

2-9-2010

Guest Artist Recital: Sao Paulo State University Percussion Ensemble

Grupo PIAP

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ITHACA COLLEGE

SCHOOL OF MUSIC

VISITING ARTISTS SERIES 2009-10

São Paulo State University Percussion Ensemble

Grupo PIAP - Grupo de Percussão da UNESP -
Universidade Estadual Paulista

John Boudler, director
Carlos Stasi and Eduardo Giancesella, associate director

Adriano Letzel
Bruno Modolo Cabrera
Catarina Percinio Moreira da Silva
Charles Augusto Braga Leandro
Helvio Monteiro Mendes
Leonardo Bertolini Labrada
Marcos Raimundo Matos da Costa
Patricia de Paula Vieira
Ronan Gil de Moraes
Saulo Giovani Silva Bortoloso
Sergio Ricardo Silva Coutinho, percussionists

Ford Hall
Tuesday, February 9, 2010
8:15 p.m.

ITHACA

An All Brazilian Percussion Music Program

Frevi* (2009)	Rafael Alberto/Leonardo Gorosito (b. 1987)/(b. 1984)
Tempestade Ossea* (1997)	Mario Ficarella (b. 1935)
Septeto* (2008)	Arthur Rinaldi (b. 1980)
Pan-cada(s)* (2009)	Flo Menezes (b. 1962)

INTERMISSION

Ziriguidum (2007)	Paulo Costa Lima (b. 1954)
Estudo (1953)	M. Camargo Guarnieri (b. 1907-1993)
... Zoom ... *(2009)	Fernando Iazzetta (b. 1966)
33 Samra Zabobrá* (1987)	Carlos Stasi (b. 1963)
Toronuba (finale, 2000)	Dimitri Cervo (b. 1968)

* - work written and/or commissioned by the ensemble

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Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.

We wish to publicly express our gratitude to UNESP - Universidade Estadual Paulista (São Paulo State University) for the total funding of this project to perform (in order) at the Vic Firth Factory, University of Maine, Boston University, Keene State College, Eastman School of Music, SUNY-Fredonia, University of Akron, University of Michigan-Ann Arbor, University of Kentucky, University of Illinois-Urbana, Northern Illinois University, Indiana University-Bloomington, SUNY-Buffalo State College, Ithaca College, SUNY-Stony Brook and Manhattan School of Music for 17 concerts and 8 masterclasses during 37 days.

Special thanks are also due to the Contemporanea Factory of Brazilian percussion instruments for their constant support. Thank-you, Dr. John E. Boudler.

Grupo PIAP - Grupo de Percussão da Unesp - Univ Estadual Paulista

The Brazilian São Paulo State University Percussion Ensemble – **Grupo PIAP** – was created by John Boudler in 1978 as a means of academic and artistic training and as a vehicle for promoting percussion repertoire in Brazil. Made up of the Bachelor's degree students in percussion from the University, **Grupo PIAP** occasionally invites guest artists to provide an opportunity for the students to have additional chamber music experience. The public university system in Brazil is tuition-free and the percussion students also receive a small stipend. The 75 ex-members of the group study, play and/or teach in several states throughout Brazil and around the globe as well. During its 32 years of existence, the group has become a permanent fixture of the Brazilian musical scene through concerts, recordings, and radio and television appearances. Among its many successes, **Grupo PIAP** has received many prizes and awards, toured the United States in 1987, giving 11 concerts which included participation at the Percussive Arts Society Convention in St. Louis and has produced three (available!) CDs. In 1995, the group received two awards for the Best Sound Track for its hundreds of performances in Shakespeare's *Pericles*. They performed in Mexico City in 2000 and were elected the Best Chamber Music Ensemble in 2003 by the São Paulo Critics Association. In 2009, the ensemble appeared with the Labèque sisters' piano duo at the Sala São Paulo. **Grupo PIAP** normally performs an international percussion repertoire program at its concerts. During this 2010 North American tour, the group will perform only Brazilian works by composers who have a very special connection to the ensemble's history, such as colleagues, friends, alumni, collaborators and/or historically prominent musical figures - a truly intimate and musical celebration for all.

John Boudler, Director

In 1978, John Boudler was contracted to be timpanist of the State Symphony Orchestra of Sao Paulo (OSESF), a position he held until recently, and full tenured professor of percussion at the São Paulo State University (Unesp), where he founded the percussion program. In addition to his orchestral and academic duties, he has performed as soloist with major Brazilian orchestras and has presented several solo percussion recitals. Compelled by his interest in promoting new music, he has participated in several chamber music groups besides **Grupo PIAP**, most notably Grupo 'Percussão Agora', which toured the United States and Europe twice, and Duo Experimental with soprano Martha Herr. Critics on three continents have written: "excellent interpretation", "immense technique", "innate theatricality" and "a virtuoso". Born in Buffalo, New York, in 1954, he studied percussion with George D'Anna, with Vic Firth at the New England Conservatory of Music and at the Berkshire Music Festival in Tanglewood, with Jan Williams and Lynn Harbold at SUNY-Buffalo (Bachelor's and Master's degrees) and with James Dutton while completing his Doctor of Musical Arts degree at the American Conservatory of Music in Chicago. Before moving to Brazil in 1978, Boudler was a member of the Center for the Creative and Performing Arts, the S.E.M. Ensemble and performed in various concerts and on tour with the Buffalo Philharmonic Orchestra. In 1977, he earned the highest prize awarded at the 26th International ARD Solo Percussion Competition in Munich, Germany.

