**A Panorama of Brazilian Music**

**from the 18th to the 21st Centuries**

June 7, 2023, 4 pm – McIntosh Theatre - School of Music, University of Michigan, Ann Arbor, USA

**Fausto Borém**, double bassist, arranger, and composer

**Annelise Reidhead**, guest double bassist (in 7a and 7b)

**Josephine Dearden-Hersh**, guest double bassist (in 7a and 7b)

**Tracy Rowel**, guest conductor (in 7a and 7b)

**ISB guest pianist** (piano in 4, 5, 6, 8, 9, 10 and digital harpsichord in 2 and 3)

]

**1- “Valsa Declamada”** (1982) **Francisco Mignone**

 (arr. by F. Borém for double bass alone) (1897-1986)

**2- “Recitativo” from “Herói, Egrégio...”** (1759) **Anonymous from Salvador**

 (arr. by F. Borém for double bass and keyboard) (early 18th century)

**3- “Salve Sancte Pater”** (1st half of 19th century) **João de Deus de Castro Lobo**

 (arr. by F. Borém for double bass and keyboard) (1794-1832)

**4- “O Amor Brasileiro”** (1819) **Sigismund Neukomm**

 (arr. by F. Borém for double bass and piano) (1767-1858)

**5-“Contraponto chorado”** (1984) **Osvaldo Lacerda**

(arr. by F. Borém for double bass and piano) (1927-2011)

**6- “Insensitive to my boom”** (dedicated to John Clayton) **Fausto Borém**

 from “Three 12-tone Brazilian Songs” (2023) (b.1960)

**7-** “**Duets for an open-string kid and her/his teacher” Fausto Borém**

 **7a- “ISB Kids go... walrus!”** (2023)(b.1960)

 **7b- “ISB Kids rock .., and roll!”** (2023)

**8- “Serrana”** (1927) **Henrique Oswald**

(arr. by F. Borém) (1852-1931)

**9- “Elegia”** (1897) **Henrique Oswald**

(transc. by F. Borém) (1852-1931)

**10- “Allegro Agitato”** (1901)  **Henrique Oswald**

(transc. by F. Borém) (1852-1931)

 **\* \* \* \* \* \* \* \***

**PROGRAM NOTES BELOW**

**A Panorama of Brazilian Music from the 18th to the 21st Centuries**

The “***Valsa Declamada***” [Declamed Waltz] is part of a set of 16 unaccompanied bassoon waltzes by **Francisco Mignone,** one of the four pillars of post-Villa-Lobos Brazilian nationalism. The composer's sadness and longing for his wife who had died in an air accident are evident. In this arrangement, I expanded timbres and registers motivated by the sadness and anger tragically experienced by the Brazilian population with Covid-19.

A recitative followed by an aria is a sequence consolidated in the Baroque. In this format, we present two important works from the Brazilian colonial and imperial periods. The “***Recitativo***”, from 1759 by an **anonymous composer** is part of the oldest manuscript of concert music ever found in Brazil. This transcription explores on the double bass the rhetoric of speech in the Portuguese language and the typical perfect fourth and fifth intervals that start or end the short phrases, a baroque tradition that Beethoven entrusts to the double bass at the end of his Ninth Symphony. After the recitative, the chromatic lyricism of Minas Gerais composer **João de Deus de Castro Lobo** follows in “***Salve Sancte Pater***”,in an adaptation of the original for voice soloists, choir and orchestra, and which was part of the musical movement driven by the gold rush in the town of Mariana, in the State of minas Gerais.

“***Contraponto chorado***” [“Crying Counterpoint”] is the 1st movement of **Osvaldo Lacerda**'s “*Suite*”, originally written for bassoon and piano, whose crossover style mixes traits of Brazilian choro with an atonal fugue. In this arrangement, several double bass crossover techniques were added, such as the sounds of *glissando*, *pull off*, *hammer on*, *ponticello*, harmonics and left hand *pizzicato*.

During the pandemic, I wrote, recorded, and edited a home-office recital including duets, trios, quartets and other ensembles with 28 bass players from various countries, the video of which received the “Gary Karr ISB 80-to-90 Project” award. As part of this challenge, I wrote three songs with lyrics dedicated to three jazz bass player friends (John Clayton, Hans Sturm and Tom Knific), mixing popular Brazilian genres (samba, choro, and bossa-nova) with the “sound chaos” of twelve-tone music. For John Clayton, I wrote the song “***Insensitive to my boom***” which refers to the song “*Insensatez*” by Tom Jobim (recorded in English as “How Insensitive”), which we present here in a ne version for just one double bass and piano.

During the pandemic, video classes have become an essential tool in teaching music remotely. I wrote the “*20 Studies for Open-Strings Double Bass*” for Funarte’s SINOS project (National System of Social Orchestras), in Brazil. Thus, beginners do not use their left hand, in order to focus only on left-hand techniques in *arco* or *pizzicato*. Based on these Studies, I began to compose a series of duets for double bass beginners to play with their teacher. “***ISB Kids go... walrus!****”* it is a waltz that imitates the movements of this sea mammal. On the other hand, “***ISB Kids rock and ... roll!***” is about being rebellious in this musical genre. In both duets, the student gets to practice playing and declaiming at the same time, a modern double bass trend.

To celebrate the 150th anniversary of the birth of **Henrique Oswald**, a Brazilian composer who studied in Europe with a scholarship granted by Emperor D. Pedro II, I prepared four songs from his extensive and inspired repertoire of chamber music. In my arrangement of “***Serrana***” [“Mountain Locomotive”], I sought to bring to light elements of Brazilian popular music that have not yet been recognized in Oswald's work by musicologists. In “***Elegia***”, he follows the singing tradition that became known to bassists through Giovanni Bottesini’s elegies. The “***Molto Agitato***” is a typical example of Oswald's high romanticism, with its virtuosity, colorful harmony, and the metamorphosis of its cyclic motifs.

Fausto Borém.