

New Horizons in Brazilian Contemporary Music: Grupo Novo Horizonte de São Paulo, 1988–99

On 12 May 2016, Michel Temer announced that Brazil's Ministry of Culture (Ministério da Cultura) was to be dissolved. It was Temer's first day as President.¹ His decision prompted a wave of anti-austerity protests that centred on the Ministry itself, in Rio de Janeiro, as well as offices of the National Foundation for the Arts (Fundação Nacional de Artes) and other cultural institutions in Brazil's major cities. The outcry was such that, nine days later, Temer's new Minister of Education climbed down: the Ministry of Culture would be reinstated.² May's demonstrations were, in truth, the latest in a succession in a country blighted and divided by recession and scandal. The Ministry of Culture was nevertheless a particularly symbolic cause. It had been an independent entity since 1985, the year of Brazil's re-democratization, which helps explain the groundswell of anti-coup, pro-arts opposition that arose when it was threatened.

Brazil's chequered support for the arts is a backdrop to this article, which takes as its starting point this period in the country's history. The issue is not simply governmental; it extends to Brazil's music industry, the difficulties of administering music-making in a country the size of Europe, and the absence, relative to more advanced economies, of music publishers, critics, agents, and a comprehensive, dependable system for rights management.³ The British musicologist, clarinetist

¹ Acting President, to be precise. Temer officially took office on 31 August 2016, after the controversial impeachment of his predecessor Dilma Rousseff.

² See Mendonça Filho, <<https://twitter.com/mendoncafilho/status/734066041530257408>> and <<https://twitter.com/mendoncafilho/status/734066345822785536>> (both 21 May 2016).

³ Founded as recently as 1982, Brazil's performance rights music licensing company (Associação Brasileira de Música or ABRAMUS) was a product of the previous decade's fight for copyright legislation, which did not exist in Brazil at the time. See Sam Howard-Spink, 'Brazil', in *The*

and pianist Graham Griffiths (b. 1954) stepped into this milieu in 1986, relocating to Brazil to join his wife, Miriam Regina Zillo, who was from São Paulo.⁴ Two years later, Griffiths founded Grupo Novo Horizonte de São Paulo, a mixed chamber ensemble that would specialize in contemporary chamber music for over a decade, and whose legacy is still felt in Brazilian classical music today. The present study unearths his group's achievements and examines the implications for our understanding of Brazilian contemporary-classical music at large.

A genre-specific approach that considers the domestic scene in which Grupo Novo Horizonte moved affords further intercultural (and intracultural) insights. With no tradition of reviewing concerts in the São Paulo press, Grupo Novo Horizonte did not enjoy the sustaining cycle of promotion, creation and reception so crucial to contemporary musical life elsewhere. Griffiths was similarly unused to Brazil's dearth of paid commissions and its high turnover of orchestral and ensemble musicians. Many musicians seized opportunities abroad for study, performance or teaching; a challenge for any group seeking professional consistency and chemistry, but an acute one for an ensemble intending to prepare entirely new music on a regular basis. Fortunately, such conditions also had happier consequences, for Brazilian classical music and for Grupo Novo Horizonte in particular. The cosmopolitanism they shared, for example, was a product not only of

International Recording Industries, ed. Lee Marshall (London: Routledge, 2013), 77–92; and Will Page, Marisa Gandelman and Bruce Dickinson, 'ECADnomics: Understanding Brazil's Unique Model of Collective Rights Management'. *Economic Insight* 21 (15 December 2010), 1–5.

⁴ I am indebted to Griffiths for granting several interviews in late 2015 and early 2016 to support this article, which also draws on 'The Pierrot Ensemble in Brazil: The Music of Harry Crowl and Sílvio Ferraz', my paper for the *Fourth International Meeting for Chamber Music*, organised by Dr Zoltan Paulinyi, University of Brasília, 12 April 2014. I also acknowledge the help of many of the composers and musicians associated to Grupo Novo Horizonte, especially Harry Crowl, Maurício Dottori and Roberto Victorio.

