

Guest Artist Recital
Mário Marques Trilha,
fortepiano and harpsichord

“Early and Contemporary
Brazilian Keyboard Music”

Friday, March 22, 2024 • 5:30 PM

Rock Hall Auditorium

1715 N. Broad St.

Philadelphia, PA 19122

Program

Part I - Fortepiano

Methodo de Pianoforte

José Maurício Nunes Garcia

(Rio de Janeiro, 1821)

(1767-1830)

Lessons 8-9 (Part 1)

Lesson 5 (Part 2)

Fantasia 4

10 Motivos

Marcos Portugal (1762-1830)

*(dedicated to the Infantas Dona Izabel Maria,
Dona Maria Francisca and Dona Maria Izabel,
Rio de Janeiro, 1811-1817)*

Les Adieux de Neukomm

Sigismund Neukomm (1778-1858)

à ses amis à Rio de Janeiro

(Printed in Bonn, 1822)

Lundum

Anonymous

(Brazil, early 19th century)

Minuets for four hands

Marcos Portugal

with Silvanio Reis, fortepiano

| Intermission |

Part II – Harpsichord

Arabescos Ricardo Tacuchian (b. 1939)
(dedicated to Mário Trilha,
Rio de Janeiro, 2018)

6 Stücke für Cembalo, Hommage à Couperin Cláudio Santoro
(Heidelberg, 1977) (1919–1989)

Momentos para Cravo Edino Krieger (1928–2022)
(Karlsruhe, 2002)
I Elementos
II Fragmentos (de Seresta)
III Segmentos (de arpejos, sinos, pássaros e ventos)
IV Movimentos (de tempos e contratempos)

Toccata de Roça Calimério Soares (1944–2011)
(Uberlândia, 1982)

The instruments in tonight's performance are part of the Boyer College's historical keyboard collection: a five-octave fortepiano by Richard Hester, Albany, New York (1992), after Anton Walter, Vienna, ca. 1796, from the Germanisches Nationalmuseum in Nürnberg; and a German-style double-manual harpsichord by Willard Martin, Bethlehem, Pennsylvania (1998).

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Two hundred thirty-seventh performance of the 2023-2024 season.

About the Artists

Historical keyboard performer **Mário Marques Trilha** obtained the Diploma in Music (Piano) at the University of Music in Rio de Janeiro, and completed the Master's degree in Harpsichord Performance at the Staatliche Hochschule für Musik Karlsruhe, Germany. Between 1998 and 2000 he attended the “Supérieur” Course of the Harpsichord Conservatoire National de Region of Rueil-Malmaison (Paris, France) and was unanimously granted the highest degree qualification. Further studies were done at the Schola Cantorum Basiliensis in Basel, Switzerland in 2003. In 2011 he earned a doctoral degree at the University of Aveiro, Portugal, followed by a post-doctoral Research Fellowship at the University of Lisbon. Since 2015, he is Associate Professor at Universidade do Estado do Amazonas. His musicological scholarship has appeared in publications in the United Kingdom, Argentina, Portugal and Brazil.

Mário Trilha's CDs under the Numérica label include music from the court of D. João VI, 18th-century Portuguese sacred music dedicated to the Princess Joana of Aveiro, and José Palomino's harpsichord concerto. His CD “Dramma” with the Amazon Baroque Ensemble features opera in colonial Brazil. Other CDs are the 26th *Festival Internacional de Música Antiga e Colonial de Juiz de Fora*, and *Integral para tecla e canto da obra do Padre José Maurício Nunes Garcia*, recorded at the Royal Palace of Queluz, Portugal. He has performed as a soloist at Carnegie Hall, as well as solo and ensemble performances throughout Brazil, Portugal, Germany, France, Ireland, Belgium, Italy, Spain, United States, Uruguay and Switzerland. His CDs have been broadcast on radio stations BBC (London), Antena 2 (Lisbon) and Rádio MEC (Rio de Janeiro).

Brazilian-born **Silvanio Reis** has performed on modern piano and historical keyboards in concert halls throughout the United States and Brazil. Currently based in Philadelphia, he teaches at Temple University's Boyer College of Music and Dance and at Temple Music Prep. He has presented on the pedagogy and literature of keyboard instruments, group instruction, piano pedagogy for children and the piano oeuvre of Latin American and Iberian composers. He serves as a board member of the Historical Keyboard Society of North America (HKSNA) and is a faculty member of the Dorothy Taubman Piano Seminar. Reis has performed at international music festivals in Brazil, at the Boston Early Music Festival, The Academy of Music, The Kimmel Center for the Performing Arts, the Historic Wren Chapel in Colonial Williamsburg, and live on WABE-FM, Atlanta.

