


**SONGS AND DANCES
OF BRAZIL**

ROBERT LINDAHL
TROMBONE
RUBIA SOUZA SANTOS
PIANO

GUEST ARTIST CONCERT SERIES
KATZIN CONCERT HALL
SUNDAY, OCTOBER 7, 2007 • 7:30 PM

MUSIC

 Herberger College
of the Arts

ARIZONA STATE UNIVERSITY

Program

Três Peças (1987)

1. Humoresca
2. Noturno
3. Tarantella

José Alberto Kaplan
(b. 1935)

Kaplan: The composer was born in Argentina, but adopted a Brazilian citizenship when he moved to the Northeastern region in the beginning of the 1960s. Influenced by that rich and popular musical environment, Kaplan uses rhythm as the main feature in all three pieces. In the *Humoresca*, rhythm portrays a playful character as it is found in the country bands; in the *Noturno*, a cantabile melody played by the soloist, is underlined by a rhythmic pattern reminiscent of the *aboio* song used to call the cattle in the woods; and at last in the *Tarantella* the rhythm alludes to the Italian dance form, performed in a quick 6/8 meter.

Cantiga Brasileira

Gilberto Gagliardi
(b. 1922)

Gagliardi: The *Cantiga Brasileira* uses one of the most genuine Brazilian popular forms, the so called *modinha*. It is a form of art song, characterized by melodic simplicity and naïve character. In contrast to the melodic simple line, the composer makes use of a romantic style evident in the piano flourished figurations.

Concerto para trombone (1983)

- Moderato
Adagio
Vivo

Ernst Mahle
(b. 1929)

Mahle: The work demands great technical and virtuosic display from the soloist. Although composed in 1983, it wasn't premiered until 1990. The concerto follows the traditional formal scheme of fast-slow-fast movements. The first movement, *Moderato*, is a vigorous march, which emphasizes the regional melodic feature of fourth intervals. The *Adagio* introduces a nostalgic melody, performed first by the piano in a long introduction. The cantabile character, chordal texture, and varied rhythm found throughout the movement, conveys a quasi recitative style within it. The last movement, *Vivo*, is remarkably exposed by the use of folk dance tunes, syncopations, and modality, more specifically the mixolydian mode. The soloist performs with great witty and humor, using the features of glissandos and high tessitura.

There will be a 10-minute intermission

Andante para trombone e piano

Oswaldo Lacerda
(b. 1927)

Lacerda: In this lyrical and mystical work, Lacerda explores musical features of the nationalist style, combining them with a modern and highly chromatic harmony. The simple and melancholic line played by the trombone is supported by a lush and sonorous pianistic idiom, such as the generous use of pedal, arpeggiation, and open-space texture.

Aria from "Bachianas Brasileiras No. 5" (1938)

Heitor Villa-Lobos
(1887-1959)
Arr. Primrose/Santos

Villa-Lobos: This work was originally written for soprano and orchestra of cellos. The trombone takes the woman's voice and sings out, imitating the humming technique found in the outer sections of the original piece. This tender melody is accompanied by a counterpoint of pizzicato articulation, imitative of strumming guitars. In contrast to this section, the middle section is performed with a grandeur character and lush sonorities, alluding to the wild, tropical, and dense nature found in the forests of Brazil.

Introdução e/ao Desafio

Edmundo Villani Côrtes
(b. 1930)

Villani-Cortes: The Introduction is a "warm-up" display, played by both instruments, which will finally blend in the delivery of the second part of the work, the *Desafio*. *Desafio* is a popular musical form found in the Northeastern region of Brazil, which involves a play-game between performers. They use their instrumental ability, trying to overplay one another, distinguishing themselves by virtuosity and vitality.

Three Dance


- Escorregando (Tango Brasileiro)
Brejeiro (Tango)
Apanhei-te, Cavaquinho (Chôro)

Ernesto Nazareth
(1863-1934)
Arr. Santos/Lindahl

Ernesto Nazareth: The *Tango Brasileiro* and the *Choro* are Brazil's native musical forms. Nazareth is credited as the "inventor" of the former style, which was influenced by many other dance styles, such as the Habanera and the Polka. The *choro*, *Apanhei-te, Cavaquinho*, is a "show-off" piece, even more in the recital today, in which the mellow and full tone of the trombone will "imitate" the tiny and high-pitched timbre of the *cavaquinho*. This instrument, a small shaped guitar, originates in Portugal and Brazil.

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.



Brazilian pianist **Rubia Santos** has lectured and performed as recitalist, collaborative pianist, and soloist in the Americas, Europe, and Asia. *The Frankfurter Allgemeine Zeitung* stated: “The audience was not only astonished by Ms. Santos’s provocative pianism, but also by her enthusiastic temperament...” Ms. Santos is particularly devoted to research, perform, and recording music by twentieth-century and contemporary Brazilian composers. She is a recipient of many prizes and awards in the field of collaborative piano and has partaken in several research projects dealing with Brazilian art music. In the US, Ms Santos’s collaborative work is featured in two compact-disc recordings: *A Brazilian Collection*, with trumpeter Luis Engelke, and *Moyugba Orisha* with violist Juan-Miguel Hernandez, who is the 2006 Sphinx Competition gold award winner. In 2006, Ms. Santos was featured as the artist in residence for the Kalamazoo Symphony Orchestra-Gilmore Foundation in school partnership presenting “Brazil –Piano style.” Currently, Ms. Santos is assistant professor of piano and collaborative arts at the University of Wyoming. Previously to this appointment, she was in the faculty at Central Michigan University. Ms. Santos holds an artist diploma in piano performance from the *Musickhochschule* in Cologne, Germany, and a master’s and doctoral of musical arts degrees in collaborative piano from Arizona State University (2004). She is an active member of the, Mediterranean Studies Association, College Music Society and Music Teachers National Association.

Robert Lindahl has served as trombone professor at Central Michigan University since 1992. He is an artist/educational consultant for C.G. Conn Musical Instruments and has served as a guest artist and clinician throughout the United States. He performs regularly in many different venues and has played with the Midland Symphony Orchestra, Traverse City Symphony, Saginaw Bay Orchestra, Bijou Orchestra of Bay City, Lansing Symphony Big Band, The Usual Suspects Jazz Band, CMU Faculty Jazz, and has appeared regularly as lead trombonist with the Jimmy Dorsey Orchestra. Lindahl can be heard on the recently released White Pine Label recording “Caught in the Act”, with the Central Michigan University Jazz Faculty. Robert’s main area of research is in the area of trombone pedagogy for grade 7-12 students. In 1999 Lindahl received the CMU “Excellence in Teaching” award. He is also an advocate of student organizations and in addition to serving as faculty adviser for the CMU Delta Omicron Professional Music Fraternity, is on the Board of Directors as National Music Adviser. Dr. Lindahl earned a B.S. in Music Education from Clarion University of Pennsylvania (1980), a M.M. in Trombone Performance from Youngstown State University (1984), and a D.M.A. in Trombone Performance from Arizona State University. He has also served as Director of Bands at Eastern New Mexico University and Titusville (PA) High School. His principal teachers have been Dean Farnham, Vern Kagarice, Mike Crist, and Gail Eugene Wilson.

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