Brazil's multicultural past, but also of the vacancies created by the export of talent abroad. In Grupo Novo Horizonte's case, this fostered an internationalist ethos reflected in its programming, membership, collaborations, and, most importantly, the new body of Brazilian music it helped produce.

A second, less quantifiable effect was the resolute attitude such practical difficulties inspired: to 'kill a lion a day' ('matar um leão a cada dia'), as the expression goes, symbolizing artists' everyday struggle to accomplish something truly special. In this spirit, Grupo Novo Horizonte forged a new path for contemporary music in Brazil, cultivating through its many concerts and recordings a distinct repertory of forty-two new mixed-chamber works (catalogued in the Appendix). It gave sustained support to a generation of emerging composers: Harry Cowl (b. 1958), Sílvio Ferraz, Roberto Victorio (both b. 1959), Maurício Dottori (b. 1960), Flo Menezes (b. 1962) and Fernando Iazzetta (b. 1966) all wrote for the group, who also oversaw the Brazilian premieres of dozens of modern chamber works (also appended). That Grupo Novo Horizonte began life as a Pierrot ensemble, a principal line-up for modern music since Arnold Schoenberg's seminal *Pierrot lunaire*, Op. 21 (1912), adds another important dimension to its achievements. Indeed, it soon outgrew the ensemble, developing a more flexible constitution. This article, then, scrutinizes the musical, intercultural and historical contexts surrounding one of Brazil's most influential ensembles. Analysing landmark works by Ferraz, Cowl and others, it draws further connections between the group, the Brazilianness of late twentieth-century compositional aesthetic, and realities of contemporary-classical music-making in Brazil.



Griffiths arrived in Brazil with no intention of forming or conducting an ensemble. He had trained as a teacher in Cambridge, where he joined the university's contemporary music ensemble. As an Edinburgh undergraduate, he had also performed with the impressively named Grand Toxic Opera Company, which embraced the avant-garde, performing music by John Cage, Charles Ives and Christian Wolff. Despite its name, chamber music also featured, including Olivier Messiaen's *Quatuor pour la fin du temps* (1940–41). A decade later, it was the Frenchman's approaching eightieth birthday (10 December 1988) that would spark Grupo Novo Horizonte into life, as Griffiths decided to mark the occasion with a performance of the *Quatuor*. The venue would be Griffiths's own home, a property in central São Paulo where he was already hosting adult music classes and occasional piano recitals. Griffiths had otherwise earned a living in Brazil by lecturing for the São Paulo State University (UNESP) and offering pre-concert talks for the nearby Mozarteum Brasileiro. But as his musical activities at home broadened, Griffiths bracketed them under the title Jardim Musical (The Musical Garden), taking his cue from Britain's University of the Third Age and Workers' Educational Associations to set up, in effect, a small-scale arts centre.⁵ There, on 26 February 1989, Grupo Novo Horizonte made its debut.

Choosing to oversee rehearsals of the *Quatuor* rather than perform himself, Griffiths recruited four musicians in the weeks leading up to the concert: the violinist Tânia Camargo Guarnieri, daughter of the São Paulo-based composer Mozart Camargo Guarnieri (1907–93), a figurehead of modern Brazilian nationalist music; pianist Jairo Geronimo, then a postgraduate student at UNESP; American cellist Robert Suetholtz, who played with the São Paulo State Symphony (and who was then married to Tânia Camargo Guarnieri); and clarinetist Otinilo Pacheco, a fellow orchestral musician employed by the Theatro Municipal, São Paulo's opera house. Grupo Novo Horizonte

⁵ Initially advertised as a Centro de Apreciação à Música Clássica, Jardim Musical ran until 1996, by which time classes in music, art, sculpture, and even seasonal musical theatre were being offered. Griffiths's talks for the Mozarteum Brasileiro were also hosted there.

