choro, 94) ded. Waldir Azevedo 3:35
9. Dois Irmãos No Céu (choro-canção, 48) 5:45  
ded. Rafael Rabello / Paulo Moura
10. Sambando Na Praia (samba-choro, 102) ded. Radamés Gnattali 3:25
11. Choro Sussuro (choro seresta, 70) ded. Guinga 5:25
12. Som Livre (choro, 63) ded. Hermeto Pascoal 3:45

## *Impressões de Minas* (2019) in twelve (12) movements

*Impressions of Minas* (the fifth suite for Diálogos Duo) was composed in spring and summer of 2019. The unique aesthetic of music from Minas Gerais exhibits a folk-like melodic clarity enhanced by a highly sophisticated and elusive harmonic vocabulary. Most of the great Minas composers are accomplished guitarists. This accounts for colorful chord voicings that combine open and fretted strings and produce less traditional harmonic progressions compared to other Brazilian genres.

Artist tributes include *Milton Nascimento* (nos. 4, 8), *Toninho Horta* (2, 9), *Sérgio Santos* (1,7), *Juarez Moreira* (6,9), *Lô Borges* (11), *João Bosco* (12), *Abel Ferreira* (5) and *Ary Barroso* (3).

The running time of the suite (without breaks) is fifty-two (52) minutes. The Duo has performed select movements within larger programs. The suite is best presented in its entirety.

**A Clarinet is recommended** given the preponderance of sharp concert keys.

**Bb clarinet** parts are provided for nos. 2, 5, 12.

**Alternate guitar tunings** are used in no. 4, 8, 9 (6 = D) and 11 (6 = C, 5 = G).

Nos. 6 and 11 are written for **solo guitar**.

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1. Congada do Interior (congada, 92) ded. Sérgio Santos 5:40
  2. Crepúsculo (bossa nova, 4/4, 124) ded. Toninho Horta 5:40
  3. Samba do Povo (samba, 100) ded. Ary Barroso 3:45
  4. Promessa do Outono (toada, 104) ded. Milton Nascimento 3:35
  5. Choro da Velha Guarda (choro, 82) ded. Abel Ferreira 2:45
  6. Natal Com Violão (solo guitar, 48) ded. Juarez Moreira 4:00
  7. Varginha (6/4-guarânia, 126) ded. Sérgio Santos 5:15
  8. Afoxé Pro Milton (afoxé, 96) ded. Milton Nascimento 5:00
  9. Toada Pro Toninho (toada, 106) ded. Toninho Horta 3:50
  10. Baião em BH (baião, 108) ded. Juarez Moreira 5:15
  11. Os Sonhos Não Envelhecem (valsa, 78) ded. Lô Borges 4:30
  12. Coisa Nossa (samba, 118) ded. João Bosco 3:10

# *Three Choros for Bass Clarinet and Guitar* (2020)

This brief sixth suite features three choros adapted from their originally larger instrumentations. All three movements exploit the bass clarinet's broad range, melodic lyricism, and agility to change roles from thematic to bass function and counterpoints with the guitar.

**ChoroBop** is dedicated to *Jacob do Bandolim*. It was originally written for the *Modern Mandolin Quartet* and recorded on the landmark Duo CD "**Balaio**" with Brazilian pianist *Jovino Santos Neto*.

**Choro Bela Época** is dedicated to *Pixinguinha*. A *choro-canção* (slow choro) originally composed for a trio of mandolin, six and seven-string guitars, its third thematic section features a contrasting *valsa brilhante* (fast waltz) episode before the final recapitulation of the first theme.

**ChoroBop** and **Choro Bela Época** include improvised guitar solos with chord symbols provided.

**Feiticeiro** ("the sorcerer") is an extended jazzy choro dedicated to *Hermeto Pascoal* and adapted from the original recorded version by Boukas's Brazilian Jazz quartet *Amazona* (1993). This version employs a *vocal part* (notated and partially improvised) to be sung by the guitarist.

The running time of the suite (without breaks) is fifteen (15) minutes.

Any single piece can be programmed within a concert including repertoire from other Duo suites.

All movements are written for **Bb Bass Clarinet** and use **standard guitar tuning**.

