



SÃO PAULO
CONTEMPORARY
COMPOSERS
FESTIVAL

PROGRAM - SPCCF 2022 | Aug 12, 2022 - 19:00

Teatro B32

Av. Brg. Faria Lima, 3732 - Itaim Bibi, São Paulo - SP, 04538-132, Brazil +55 11 3058-9100

Free admittance

Quartetto Noûs

Tiziano Baviera – violin | Alberto Franchin – violin | Sara Dambruoso – viola | Tommaso Tesini – cello

Luigi Boccherini (1743-1805) Quartetto Op.8 n°1 in Re Maggiore (15 min)

James P. Daley (1989) "If i Were a Ghost i would never haunt this place" (10,5 min)
Three Incantations for String Quartet, I-Once a Villain, II-Hidden Scenery, III-Hungry Ghost

Zhiye Peng (1985) String Quartet n°2 "L'aria Bianca" (7 min)

Moche Shulman (1975) "Song of Asya" (6,3 min)

Felix Mendelssohn 1809-1847) Quartetto Op. 80 n°6 in Fa minore (26 min)

To learn more about the pieces and the composers, please visit:

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Daley, James P.

American, United States

""If I Were a Ghost I Would Never Haunt This Place"" Three Incantations for String Quartet: I-Once A Villain, II-Hidden Scenery, III-Hungry Ghost.

If I Were a Ghost I Would Never Haunt This Place, Three Incantations for String Quartet" was inspired by my curiosity towards the supernatural and various cultural perceptions the unknown. This work is a series of spiritual episodes that depict the journey of an apparition. The ghost is still capable of reflection and empathy while aimlessly brooding amongst the souls of the living in a relentless pursuit of selfish conquests. Along the journey it becomes clear that the opportunity for growth is perpetual and always evolving. While existence is often considered the consciousness of a living organism, existence in the hereafter may be entirely different. In a dimension beyond that of our own comprehension, the apparition faces a moral crisis and struggles to decide whether to pursue retribution through a spiteful path once pursued as a physical body, or to allow the transformation to wash away all traces of a flawed past life.

Peng, Zhiye

Chinese/China

String Quartet No.2 "L'aria bianca"

In my second string quartet L'aria bianca, I reached out for the form of a "miniature", a neat and lovely one, which in my concept has a quality of simplicity and a kind of anti-dramatic regularity, restricting elaboration or contrast to the minimum extent. Realizing this concept in a genre that is often deemed to do the opposite, fascinated me.

An idea of symmetry is prominent all through the piece. Major sections are basically structured in a non-retrogradable manner, causing a self-contained quasi-entity, which helps fleeing from the gravity of one-way development.

Overall quite soft and subtle, the piece slowly evolves from blurred sub-harmonics to an indication of tonality, at the heart of which sits the quotation from my lyrical piano miniature Cantus In Lament No.3, reaching the highest dynamic level: mezzo-piano. In the ending which resembles the very beginning section, the sub-harmonics are already inverted into a harmonic haze, then a sort of vertical symmetry is finally realized.

Zhiye Peng

Shulman, Moshe

Israel/USA

Song of Asia

This one movement piece was composed in homage to an Azerbaijani composer, conductor, publicist, playwright, and social figure - Uzeyir Hajibeyli (1885-1948).