

SIMON WRIGHT

As a conductor Simon Wright has earned universal respect and acclaim for his interpretations of wide-ranging and of challenging orchestral and choral repertoire. Throughout his professional career, which embraces roles as organist, accompanist, arranger and teacher, he has become established as a musician of enormous integrity, winning the admiration of musicians, audiences and critics alike.

In the UK, Simon Wright has conducted many British orchestras including the Philharmonia, BBC Philharmonic, Royal Liverpool Philharmonic, English Northern Philharmonia, Northern Sinfonia, Manchester Camerata and Northern Chamber Orchestra. A prize-winner in the 1986 Leeds Conducting Competition, Simon Wright has been Conductor and Artistic Adviser of the Leeds Festival Chorus since 1975 and Musical Director and Principal Conductor of the City of York Guildhall Orchestra since 1992. He has also been Musical Director of the Britten Singers since 1992, a choir which he established as one of the most versatile choral groups in the UK. He is deeply committed to the music of the 20th and 21st centuries and has conducted many orchestral and choral premieres including, recently, Dominic Muldowney's *The Fall of Jerusalem*. In March 2005 he will conduct the second performance and British premiere of Sir Peter Maxwell Davies' *Canticum Canticorum* with the Leeds Festival Chorus and BBC Philharmonic.

Simon Wright has toured extensively within Europe,

appearing at many major festivals, including Edinburgh, and made his American debut in New York in 1986. Recordings, both as conductor and keyboard player, with John Wallace OBE, the Wallace Collection and With the Philharmonia form a major part of his discography which includes recordings on the EMI, Nimbus, Collins Classics, GMN and IMP Masters labels. His most recent European engagements have included recordings and concerts with the Philharmonisches Staatsorchester Bremen and the Philharmonie und Kammerphilharmonie des Mitteldeutschen Rundfunks Leipzig.

In May 2003, he conducted the English Chamber Orchestra at the Classical Brit Awards held in the Royal Albert Hall and broadcast on national television. In September 2003 he conducted the same orchestra in a Gala concert at Shakespeare's Globe in aid of the Prince's Trust. In June he made his debut with the BBC Scottish Symphony Orchestra, conducting a recording of British trumpet concertos with John Wallace.

Born in Sunderland, Simon Wright was educated at Chetham's School, Manchester and at the Royal Manchester College of Music. A regular accompanist of the Halle Choir, often working with Sir John Barbirolli, he won, at the age of 16, a scholarship to the Royal Manchester College, and four years later was appointed Organist of the Benedictine foundation at Ampleforth Abbey in North Yorkshire.



English Chamber Orchestra

The English Chamber Orchestra, formed in 1960, enjoys an international reputation as one of the world's most celebrated ensembles. The Orchestra undertakes a busy annual schedule of concert appearances, including its prestigious London series and regular concerts for its Patron, HRH The Prince of Wales.

Overseas tours take place virtually every month, and since its first foreign tour the ECO has performed in almost 500 cities across the globe. Recent tours have taken the Orchestra to Germany, Finland, Italy, Poland, Spain, France, Bermuda, the Far East, and India. Earlier this year the Orchestra took part in one of its regular music cruises in the Caribbean, performing alongside a distinguished array of guest soloists including Joshua Bell, Christine Brewer, Yuri Bashmet and Steven Isserlis; and last month saw the ECO performing with Sarah Chang in Austria, Hungary and Croatia. Later in 2004 the Orchestra will tour with Vladimir

Ashkenazy, Leon Fleischer and Sumi Jo.

The Orchestra's last tour to Brazil was in the early 1990s (with Pinchas Zukerman), and a return visit is planned for 2006.

In 2000 the Orchestra appointed Ralf Gothoni as Principal Conductor, and in 2003 Roy Goodman became Principal Guest Conductor. Both artists regularly perform with the ECO in London, whilst Gothoni will tour the Orchestra to Japan and Germany this summer and Goodman will conduct a Spanish tour in the autumn.

