



SÃO PAULO
CONTEMPORARY
COMPOSERS
FESTIVAL

PROGRAM - SPCCF 2022 | Aug 11th, 2022 - 20:30

Conservatório Souza Lima - Auditório

Unidade Paraíso -- R. Maria Figueiredo, 560 - São Paulo - SP - +55 11 3050-0330

Free admittance

Quarteto Larianna

Godoi, Rafael

flutuAR

Copper, William

String Quartet ""So Sorry!""
I, II, III, IV

Samatova, Aijamal

Kyrgyz Motives

Qian, Liang

Fission of Light Years

Slayton, Michael

SURSUM

Mario Olinto Filho

Quarteto de cordas em si menor
I, II, III

Moss, Keith

String Quartet N°1
I, II, III

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

www.spccfestival.com/concert-schedule



Copper, William
USA
String Quartet ""So Sorry!""

The String Quartet "So Sorry!" is a continuation of the composer's exploration of tonal structures and how intonation and pitch change as harmonies change. The title comes from the solfege syllables that are made from the opening notes, and which are used throughout the piece: SOL SOL RI. This interval of a diminished fourth, impossible to play in tune on a keyboard instrument, is the key idea for the quartet and leads to many changing modes and explorations.

Because the tonal material is partly familiar, and because the intervals are always tuned pure, the music can sound directly taken from the classical tradition, but it goes beyond into a kind of twilight zone where the special tunings, harmonic movements, and melodic excursions find novel moments of beauty in areas unknown to what we are familiar with from music since the baroque. They might have been possible earlier, in the period of renaissance music, and especially in that lost period between renaissance and baroque music, just before the 'take-over' by keyboard instruments that began the baroque.

Godoi, Rafael
Brasileiro - Brasil

flutuAR

Neste quarteto de cordas, busco explorar as delicadezas e contrastes evocadas pela imagem poética do ato de flutuar, imaginando partículas de diferentes pesos e texturas que se interagem e se cruzam enquanto pairam no ar.

A obra flutuAR, para quarteto de cordas, foi escrita para a ocasião do São Paulo Contemporary Composers Festival.

In this string quartet, I seek to explore the delicacies and contrasts evoked by the poetic image of the act of floating, imagining particles of different weights and textures that interact and intersect as they hover in the air.

The work flutuAR, for string quartet, was written for the occasion of the São Paulo Contemporary Composers Festival.

Qian, Liang
China, based in New York
Title: Fission of Light Years

Program notes

This is a string quartet composed for São Paulo Contemporary Composers Festival 2022. Meanwhile, I would like to express my sincere thanks to SPCCF and Artistic Director, Dr. Diogo Carvalho for all their supporting including financial aspect in completing this piece. I believe SPCCF will be a very successful music festival!

Slayton, Michael

American, United States

SURSUM

“Sursum” is the Latin prefix for “upward,” an expression which manifests itself in this work as a longing for or pursuance of something higher than oneself. As the music progresses, reaching ever upward, there is a sense of losing one’s footing in the trivial, rising instead toward a consciousness of the things that make a difference: simple kindness, basic goodness, love.

Samatova, Aijamal
Kazakhstan
Kyrgyz Motives

A String Quartet piece inspired by traditional Kyrgyz music.

Lackey, Mark
USA
Quartet for Strings

Capriciously shifting meters, delicately fractured textures, and driving rhythms are explored in the three movements of Mark Lackey’s Quartet for Strings.

Moss, Keith
South Africa, New Zealand
String Quartet N°1

Mario Olinto Filho
NOTAS PARA O “QUARTETO EM SI MENOR”
NOTES FOR “QUARTETO EM SI MENOR”

O quarteto tem três movimentos. O primeiro (composto há mais de 20 anos) segue a forma sonata, valorizando a diferença de texturas e ritmos. O segundo movimento, de andamento mais lento, apresenta o primeiro tema em evolução por modulação e tem, na segunda seção, variações que resultam em um fugatto. O terceiro movimento traz um tema alegre e jocoso, sempre valorizando o diálogo entre os instrumentos e explorando as suas diversas capacidades de timbre. A peça é composta dentro do sistema tonal, com grande aplicação de contraponto.

The quartet has three movements. The first (composed over 20 years ago) follows the sonata form, valuing the difference in textures and rhythms. The second movement, in a slower tempo, presents the first theme evolving by modulation and has, in the second section, variations that result in a fugatto. The third movement brings a happy and playful theme, always valuing the dialogue between the instruments and exploring their different timbre capabilities. The piece is composed within the tonal system, with great application of counterpoint.