Program Notes

Frevi (2009) - Originally written in 2008 for two Brazilian tambourines, this piece was later expanded at the request of **Grupo PIAP** for a group of instruments with greater timbristic variety. The piece uses some of the basic percussion instruments of traditional Brazilian culture (*pandeiro, surdo, tambourim*) and is based on the *frevó*, a dance rhythm typical of the Brazilian northeast, usually in 2/4 and performed at a very fast tempo. In this piece, however, the composers recreate a *frevó* in 3/4 and 5/4, using syncopated phrases and rhythmic patterns. Composers **Rafael Alberto** (1987 – Santos, São Paulo) and **Leonardo Gorosito** (1984 – Curitiba, Paraná) both earned their Bachelor Degrees in percussion from the São Paulo State University (Unesp) in 2008 and are former members of **Grupo PIAP**. Under the direction of John Boudler, Carlos Stasi and Eduardo Giancesella, they formed another group during their undergraduate studies to develop their abilities not only as percussionists, but also as composers. Rafael Alberto is currently at Stony Brook University

working towards his Master's Degree under the supervision of Eduardo Leandro (also a former member of **Grupo PIAP**) and Leonardo Gorosito is presently in the Master's Program at the Yale School of Music under the tutelage of Robert van Sice.

Tempestade Óssea (1997) - "Bony Tempest" is part of a group of studies in percussion composition that the composer has been working on since 1972 with his series *Ensaio: '72, '79 and '90*. Although a wide variety of instruments and up to 10 percussionists were available to the composer when it was commissioned by **Grupo PIAP**, he chose to limit himself to instruments made of wood. The work employs two xylophones, two marimbas, five temple blocks and five suspended claves. This performance will feature the composer's authorized substitution of the claves for five of Michael Udow's excellent piccolo blocks. It is a virtuosic piece for all six of the percussionists who must maintain a high level of concentration and perfect technical precision - all made more difficult by the absence of a conductor. **Mario Ficarelli** (1935 - São Paulo, São Paulo) has been composing since 1968 and has a catalogue of 120 pieces for varied instrumental genre. He has received several awards in composition competitions, both national and international, and in 1994 was elected as a member of the Brazilian Academy of Music. His Symphony No. 2 "Mhatuhabh" was premiered in 1992 by the Orchestra of the Tonhalle in Zürich. A dedicated teacher, Ficarelli recently retired from the University of São Paulo (USP), where he was also head of the Music Department for several years.

Septeto (2008) - This piece was composed with the intention of using only Brazilian percussion instruments. Mixing instruments of the traditional Brazilian culture (*berimbaus, pandeiros, timbas, surdo*) and rhythmic and timbral elements common to Brazilian folk and popular music with elements of contemporary musical composition, the piece creates a very individual discourse whose principal purpose is the exploration of the sounds of these traditional instruments within the modern concert repertoire. The piece received first prize in the National Composition Contest for Brazilian Percussion Instruments "Hildegard Soboll Martins" in Curitiba, Paraná. **Arthur Rinaldi** (1980 - São Paulo, São Paulo) is a composer and conductor with his Bachelor's and Master's degrees in music from the São Paulo State University (Unesp). He studied composition with Achille Picchi, Edson Zampronha and Flo Menezes and conducting with Abel Rocha and Roberto Tibirica. His compositions have been presented in national events and festivals. Presently, his principal activities are directed toward research and composition, with special emphasis on the study of musical language and the principal orientations of contemporary aesthetics.

Pan-cada(s) (2009) - In 19th century Brazilian music, the percussion section was described as *pancadaria* - a pejorative word which literally means "rumble". A textural and rhythmic study for

membrane percussion instruments, this piece refers ironically to this curious historical terminology, where loud strokes contrast with very quiet textures. Also *pan* (all-encompassing) versus *cada* (individual) are contrasted during the piece. In colloquial Brazilian, *pancada* also means crazy and the fact that the 's' is optional leaves open the possibility that the percussionists are crazy, the single percussionist who plays the solo tam-tam is crazy, the piece is crazy and/or the composer himself is crazy! This piece was composed especially for **Grupo PIAP's** 2010 North American tour. **Flo Menezes** (1962 – São Paulo, São Paulo) studied composition at the University of São Paulo (USP), and electroacoustic composition at the Studio für Elektronische Musik in Cologne. His doctoral thesis on the work of Luciano Berio was completed in 1992 in Belgium under the supervision of Henri Pousseur. He also studied with Boulez, Berio, Ferneyhough and Stockhausen, invited by the last to teach in Germany between 1999 and 2001. He has received many of the principal national and international composition awards, and has written more than 50 works and eight books. He is the founder and director of the Studio PANaroma of Electroacoustic Music, professor of composition and the current head of the Music Department at Unesp.