Alongside its concert and recording work, the ECO is proud of its outreach programme CLOSE ENCOUNTERS which takes music into communities around the UK and overseas.

Full details of the ECO's activities can be found at www.englishchamberorchestra.co.uk

21st INTERNATIONAL GUITAR SERIES

Presented in association with
THE BRAZILIAN EMBASSY

CARLOS BARBOSA-LIMA, *Guitar*

and the

ENGLISH CHAMBER ORCHESTRA

Conducted by

SIMON WRIGHT

TUESDAY 11th MAY 2004 at 7.45pm

QUEEN ELIZABETH HALL, LONDON SE1 8XX

PROGRAMME

SAUDADE DO BRASIL, (UK Première)

arr. by Paulo Jobim (2004)

for guitar & small orchestra

MEU AMIGO RADAMÉS, (UK Première)

arr. by Paulo Jobim

for guitar, strings & woodwinds

O BOTO, (UK Première)

arr. by Byron Yasui for orchestra

ANTONIO CARLOS JOBIM

(1927-1994)

AMAZONIA

arr. & cadenza by Carlos Barbosa-Lima,

orchestrated by the composer

CHÔRO e BATUQUE

arr. by Carlos Barbosa-Lima for guitar

orchestrated by the composer

LAURINDO ALMEIDA

(1917-1995)

INTERVAL

A LENDA do CABOCLO

arr. by Carlos Barbosa-Lima for guitar

orchestrated by Byron Yasui

HEITOR VILLA-LOBOS

(1887-1959)

CONCERTO de COPACABANA

Allegro Moderato

Calmo e Expressivo

Ritmado

RADAMÉS GNATTALI

(1906-1998)

Presented by JRM MONROY MANAGEMENT

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Programme Notes

SAUDADE DO BRASIL

(UK Première)

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ANTONIO CARLOS JOBIM

(1927-1994)

Antonio Carlos Jobim grew up accompanied by two uncles who played the guitar, one in the Brazilian samba and choro style and the other, played more classical composers such as Bach, Sor, Albéniz and Tárrega. His early training was strictly classical playing the piano as his main instrument. (Ron Purcell, *California State University, Northridge*). His extraordinary output includes a great number of songs, of these, a significant number found international acclaim such as, *Desafinado* and *The Girl from Ipanema*. When he was interviewed by Brian Hodel he said that 'popular' and serious music should not be considered as two separate and distinct 'turfs' because when a good 'pop' song is innovative and meets high standards not only does it survive but tends to be assimilated into the classical tradition in time. In fact many of his songs have become favourite pieces in where other musicians are able to elaborate intricate arrangements.

The bossa nova movement began in 1958 in Brazil around a large group of performers and composers including Antônio Carlos Jobim, Joao Gilberto, Nara Leao, Vinicius de Moraes, Carlos Lyra, Roberto Menescal, Jhonny Alf, Roberto Carlos and many others who directed themselves to redefine popular music in Brazil. The bossa nova have an all embracing character, introducing innovations in melody, which was more elaborate, less traditional in its harmony and much more intimate in its interpretation with a most characteristic Brazilian rhythm. So Brazilian music entered a phase of intense creativity.

We all know that there is one name who is instantly associated with bossa nova and in this respect Carlos Barbosa-Lima commented... "To speak of Antonio Carlos Jobim one has to think of him as a true genius, who not only helped creating the much acclaimed bossa nova style, but influenced more than a generation of composers in Brazil and in other countries. His music was incorporated by great jazz artists into their standard repertoire."... He continues further comments on the composer's *Saudade do Brasil* (Longing for Brazil) by saying it was written in 1975 with an original orchestration by Claus Ogerman for a large orchestra including choir, and added... "I worked with Jobim the concept of arranging this piece for guitar and small orchestra in a chamber music format. He liked the idea and we drafted elements for an arrangement which was finally done by his son Paulo Jobim (himself a skilled composer and arranger) in 1991 and revised in 2004". With regard to *Meu Amigo Radamés* Carlos Barbosa-Lima affirmed that... "is a tribute by Jobim to his dear friend and mentor Radamés Gnattali who wrote it in 1982 for piano. It has been arranged by Paulo Jobim for guitar, strings and woodwinds. This is the première of this arrangement. With regard to the last of Jobim's pieces *O Boto*, the song is based on a legend from the Amazon, about an enchanted dolphin with the power to be transformed into a man to make love to young women. It was written in 1977 and it is a descriptive work with a colourful orchestration by Byron Yasui (Hawaiian composer) which give the piece a new dimension.