would not, however, become a Brazilian equivalent to Tashi (f. 1972), the American quartet whose *raison d'être* was the *Quatuor* and new music commissioned for its line-up and derivatives.⁶ Griffiths instead adapted his initial idea after a chance encounter with the Brazilian-American composer Harry Crowl at a Sociedade Brasileira de Musicologia conference in Ouro Preto.⁷ Griffiths was already minded to programme a contemporary British work alongside the *Quatuor* when Crowl offered to compose a piece for the new ensemble. With one eye on Messiaen and another on Schoenberg's *Pierrot lunaire*, Crowl wrote the resulting work, *Canticae et Diverbia* (1988), for the iconic line-up of flute doubling piccolo, clarinet doubling bass clarinet, piano, violin, and cello.

Consequently, Grupo Novo Horizonte took as its starting point the instrumental confluence of these twentieth-century classics.⁸ This made Richard Rodney Bennett's *Commedia II* (1972) a logical addition to the group's first programmes (Figure 1), being British, scored for flute, cello and piano, and *Pierrot*-esque in its exhaustive exploration of instrumental permutations as well as its references

⁶ For example: Toru Takemitsu's *Quatrain II* (1975–77) and *Waterways* (1977–78); and Charles Wuorinen's *Tashi* (1975–76) and *Fortune* (1979). See James Chute, 'Tashi', in *The Grove Dictionary of American Music*, 2nd edn, ed. Charles Hiroshi Garrett. New York: Oxford University Press, 2013. Version at *Grove Music Online*, ed. Laura Macy.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2293188>> (accessed 10 October 2016). Grupo Novo Horizonte returned to the line-up only once, agreeing to perform Caio Senna's *Tetraphármakom* (1995) at ENCOMPOR VI (Encontro de Compositores Latino-Americanos, Porto Alegre) in October 1998.

⁷ The two musicians share an interest in Brazil's *música colonial*, of which the historic Ouro Preto, originally known as Vila Rica, had been a hotbed. Griffiths was later elected Vice-President of the Sociedade Brasileira de Musicologia (1992–98). On Crowl's interest in *música colonial*, see Harry Crowl, 'A música no Brasil Colonial anterior à chegada da Corte de D. João VI', *Revista Textos do Brasil* 12 (2005), 22–31.

⁸ Although it happens very rarely, any ensemble performing *Pierrot lunaire*, or a standard Pierrot quintet more generally, can programme *Quatuor* alongside it and sideline only the flautist for Messiaen's work.

to the *commedia dell'arte*. The flautist Marcelo Barbosa was drafted into the line-up and Grupo Novo Horizonte de São Paulo was officially founded. New Horizon, an apt name for a new music ensemble in itself, was also the group's venue for rehearsal: Jardim Musical's address was Rua Novo Horizonte, 208. The group's first concerts established a base in São Paulo, returning to the Aliança Francesa to celebrate Messiaen after a memorable performance in Ouro Preto's Casa da Ópera:

'We took our marathon programme to Ouro Preto, where we played to a packed theatre, the oldest opera house anywhere in the Americas... Small, stone-built, on the side of a hill... no windows, just huge circular holes in the walls to let the air in. It was a wonderful experience to play such a programme to so many.'⁹

For establishing Grupo Novo Horizonte as a Pierrot ensemble, Crowl's *Canticae et Diverbia* is a landmark piece in Brazilian music. The medium had not proliferated in Brazil as it had elsewhere, particularly in Europe and the United States since the 1960s: Cláudio Santoro's *Música de câmara* (1944), to which we shall return, is the only Brazilian precedent I have identified. *Canticae et Diverbia* also bears comparison with its Schoenbergian heritage (Example 1). Its bellicose central movement, 'Com violência', is sandwiched between two piccolo-led *Recitativo* movements, just as *Pierrot's* macabre 'Rote Messe' is the eleventh of twenty-one numbers. Crowl's climactic use of rhythmic unison in the same movement (ending with the piece's only clearly tonal chord in b. 51³), his otherwise sparing use of *tutti* writing, and his division of the ensemble along familial lines (*passim*), belong to a modern tradition of mixed chamber music that delineated dramatic structure in similar