Reis has won top prizes in several piano competitions in Brazil and received the title of "Noble Son of Penápolis" in his hometown for his international accomplishments as a world-class musician. At Temple University he earned a master's degree in piano performance and pedagogy, a professional studies diploma and a doctor of musical arts degree in piano performance, studying with Dr. Charles Abramovic, Dr. Joyce Lindorff, Prof. Maria del Pico Taylor, Ms. Dorothy Taubman and Prof. Lambert Orkis. Previously his piano studies were with Dr. Sergio Gallo, Dr. Mauricy Martin and Prof. Philip Thomson, and he received a master's degree in piano performance from The University of Akron and a bachelor's degree in piano performance from Instituto de Música e Artes De Penápolis, Brazil.

About the Composers

José Maurício Nunes Garcia (b Rio de Janeiro, 1767; d there, 1830). He was a priest and *maestro de capela* of Rio's cathedral from 1798 and of the Royal Chapel from 1808. In 1821, he composed the first Brazilian pianoforte method. It is divided into two parts with a set of twelve lessons, and a third part with six *Fantasias*.

Marcos Portugal, or **Marco Portogallo** (b Lisbon, 1762; d Rio de Janeiro, 1830). He was the most famous Luso-Brazilian composer of the 19th century. In 1811, he was urgently called by the Prince Regent to go and serve him in Rio de Janeiro's Court. The Portuguese monarch, D. João VI, granted to Marcos Portugal the post of court music director and music master to his son and daughters. As Master of Their Royal Highness, he composed, between 1811 and 1817, solo keyboard pieces for his royal pupils. In 1824, he became a Brazilian citizen.

Sigmund Neukomm (b Salzburg, 1778; d Paris, 1858). He was a pupil of Michael Haydn in Salzburg and Joseph Haydn in Vienna. From 1816 to 1821 he lived in Rio de Janeiro, where he was active as a music teacher for the local aristocracy and bourgeoisie, composer, and pianist. Among his Brazilian compositional output, he left remarkable keyboard pieces, such as sonatas, fantasies, and characteristic pieces.

Ricardo Tacuchian (b Rio de Janeiro, 18 November 1939) is a Brazilian composer and conductor. He completed his Doctor of Musical Arts degree in Composition at University of Southern California and, since then, has held positions as Professor of Music both at the Federal University of Rio De Janeiro, and at the City University of Rio de Janeiro. He was also a visiting Professor of the State University of New York at Albany and at the Universidade Nova de Lisboa. Tachuchian is a lifetime member of the Brazilian Music Academy, the highest honoring musical institution in Brazil.

Cláudio Santoro (b Manaus 23 November 1919; d Brasília, 27 March 1989) was an internationally renowned Brazilian composer, conductor and violinist. A native of Manaus, the capital of Amazonas, Santoro started to study violin and piano as a child. The government of Amazonas sent him to study at the Conservatório Brasileiro de Música in Rio de Janeiro and, at the age of 18, he was already teaching violin at the Conservatory. He studied with Hans-Joachim Koellreutter and with Nadia Boulanger. He was a guest of the Government of the German Federal Republic in the Program *Resident Artist in West Berlin* (1966/67) and of the Brahms Foundation as *Resident Artist of the Brahms House* (Baden Baden). In 1948, he won *The Lili Boulanger Memorial Fund Prize* at the University of Massachusetts, in Boston (the jury included composers Igor Stravinski and Aaron Copland).

Edino Krieger (b Brusque, 17 March 1928; d Rio de Janeiro 6 December 2022). A Brazilian composer, he studied with Hans-Joachim Koellreuter (1944–48) and at the Julliard School (1948–49), where one of his teachers was Aaron Copland. In addition to his compositional production, he worked in Brazil as a broadcaster, music critic, composition teacher and arts administrator. His early works were based on serialism, but, around 1952, he turned to a more nationalist Neo-classicism; later he synthesized both styles.

Calimério Soares (b São Sebastião do Paraíso, 26 December 1944; d Uberlândia, 22 June 2011). A composer, pianist, organist, harpsichordist, and teacher, he lectured in the Department of Music and Performing Arts at the Federal University of Uberlândia (UFU). He received a PhD in Musical Composition from the University of Leeds, England. His compositions have been performed and recorded by renowned artists in Brazil as well as in Europe, the Americas, Asia and Oceania.