AMAZONIA

arr. & cadenza by Carlos Barbosa-Lima

orchestrated by the composer

CHÔRO e BATUQUE

arr by Carlos Barbosa-Lima for guitar

orchestrated by the composer

LAURINDO ALMEIDA

(1917-1995)

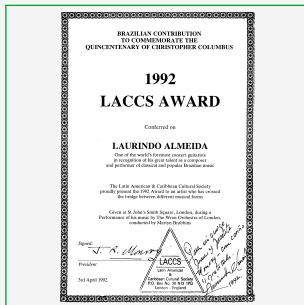
There are few musicians with the reputation to match guitarist and composer Laurindo Almeida. He was a classical musician also a jazz performer, popular virtuoso who excelled in every area. He played as orchestra soloist, recitalist recording artist, Almeida did it all superbly. But going back in his life we have found that in 1932 the State of Sao Paulo went to a civil war and of course, Almeida joined the army and whilst wounded met "Garoto" (Aníbal Augusto Sardinha). The friendship was going to last for life. Garoto helped him to find a position in one of the leading radio stations in Brazil and by 1947 he had achieved his goal to become top guitarist along with Garoto. The tune that made it for him was *Jhonny Peddler* and with a fat royalty cheque in his pocket he decided to go to the USA and travelled to California in 1947, in where he put his talent to work: he wrote scores for motion pictures, was member of the Stan Kenton's jazz orchestra and entered the list of recording artists with Capitol Records. He founded the Laurindo Almeida Quartet formed by Bud Shank, (saxophonist) Stan Getz, Ray Brown and himself. They played arrangements which at this time Almeida called *samba jazz*, the precursor of what was going to be the bossa nova. By bringing the Brazilian samba and American jazz together a new twist or style was created. He was a composer of over 200 compositions, he recorded over 80 albums and was the winner of 5 Grammy Awards for recording excellence, and also was an early pioneer of the music of Radamés Gnattali he recorded his *Concerto de Copacabana* in 1966.

Answering LACCS call Laurindo, came to London to play duos with Carlos Barbosa-Lima and trios with Gaudencio Thiago de Mello and to supervise three songs he had orchestrated: *Lobiana*, (European première) *Chôro e Batuque*, for guitar and orchestra, (also European première) and *Amazonia*. The concert was organised in association with the Brazilian Embassy and was held on 3rd April 1992, at St John's Smith Square. The soloist was Carlos Barbosa-Lima with the Wren Orchestra of London, conducted by Martyn Brabbins. At the beginning of the second half, we paid tribute to Laurindo and presented to him the first "1992, LACCS Award" created to honour musicians who have consistently promoted Latin American music. We had a full house and we enjoyed a programme entirely dedicated to Brazilian music. It was a memorable evening. We have fulfilled our goal! A concert review commented... "Now at 75 years, Almeida still plays effectively and with an easy, laidback rhythm"... *Colin Cooper, Classical Guitar, April 1992*.

