

CENTER FOR THE PERFORMING ARTS AT PENN STATE

ONSTAGE



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CENTER FOR THE PERFORMING ARTS AT PENN STATE

presents

SpokFrevo Orquestra

7:30 p.m. Tuesday, October 21, 2014
Eisenhower Auditorium

The program will be announced from the stage.

The performance is presented without an intermission.

media sponsor

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The Center for the Performing Arts at Penn State receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.



SPOKFREVO ORQUESTRA MAESTRO SPOK

Bringing a traditional style of music into the twenty-first century is no easy task. Virtuoso Inaldo Cavalcante de Albuquerque, better known as Maestro Spok, has achieved this on his United States debut—*Ninho de Vespa* (*Wasp's Nest*). Spok is SpokFrevo Orchestra's saxophonist, arranger, and musical director. He fronts a true big band with saxophone, trumpet, trombone, rhythm sections, bass, and guitar. Spok has assembled the seventeen-piece orchestra, performing what is arguably Brazil's most creative music—frevo—and infusing it with the spirit of jazz. Just as the Buena Vista Social Club served to shine a light on the legacy of the great players of Cuban music, *Ninho de Vespa's* guest performers include many of the legendary musicians from Pernambuco, Brazil, the birthplace of frevo.

Ninho de Vespa will be released one week from today, on Motema Music, as the orchestra performs on a multi-city tour that includes stops in Boston, New York City, Philadelphia, Pittsburgh, Iowa City, and St. Louis.

Much more than a style of music, frevo's combination of music and dance—with the uniquely Brazilian hybrid of martial arts and dance known as capoeira—represents the wealth of imagination and originality that is at the heart of Brazilian culture. Its vivid, frenetic, and vigorous rhythm stems from the amalgam of several music genres such as march, Brazilian quadrilha, polka, and pieces from the classical repertoire. All of those elements

can be found among *Ninho de Vespa*'s thirteen tracks, which include compositions from leading lights of Brazilian music—Dori Caymmi, Jovino Santos Neto, and Hamilton de Holanda.

“The fact that these songs were mostly unknown was definitely a factor that made us choose them, but it’s also true that there just aren’t that many frevos on the repertoires of Dori, Jovino, and Hamilton,” Spok says. “*Ninho de Vespa*,” by Dori and Paul Cesar Pinheiro, was released in the early 1990s and is representational of what we want to promote in Brazil—to have composers from several states and of different origins composing frevos. This is why we chose songs from composers who were not from Pernambuco: Hamilton and Jovino are from Rio de Janeiro. Nelson Ayres is from São Paulo.”

SpokFredo formally emerged as a group in 2003, but its roots go back at least another decade. In the northeastern state of Pernambuco, from which frevo emerged more than 100 years ago, the genre was performed mainly during street festivals. The orchestra adds a new dimension to frevo, moving it from its supporting role to that of a leading actor, shedding light on its original texture and complex playing techniques, while remaining faithful to its more traditional origins. Succinctly, the group breaks patterns and reinvents tradition without subverting it.

Spok provides a bit of historical background to the orchestra’s evolution of the style.

“Originally, in Recife, frevo was essentially music for dancing, played by orchestras in clubs in the months that preceded Carnival and in the streets during Carnival itself. People usually didn’t pay as much attention to the musicians or the arrangements as they did to how well the groups could reproduce the classics,” he says. “Felinho was a saxophone player in the famous orchestra of Maestro Nelson Ferreira, who began improvising during their performances. That sparked a major revolution in the way that frevo was played since, for the first time, people began to notice an individual musician’s performance. As frevo musicians today, we have been very influenced by the bold approach that Felinho took, showcasing his performance instead of just being part of a party orchestra.”

MUSICIANS

Spok

alto and soprano saxophones

Carlos “Kebinha” Cléber

alto saxophone

Gilberto Pontes

tenor saxophone

Rafael Santos

tenor saxophone

Enok Chagas

trumpet

Augusto França

trumpet

Flavio Santana

trumpet

Erico Verissimo

trumpet

Elci Ramos

trombone

Marcone Tulio

trombone

Adonis Garcia

trombone

Thomas de Lima

trombone

Hélio Silva

bass

Renato Bandeira

guitar

Adelson Silva

drums

Augusto Silva

drums

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percussion

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CENTER FOR THE PERFORMING ARTS AT PENN STATE

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The Dear Hero Program, a Penn State undergraduate student organization, has bins in the **Eisenhower Auditorium lobby through October 29** to collect items for military personnel serving overseas.

Drop off donations weekdays from 8 a.m. to 5 p.m. or on the nights of performances.

Go to cpa.psu.edu and click on the **DEAR HERO COLLECTION** banner for a list of suggested donation items.

CENTER FOR THE PERFORMING ARTS AT PENN STATE

CYRILLE AIMÉE

7:30 P.M. THURSDAY, FEBRUARY 12
SCHWAB AUDITORIUM



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CENTER FOR THE PERFORMING ARTS AT PENN STATE

Brussels Jazz Orchestra *BJO's Finest and Graphicology*

Belgium's lone professional jazz big band co-performed the music for the Oscar-winning best picture, *The Artist*.

In 2013, the orchestra celebrated its twentieth anniversary with *BJO's Finest-Live*, a CD of songs composed and arranged by band members. The first set of the orchestra's concert offers music inspired by that recording.



Philip Paquet

After intermission, the band performs *Graphicology*, its collaboration with graphic novelist Philip Paquet. The writer selected existing stories and created two new ones for the project. Six composers penned an accompanying soundtrack. The stories were edited into original videos that are projected while the orchestra performs the soundtrack.

7:30 P.M. THURSDAY, MARCH 19 | EISENHOWER AUDITORIUM

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CENTER FOR THE PERFORMING ARTS AT PENN STATE

The iconic British vocal ensemble pays homage to the intersection of popular, jazz, and Broadway music that dazzled the airwaves for much of the twentieth century.



Benjamin Ealovega

The King's Singers *Great American Songbook*

Savor a cappella settings of classic songs by the likes of **Cy Coleman** ("The Best is Yet to Come"), **Richard Rodgers** ("My Funny Valentine"), **Cole Porter** ("I've Got You Under My Skin"), **Harold Arlen** ("I've Got the World on a String"), **Irving Berlin** ("Cheek to Cheek"), and **Jerome Kern** ("I Won't Dance").

**7:30 P.M. TUESDAY
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**Joshua Roman, cellist
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