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1. **ChoroBop** (4/4, 140) ded. Jacob do Bandolim 4:25

2. **Choro Bela Época** (2/4, 3/4) (54) ded. Pixinguinha 5:25

3. **Feiticeiro** (84) ded. Hermeto Pascoal 5:10

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SCAN FOR DUO HOMEPAGE



## ***Cantos do Nordeste*** (2020) in eighteen (18) movements

*Songs of Northeast Brazil* was composed between March and August 2020. Boukas explores the rich diversity of *música nordestina*- folkloric genres and traditions known seldomly outside of Brazil: *baião* (2,18), *farró* (17), *coco* (12), *xaxado* (7), *maracatu* (9), *frevo* (8,14), *xote* (3,13), *arrasta-pé* (4), *toada* / *música armorial* (11), *ciranda* (5). A *samba* (6) and *choro* (16) are also included. The clarinet and guitar writing employs extended techniques: *clarinet slapping*, *guitar percussion* (imitating *zabumba* drum) and *string-crossing* (imitating *triangle*).

Artist tributes include *Luiz Gonzaga* (4, 13), *Jackson do Pandeiro* (12), *Duda* (8), *Dorival Caymmi* (6), *César Guerra-Peixe* (9), *Sivuca* (17), *Dominguinhos* (3), *Sérgio Santos* (2), *Hermeto Pascoal* (16), *Sebastião Tapajós* (10), *Lia de Itamaracá* (5), *Spok Frevo Orquestra/J.S. Bach* (14), and iconic cultural figures *Antônio Nóbrega* (15), *Ariano Suassuna* (11) and *Lampião* (7).

The running time of the suite (without breaks) is eighty (80) minutes and divides into two halves: nos. 1-9, 10-18. It is best presented in two concerts alongside repertoire from other suites. The Duo has performed select movements at *ClarinetFest (Int'l Clarinet Association)* and other venues.

A **Clarinet** is recommended for most movements given the preponderance of sharp concert keys. **Bb clarinet** parts are provided for all movements. **Alternate guitar tunings** are used as follows: (6 = D): 1, 2, 10, 11, 18; (6 = C, 5 = G): no. 9; (Open G: DGDGBD): no. 7.

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1. Amanhecer (Prelúdio) 1:50
  2. Baião de Dois (baião) ded. Sérgio Santos 4:00
  3. De Sexta pra Dominginhos (xote) ded. Dominginhos 2:45
  4. Véspera de São João (arrasta-pé) ded. Luiz Gonzaga 3:10
  5. Beira do Mar (ciranda) ded. Lia de Itamaracá 5:15
  6. Samba do Mar (samba) ded. Dorival Caymmi 4:05
  7. Rei do Cangaço (xaxado) ded. Lampião 4:05
  8. Maestro Duda (frevo) ded. Duda 2:30
  9. Maracatu de Reis (maracatu) ded. César Guerra-Peixe 7:45
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10. Violão Nordestino (baião) ded. Sebastião Tapajós 6:35
  11. Toada Armorial (toada, 3/4) ded. Ariano Suassuna 5:15
  12. Coco Pouco Louco (coco) ded. Jackson do Pandeiro 3:10
  13. Xote Grego (xote) ded. Luiz Gonzaga 3:15
  14. Spok Bach (frevo-choro) ded. Spok Frevo Orquestra/J.S. Bach 3:30
  15. Marcha das Baianas (marcha rancho) ded. Antônio Nóbrega 3:55
  16. Horizonte Infinito (choro) ded. Hermeto Pascoal 2:55
  17. Tocata Sertaneja (farró) ded. Sivuca 5:30
  18. Despedida ao Sertão (baião / Postlúdio) 0:45

## *Sambistas Imortais* (2021) in twenty (20) movements

*Samba Legends* was composed between March and September 2021. The eighth and largest suite written for the Duo, its twenty (20) tribute movements honor twenty-five illustrious samba artists. The suite chronicles samba's rich century-long evolution- composer pioneers *Noel Rosa, Ary Barroso, Adoniran Barbosa*; samba school icons *Cartola, Jamelão, Nelson Sargento, Nelson Medeiros*; MPB giants *A.C. Jobim, Chico Buarque*; pagode stars *Beth Carvalho, Arlindo Cruz*; guitarists *Baden Powell, Rafael Rabello*; bossa-jazz pioneer *Johnny Alf*, Minas Gerais masters *Toninho Horta, Sérgio Santos*.

The running time of the suite (without breaks) is seventy-five (75) minutes and divides into two halves: nos. 1-10, 11-20. It is best presented as two concerts. The Duo has performed several movements in tandem with pieces from earlier suites.

Parts for **Bb** and **A Clarinet** are provided. A Clarinet is recommended for movements in sharp keys. Alternate guitar tunings are used as follows: (6 = D): 5, 16; (6 = C, 5 = G): 3, 10, 18.