⁹ Graham Griffiths, correspondence with the author, 23 May 2016.

ways—from *Pierrot* itself to more recent works for Pierrot ensemble such as Peter Maxwell Davies’s *Ave Maris Stella* (1975) and Elliott Carter’s *Triple Duo* (1982–83).¹⁰

Crowl did not know of either work when he wrote *Canticae et Diverbia* (‘access to records and scores in Brazil was terribly difficult’),¹¹ yet his piece has interesting similarities with both composers. Crowl incorporates a Gregorian chant ‘to use as a fragment, like choosing a ruin to construct a contemporary building around it’, an architectural binding of the past and present for which Davies was also renowned.¹² Carter’s *Triple Duo*, meanwhile, is relevant not only for its ‘orchestrational’ likenesses, but also because it was written for the British Pierrot ensemble The Fires of London, which Davies had directed (1970–87, founded with Harrison Birtwistle as the Pierrot Players in 1967). *Canticae et Diverbia*, and with it Grupo Novo Horizonte, were conceived just a year after The Fires of London had disbanded. Grupo Novo Horizonte was not directly modelled on the British group, but the fact that Britons founded each ensemble and commissioned new music for Pierrot ensemble is conspicuous.¹³ Indeed, over the coming months, the Brazilian group added four further such pieces to its repertory: Anton Webern’s streamlining arrangement for Pierrot quintet of Schoenberg’s Op. 9 chamber symphony (1906, arr. 1922–23); Robert Saxton’s *Piccola musica per Luigi Dallapiccola* (1981), a Pierrot quintet that substitutes clarinet for oboe

¹⁰ For example, another feature of ‘Rote Messe’ is how it employs the doubling instruments of bass clarinet, piccolo and viola (with cello and piano) to accompany the excesses of *Pierrot*’s make-believe world. *Triple Duo*, as Carter’s title implies, literally separates the woodwinds (doubled flutes and tripled clarinets), strings (viola and cello) and piano/percussion in its musical discourse.

¹¹ Harry Crowl, correspondence with the author, 15 May 2016.

¹² Harry Crowl, correspondence with the author. Introduced in the second movement, the chant is less obvious thereafter but is often weaved into the musical fabric, e.g. the piano in b. 42. See also Stephen Pruslin, ‘The Triangular Space: Davies’s *Ave Maris Stella*’, *Tempo* 120 (March 1977), 16–22.

¹³ Including Davies’s own music, the Pierrot Players/Fires of London commissioned or premiered eighty-eight such pieces.

(Griffiths persuaded Saxton to allow a clarinet to be used instead); and two Brazilian commissions in the form of Maurício Dottori's *Elegie per il tramonto della luna* and Roberto Victorio's *Duat* (both 1989).¹⁴

The Fires, similarly, had performed Webern's arrangement as a 'companion' to newer pieces on many occasions and had recently commissioned Saxton's *The Sentinel of the Rainbow* (1984), another work for Pierrot ensemble.¹⁵ But the most striking connection arises from the British group's wide-ranging tour of Central and South America in April–May 1977. Under the auspices of the British Council, The Fires gave 18 concerts in Venezuela, Brazil, Argentina, Peru, Colombia and Mexico, including four in São Paulo, Salvador, Rio de Janeiro and Curitiba.¹⁶ Present at the third of these Brazilian concerts was a young Dottori:

'When I was 16, I attended a concert at Cecília Meireles Hall in Rio [27 April 1977] to hear The Fires of London playing *Pierrot lunaire* with the soprano Mary Thomas dressed in black, a crescent silver moon painted on her face, just a shaft of blue light on her, the other musicians playing in the dark. It was the first, and by far the best, time I heard the *Pierrot* live. I thought at the end of the concert:

¹⁴ Griffiths met Dottori and Victorio through Crowl. Their collegiality was such that, as with *Canticae et Diverbia*, these first works were not commissions in the traditional sense. All three composers gifted their works to the group, beginning a relationship that would eventually account for a third of Grupo Novo Horizonte's forty-two new works. These totals include eleven works the group performed and three others it commissioned but did not perform. See Appendix, notes 11–12.