He married Deltra Eamon, a Canadian lyric soprano and their union added another dimension to Laurindo's professional career as accompanist on recordings and concerts. They made their home in Sherman Oaks, California. LACCS invited them to perform again in a programme entitled *Brazilian Reflections*. Laurindo Almeida, guitar and Deltra Eamon Almeida, voice. The evening was held on Friday 28th May 1993 at the Wigmore Hall. Most of the songs were arranged by Laurindo and published by *Brazilliance Music Publishing* he founded in 1962, which made available the original compositions of Gnattali, Garoto etc. We had another outstanding evening with an original approach, with Didi's velvet voice and the guitar play-



VINICIUS DE MORAES



LACCS AWARD 1992



ANÍBAL AUGUSTO SARDINHA
(GAROTO)



ERNESTO NAZARÉ



ANTONIO CARLOS JOBIM



LAURINDO ALMEIDA



HEITOR VILLA-LOBOS



RADAMÉS GNATTALI
and A. C. JOBIM

ing of Laurindo they transported us away in a journey of Brazilian magical music with works by Heitor Villa Lobos, Ernesto Nazareth, Alfredo Vianna, Jaime Ovalle, Ari Barroso, Baden Powell, Luiz Floriano Bonfá, Antonio Carlos Jobim and many others.

Tonight's concert includes *Amazonia* a piece written for guitar, string orchestra and percussion, by Laurindo whilst he was member of the Kenton's jazz orchestra. It was premièred by himself as a soloist to great acclaim at Carnegie Hall in 1950. The following piece *Chôro e Batuque* was also premièred at Carnegie Hall in 1985. It was re-arranged for the present concert with a solo introduction and an interlude variation by Carlos Barbosa Lima, he kept the original orchestration, adding... "encouraged by Almeida's enthusiasm I decided to arrange *Chôro e Batuque*."

INTERVAL

A LENDA do CABOCLO

(Legend of a mixed Brazilian popular musician)

arr. by Carlos Barbosa-Lima for guitar

orchestrated by Byron Yasui

HEITOR VILLA-LOBOS

(1887-1959)

The first instances of nationalism in Brazilian music appeared in the XIX. Brasílio Itiberê da Cunha (1848-1913 wrote "Sertaneja" in 1869; it was the first erudite piece to use citations from folklore, interesting to note is that most of the composers at the time finished their education in Europe but they did not distance themselves from the use of elements of the folklore. Within this frame we have this extraordinary Brazilian musician Heitor Villa-Lobos who introduced us to a Brazilian musical language taken from the most diverse points of Brazil he personally visited in 1912. But he was based in Rio de Janeiro the city in where he was born. He studied at the National Institute of Music in his home town, but it has to be said, that his compositional style did not conformed to academic norms. His music was always personal and idiosyncratic. By 1923 he won a scholarship to study in Europe. He spent several years in Paris from 1929 until 1930; here he was most influenced by the works of Stravinsky and J S Bach and the latest gave him the inspiration to write a cycle of nine *Bachianas brasileiras* pieces which contained tints of Baroque forms recreated with Brazilian flavour. He also wrote his *Chôros* series.

Afterwards, on his return to Brazil he was offered a series of academic posts allowing him to do valuable work in reforming musical education. He founded the *Conservatorio Nacional de Canto Orfeônico* and the *Brazilian Academy of Music* for he was convinced that "music" is one of the most powerful means for the creation of national identity. So he designed a complete system of musical education for generations of Brazilians based on Brazil's rich musical heritage rooted in a deep and always explicit patriotism. He wrote choral music for huge choirs of school children which were adap-

tations of folk material. He is still remembered with great affection for his legacy in the Brazil of today. Furthermore, he went to the USA in 1944 to conduct his works with great success and as a result he was commissioned with new works by American orchestras and by this time he wrote in 1945 the score of a film entitled *The Green Mansions*. He was a prolific composer the most known of his works are *Serenades for voice and piano*, *Cirandas* (nursery music), *Douze Études pour la Guitare*, *Five Preludes*, etc., in all of them he utilized techniques and composition forms that do not counter in the least the originality which marked his works that is to say he created a language of his own.

A Lenda do Caboclo was written in 1920 as a piano piece and was re-arranged in 1922 for a string orchestra double woodwind, two horns, harp and percussion. The piece has a mystical quality from the hinterlands, in where the *caboclo* (mixed of Portuguese and native Indian blood) speaks and sings his legends. The piece to be performed in tonight's concert is for guitar and orchestra.

