

Figure 1 Grupo Novo Horizonte de São Paulo's first concerts.

Sunday 26 February 1989, 4pm
Jardim Musical, São Paulo
“Sarau Opus 9” Recital: the group’s pre-launch concert

Wednesday 18 March 1989, 8.30pm
Official public debut
Teatro da Cultura Inglesa, Pinheiros, São Paulo

Saturday 19 April 1989, 8pm
Concert to commemorate the bicentenary of the *Inconfidência Mineira* revolution
Casa de Ópera, Ouro Preto, Minas Gerais

Friday 30 May 1989, 9pm
Final performance of this programme, with pre-concert lecture ‘Messiaen aos 80 años’ by Graham Griffiths
Aliança Francesa, Butantã, São Paulo

Richard Rodney Bennett	<i>Commedia II</i> for flute, piano and cello (1972)
Olivier Messiaen	<i>Quatuor pour la fin du temps</i> (1940–41)
Harry Crowl	<i>Canticae et Diverbia</i> (1988) †

Grupo Novo Horizonte de São Paulo, Graham Griffiths († cond.)

FLUTE († /PICCOLO)	Marcelo Barbosa
CLARINET († /BASS CLARINET)	Otinilo Pacheco
PIANO	Jairo Geronymo
VIOLIN	Tânia Camargo Guarnieri
CELLO	Robert Suetholtz

Example 1 Harry Crowl, *Canticae et Diverbia* (1988) – IV. *Com violència – Andante – Etéreo.*

39 (♩ = 72)

fl *pp* *sfz* *p*

bcl *subito pp* *sfz* *sfz*

pf *pp* *legatissimo* 12 12

(♩ = 72)

vn *pp* *p* *sfz*

vc *pp* *sfz*

43

fl *sfz* *pp* *ff* *sfz* *più sfz*

bcl *sfz* *sfz* *sfz* *sfz* *più sfz*

pf 12 12 12

fl *sfz* *p* *f* *sfz* *ff* *sfz* *più sfz*

bcl *sfz* *p* *sfz* *ff* *sfz* *più sfz*

Ritardando poco a poco

(♩ = 40)

46

(♩ = 60)

The first system of the musical score consists of five measures. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/8, which changes to 4/4 in the final measure. The music is marked with a piano (*pp*) dynamic in the first measure, followed by a crescendo (*cresc.*) indicated by a dashed line, and then a *poco a poco* (gradually) marking. The dynamic reaches fortissimo (*fff*) by the end of the system. The notation includes various chords and melodic lines with slurs and accents.

(♩ = 40)

(♩ = 60)

The second system of the musical score consists of five measures, continuing from the first system. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/8, which changes to 4/4 in the final measure. The music is marked with a piano (*pp*) dynamic in the first measure, followed by a crescendo (*cresc.*) indicated by a dashed line, and then a *poco a poco* (gradually) marking. The dynamic reaches fortissimo (*fff*) by the end of the system. The notation includes various chords and melodic lines with slurs and accents.

Example 2 Sílvia Ferraz, *Canto de cura* (1993) – II. Soprano.

0 sec $\text{♩} = 110$ 12 sec

sax

cl

tpi in C

tb

perc I

perc II

pf

tape

mp

sim.

con sord.

p

mp

simile

ped. sempre

Percussão: repetir o módulo com inversões de notas (repeat cell with notes swapped around)

* Percussão: Montar seqüências escalares de tamanho irregulares, grave/acudo finalizadas pela reiteração da última nota. Montar “sets” de timbres os mais variados. Fazer um leve acento sobre 1° nota de cada módulo.
 Percussion: Build sequences of ascending scales, of irregular length, always ending with the repeated final note. Build “sets” of timbres: the most varied possible. Lightly accent the first note of each cell.

** Entradas em “cânone” em sincroniza com o piano: exceto percussão
 “Canonic” entries in sync with the piano: does not apply to percussionists

Plate 1 *Rodolfo Coelho de Souza and Grupo Novo Horizonte: Graham Griffiths, Todd Murphy, Edson Giansi, Fernando Dissenba, Vadim Arsky, Otinilo Pacheco, Lúdia Bazarian, Fernando Iazzetta, São Paulo, early 1995.*



Plate 2 *Graham Griffiths with the composers Fernando Iazzetta, Hermelino Neder, Denise Garcia, Harry Crowl, Edson Zampronha, Hélio Ziskind, Vera Terra and Sílvio Ferraz, Teatro da Faculdade Santa Marcelina, São Paulo, September 1996.*