¹⁵ Scored for tripled flutes and clarinets, piano doubling celeste, violin doubling viola, and cello.

¹⁶ See Judy Arnold, 'From a Latin-American Diary, 1977', in *Peter Maxwell Davies: Studies from Two Decades*, ed. Stephen Pruslin (London: Boosey & Hawkes, 1979), 91–3.

“I want to learn to compose, to write music as beautiful as that.” Schoenberg is always with me, even if I write music of a very different style’.¹⁷

The truth of Dottori’s final statement is found in his *Elegie per il tramonto della luna* (*Elegy for the Moonset*), its title a nod to *Pierrot lunaire*, just as its slow harmonic rhythms point to the moon in the nocturnal sense, rather than seeking to emulate Schoenberg’s febrile, moonstruck world.

These remarkable Anglo-Brazilian connections extend further still, for Dottori later studied in Wales, where the Cardiff-based PM Music Ensemble, a Pierrot quintet founded in 1991 by Peter Reynolds (1958–2016), gave the *Elegie*’s British premiere. A theme begins to emerge in this international story, with composers such as Crawl and Dottori using aspects of Schoenberg’s melodrama as a touchstone while forging their own path. Likewise, Grupo Novo Horizonte would never programme Davies, or *Pierrot lunaire*, but as a fledgling Pierrot ensemble of the late 1980s, Griffiths’s group could not escape The Fires’ influence. It was able to mine, and further develop, several ‘classes’ of Pierrot ensemble that had been left in The Fires’ wake: the voiceless ensemble preserving instrumental doubling (*Canticae et Diverbia*); the popular, streamlined version of Schoenberg’s line-up, the Pierrot quintet, which has flourished, especially in recent years (Webern and Victorio); and a subcategory of the Pierrot quintet favouring the mellower alto flute and viola over the flute and violin (Dottori).¹⁸

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¹⁷ Mauricio Dottori, correspondence with the author, 17 May 2016.

¹⁸ Coincidentally, the first work to be scored in this way was written by Davies (*Unbroken Circle*), five years before Dottori’s *Elegie*.

Grupo Novo Horizonte had imported a popular, European-derived sonority, becoming the latest group to satisfy a twentieth-century trend for more colourful, heterogeneous chamber ensembles. Its *Pierrot*-derived line-up was an attractive one, but, as though licensed by Schoenberg's own 'patchwork' instrumentation, it was never fixed. In the early and mid 1990s, the group evolved, departing from its founding line-up with significant consequences for the types of music it programmed and inspired. At home and abroad, collaborations with guest musicians and other ensembles, among them Duo Most/Kunz, the Smith Quartet, and Jysk Akademisk Ungdomskor, thrust the group onto the international stage. Meanwhile, circumstances of a more domestic nature enforced several changes in personnel, just as Griffiths's continued Anglo-Brazilian programming obliged him to recruit new musicians. These factors, chiefly, conspired to write Grupo Novo Horizonte's next chapter.

Of all the musicians attached to the group over its eleven years, Pacheco stands out, missing just one concert in that period. Several new pieces, including Crowl's terse *Concerto para clarone, percussão e piano* (1994–95), were written especially for him as a result.¹⁹ Barbosa's membership, conversely, was fleeting: he left in 1989 to study in London, later returning to join the São Paulo State Symphony. Geronimo also accepted a teaching position in the United States and Tânia Camargo Guarnieri left for Italy to further her career, principally as a violist. Grupo Novo Horizonte was at a crossroads that would eventually cause Griffiths to settle on a new line-up. In 1991/92, flute and strings were substituted for trumpet, trombone and, occasionally, percussion; and from 1993, the saxophone became a semi-permanent fixture in his ensemble. A flexible instrumental sextet of clarinet, saxophone, trumpet, trombone, piano and percussion emerged: the makings of a new medium, unique to Brazil.