CONCERTO de COPACABANA

Allegro Moderato

Calmo e Expressivo

Ritmato

RADAMÉS GNATTALI

(1906-1998)

Radamés Gnattali was a fine pianist, arranger, guitarist band leader and composer of both erudite and popular music, born in Pôrto Alegre he later moved to Rio de Janeiro. The son of a music teacher he had the gift of writing music well ahead of his time. His career extended for almost 60 years during which inspired several generations of musicians. He came from a musical family's background who had high hopes for him to become a concert pianist. He begun life as the son of Italian parents and ended it as a Brazilian master, for he found fame as an adoptive carioca child. It was in Pôrto Alegre that Radamés won his first prize in music, at the age of nine in 1915; it was presented to him by The Italian Consulate, in merit of conducting with success a band of six musicians with music arranged by himself. His first job consisted in playing, piano, guitar and *cavaquinho* accompanying film sessions at the Colombo cinema and playing in different bands. By this time he was writing his first compositions strictly classical but with strong nationalistic influence.

He admired Ernesto Nazaré, official pianist at the Odeón cinema who was one of the most respected composers at the time. He continued his studies in Pôrto Alegre and by 1923 he was the recipient of the *Medalha Araújo Vianna* (gold medal). In 1924 and 1926 he worked tireless traveling between Pôrto Alegre and Rio de Janeiro giving concerts or as member of bands playing in dances, cinemas, theatres and radios and formed his *Quarteto de Cordas Henrique Oswald* which turned to be one of the best groups of Brazilian chamber music and as such they toured all over *Rio Grande do Soul*. His debut as a composer was given at the Sao Pedro Theatre in where he presented

two *Preludes* for piano with great success. We can say that a turning point on Radamés life was meeting in 1925 Luciano Perrone, percussionist and drummer who became his dearest friend for more than fifty years. At Perrone's suggestion he started making his own arrangements using a variety of percussion instruments. And the *orchestrated samba* was born, he used wind instruments or harmony for strings with a balanced rhythm, therefore, invented his own orchestral language which was not done before.

He acquired the nickname of *Radar* when working as pianist and arranger at Radio Nacional in where he became Music Director (1940) in Rio de Janeiro. He also gained fame by recording popular music, but he considered himself firstly, a neo-classic nationalist musician and in second place a *cavaquinista* and producer. Henrique Cazes, member of *Camerata Carioca*, founded to record a new version of *Suite Retratos* originally written for Jacó do Bandolim brought him back to fame again in 1979. As a composer he was self-taught and particularly successful in writing popular music and scores for film. He was a generous man who wrote music for any musician who played well an instrument without keeping the original partiture which was usually given away as presents. A particular detail was that, he wrote vertically, for instance an arranger writes first the melody and afterwards the *baixo* and harmonies etc., but Radamés wrote everything at the same time. Another anecdote: when he was due to perform at Marcelo's he went to a rehearsal and, apparently absentmindedly, he memorized the out of tune keys; when the performance was on, he substituted the out of tune keys for other ones: the piano sounded perfect. It is interesting to mention that in the opinion of Rafael Rabello, what Villa-Lobos did for Brazilian folk or rural music, Radamés did it for Brazilian urban folk.

The *Concerto de Copacabana* was written in 1956 at the pick of his writing career and he dedicated it to Laurindo Almeida who recorded it on Capital Records nearly forty years ago. The piece was inspired in the then wealthy resort beach of the same name. It was the time when new rhythms were coming out and when *bossa-nova* was most popular. *Concerto do Copacabana* was written in the traditional style but incorporating many innovative ideas. The light string orchestration has delightful dialogues, added by colourful timpani effects.

Just before he turned 80 years old suffered two cerebral haemorrhages, falling into coma for nearly two years; his nephew Roberto Gnattali said... "He did not deserve this, he died when his output was at its highest"... He remembered Radamés last words... "*Porra, Roberto, agora que tava ficando bom*"...

Information for Radamés Gnattali notes obtained from *Samba & Chôro Servicos Interativos LTD*



BRAZIL

Welcome



UK

Welcome

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