Ziriguidum (2007) - *Ziriguidum* is an onomatopoeic Brazilian Portuguese word with a strong African flavor. It expresses the sounds of drums and other percussion instruments used in samba and carnival music. The piece creates a kind of dialogue between Africa and Brazil, exploring ideas centered on the friction of 3 against 4 and assuming an unavoidable compromise with the *batuque*, in which thought and body are connected. As a composition, *Ziriguidum* is a reconstruction of this curious state of being. Composer **Paulo Costa Lima** (1954 – Salvador, Bahia) received his Bachelor's and Master's Degrees at the University of Illinois-Urbana, studying with Herbert Brün, Ben Johnston and Richard Cowell. His first doctorate (!) is from the Federal University of Bahia (UFBA), where he has been teaching since 1979. His catalogue includes 90 compositions and 300 performances in more than 15 countries. He has published two books and organized five others and has many international publications. He has served as head of the Music Department, Dean of the School of Music and Provost as well as Cultural Secretary of the city of Salvador. Presently he is a consultant for the World Cultural Forum and member of the Cultural Council of the State of Bahia. He was recently elected to the Bahia Academy of Arts and Letters.

Estudo (1953) - "Study" is the first Brazilian piece written exclusively for percussion instruments. This short work for eight musicians, which incorporates typical Brazilian folk rhythms, was written for an unidentified music competition. John Boudler is credited for "rediscovering" the piece and giving its first premier. It

was not until ten years later that there is to be found another Brazilian work that utilizes percussion instruments with such prominence. **M. Camargo Guarnieri** (1907-1993 – Tietê, São Paulo), along with Villa-Lobos, was the most significant Brazilian composer of his generation and was teacher to many of the composers active in Brazil. Several of his pieces received important prizes in the United States in the 1940s, giving Guarnieri the opportunity to conducting them in New York, Boston, Los Angeles and Chicago. An important representative figure of the Brazilian Nationalist school of composition, his catalogue includes several symphonies, concertos, cantatas, two operas as well extensive chamber and solo music.

... **Zoom ...** (2009) - *Zoom* was also composed especially for **Grupo PIAP's** 2010 North American tour. It explores different timbral textures using a combination of instruments made up of membranes, wood and metal, using these three families of instruments contrapuntally. Its structure is relatively simple: the asymmetrical phrases of the opening gradually change to a more regular pulse. They are then transformed into textures, returning afterward to regularity. This creates a contrast between strongly rhythmic sections and more textural and fluid ones. **Fernando Iazzetta** (1966 – São Paulo, São Paulo) is professor of Music and Technology at the University of São Paulo (USP). As a composer researching the application of new technologies to musical production, he has always been interested in the exploration of timbre as an element of composition. He has composed instrumental and electroacoustic works that have been performed all over Brazil as well as internationally. A large part of his production is dedicated to improvisation with live-electronics. He also has done collaborative work with dance, performance and video. A former member of **Grupo PIAP**, he received his Bachelor's degree from Unesp in 1988.

33 Samra Zabobra (1987) - This piece presents the main techniques for playing reco-recos (scrapers), which were developed by the composer in the 1980's. It is a unique piece in the repertoire of the composer, both for the musical language used and for the number of performers. The work shows some of the main interests of the composer, who gives voice to previously ignored instruments (the ratchet solo is a good example) and who develops special techniques for playing "sound-making". This is truly a classic master Brazilian percussion work. Composer and performer of more than a hundred pieces for percussion, **Carlos Stasi** (1963 – São Paulo, São Paulo) has primarily specialized in contemporary classical percussion. He has taught at the São Paulo State University (Unesp) since 1987, where he completed his Bachelor's Degree in music in 1984 and was a member of **Grupo PIAP**. He holds a Master's Degree from the California Institute of the Arts (CalArts) and a PhD from the

University of Natal in Durban, South Africa. His research involves percussion in general, specifically on reco-recos, the reasons for their "minor importance" and limited use around the world.

Toronubá (finale, 2000) - This work was written in homage to the native population which inhabited Brazil before the European invasion in 1500. The piece is constructed with irregular characteristics found in some Brazilian rhythmic patterns mixed with certain stylistic features of minimalism. The result is music endowed with great vitality, in which both the primitive and the modern are equally present. **Grupo PIAP** performs only the finale of this work as a programmed encore (!) with all 11 percussionists performing a special version approved by the composer (the original version is for piano and eight percussionists). **Dimitri Cervo** (1968 – Santa Maria, Rio Grande do Sul) is a composer and pianist widely known for his "Series Brazil 2000", a set of works for various instrumental combinations that has been frequently performed in Brazil and abroad. In 2007 he received two Açorianos Awards, for Best Classical Composer and Best Classical CD, with his album *Toronubá*, which includes **Grupo PIAP's** complete version of the work. Cervo studied piano and composition in Brazil, in Italy at the Accademia Chigiana and in the USA at the University of Washington. Since 2006, he has been professor at the Federal University of Rio Grande do Sul (UFRGS).