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1. A Vida Boêmia (samba, 94) ded. Noel Rosa 3:50
  2. Vai, Morena (samba, 86) ded. Dorival Caymmi 4:35
  3. Madrugada na Maloca (samba, 86) ded. Adoniran Barbosa 4:35
  4. Meu Caminho de Viver (samba, 96) ded. Cartola 3:00
  5. Desolação (samba canção, 50) ded. Ary Barroso / Leny Andrade 5:45
  6. Iluminado (samba, 88) ded. A.C. Jobim 2:45
  7. Graças a Deus! (samba jazz, 96) ded. Johnny Alf 3:10
  8. Vencedor (samba mineiro, 120) ded. Toninho Horta 2:35
  9. Imprevisível (samba, 84) ded. Chico Buarque 4:20
  10. Candongueiro (jongo, 160) ded. Wilson Moreira/Jongo da Serrinha 5:20
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11. Ecos do Morro (samba partido alto, 84) ded. Paulinho da Viola 4:05
  12. O Sambista é Chorão (samba-choro) ded. Elton Medeiros 2:50
  13. Três por Quatro... (congada 3/4, 100) ded. Sérgio Santos 4:45
  14. Samba de Saudade (samba, 80) ded. Arlindo Cruz 2:55
  15. Madrinha do Samba (samba pagode, 120) ded. Beth Carvalho 2:30
  16. Violão de Raiz (jongo/afro-samba) ded. Sebastião Tapajós/Baden Powell 5:30
  17. Amor Escondido (samba canção, 46) ded. Jamelão / Lupicínio Rodrigues
  18. No Balanço do Samba (samba, 76) ded. Nelson Sargento / Rafael Rabello
  19. A Vida Boêmia (Reprise) (samba pagode, 116) ded. Fundo do Quintal
  20. Estação Primeira (samba-enredo, 112) ded. Escola de Samba de Mangueira

## *Sarau para o Pixinguinha* (2022) in thirteen (13) movements

*Soirée for Pixinguinha* was composed January - March 2022, and final scores completed in August. This ninth suite written for the Duo brings their **original Brazilian repertoire to 100 movements**. The work is a **virtual soirée** celebrating **Pixinguinha's 125<sup>th</sup> birthday** (1897- 1973). Its repertoire resides firmly in Choro and its subgenres: *maxixe, passo dobrado, polca, samba, samba-choro, choro-canção, valsa*. There is also a *xaxado* and *chamamé*, from Northeast and Southern Brazil.

Brazilian legends spanning several generations “arrive” to perform a piece they composed for the special occasion: *Ernesto Nazareth, Anacleto de Medeiros, Patápio Silva, Jacob do Bandolim, Dino Sete Cordas, Garôto, Radamés Gnattali, Paulo Moura, Rafael Rabello, Hermeto Pascoal, Guinga, Yamandu Costa, Renato Borghetti, Hamilton de Holanda*.

The suite is comprised of four sets of three tempo ranges (slow, medium, fast). The work's running time (without breaks) is sixty (60) minutes. It can be performed in its entirety or select subsets of three movements combined with other Diálogos Duo works.

Parts for **Bb and A Clarinet** are provided. A Clarinet is recommended for nos. 5, 7, 8, 9, 11. **Alternate guitar tunings** are used as follows: (6 = C, 5 = G): nos. **4, 10**; Open G (DGDGBD): **9**.

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1. Primeira Valsa (valsas, 96 bpm) guest: Patápio Silva 4:45
  2. Sons de Cinelândia (maxixe, 80) guest: Ernesto Nazareth 3:40
  3. Festa dos Bombeiros (passo dobrado, 52) guest: Anacleto de Medeiros 2:45
  4. Três Companheiros (choro canção, 96) 6:20  
guests: Jacob do Bandolim & Dino Sete Cordas
  5. Brincalhão (choro, 180) guest: Paulo Moura 4:00
  6. Impetuoso (valsas brilhantes, 180) guest: Garôto 3:00
  7. Velhos Amigos (choro canção, 44) guests: Radamés Gnattali & Rafael Rabello 5:15
  8. Mi Menor (choro, 80) guest: Guinga 4:45
  9. Cangaceiro (xaxado, 116) guest: Hermeto Pascoal 4:00
  10. Lembrando Arthur Bonilla (chamamé, 216) 4:40  
guests: Renato Borghetti & Yamandu Costa
  11. Samba Saudoso (samba jazz, 126) guest: Hamilton de Holanda 3:50
  12. Canja Carioca (choro, 80/108) guests: numerous 3:15
  13. Fim do Sarau (valsas, 104) Pixinguinha thanks his guests 4:35

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