¹⁹ Pacheco had not played the bass clarinet before joining Grupo Novo Horizonte. His conversion to it began when Griffiths lent Pacheco his own bass clarinet, an arrangement that continued until Griffiths gifted it to him when Grupo Novo Horizonte disbanded.

The challenge to recruit and retain musicians was another catalyst for these changes, since Geronymo, Camargo Guarnieri and Suetholtz's successors played in only a handful of concerts between them.²⁰ This period of flux did not prevent the group from reaching new landmarks. One of these was Griffiths's decision in June 1990 to give a belated Brazilian premiere to William Walton's popular *Façade* (1922–29, rev. 1942). Scored for voice and a mixed ensemble that kept intact *Pierrot lunaire*'s cello and characteristic doubling of winds, but added saxophone, trumpet and percussion, *Façade* marked the Grupo Novo Horizonte debuts of Roberto Sion (the acclaimed *música popular brasileira* saxophonist), Paul Mitchell and Roberto Saltini respectively. The group augmented its programme over the following months, performing 'Nachtwandler', the sole ensemble number from Schoenberg's cabaret *Brettli-Lieder* (1901), to audiences across São Paulo and Rio de Janeiro. That its instrumentation overlapped with *Façade* led Griffiths, in Geronymo's absence, to fill in as pianist, and gave the Brazil-based American singer Martha Herr (narrator for *Façade*, soprano for 'Nachtwandler') a more prominent role in the group.

Griffiths's new musicians were more committed to twentieth-century music. They were soon joined by the trombonist Max Valls Martins, a colleague of Mitchell in the Orquestra Sinfônica Municipal de São Paulo, and as demands on the group's percussionists grew, further musicians were sourced from UNESP's resident percussion ensemble, Grupo PIAP:

'I discovered players who were receptive to new music, and over the next few years the group expanded. I found it amazing to be conducting new works that were often very noisy as a result, having spent so many years in ensembles post-

²⁰ These musicians included the flautists Rogério Wolf and Grace Henderson, the American cellist Gretchen Miller, who later founded and conducted the São Paulo Youth Orchestra, and the violinist Helena Akiko Imasato.

Le marteau here in the UK with soft alto flutes and so on. So we gradually went in a new direction, bringing in two percussionists and other instruments into the ensemble. This reflected, I think, a Brazilian interest in more varied and virtuosic percussion sounds, writing and performance than is generally to be heard in European new music.²¹

The suggestion that these changes in instrumentation and personnel should create a new identity for the group is at once obvious and intriguing. New timbres and new creative relationships naturally rebranded Grupo Novo Horizonte, but what further decisions did the ensemble take, how did composers respond, and what were the consequences for the group as a distinctly Brazilian ensemble? A simple answer is that the group flourished over the next four years, performing regularly and recording two of the four CDs it would produce: *Brasil! New Music! Volume 1* (1993) was the first-ever CD of Brazilian contemporary-classical music and won an APCA award in the body's new, catch-all 'experimental' category.²² As each month passed, the group's repertory grew. Particularly noteworthy from the period are fourteen new whole-ensemble works, from Eduardo Guimarães Álvares's *Pétala petulância* (1991) for soprano and mixed quintet to Edmundo Villani-Côrtes's *Divertimento 94* (1994) for mixed sextet and tape.

A more detailed answer, then, warrants a closer look at some of the works that established Grupo Novo Horizonte's new medium and which began to associate the group with different styles of music. Four such works were premiered in late 1991, and repeated in early 1992, in Ouro Preto, Belo Horizonte and São Paulo. Crowl followed up *Canticae et Diverbia* by revisiting one of its

²¹ Graham Griffiths, correspondence with the author.

²² It was the inaugural award. The São Paulo Association of Art Critics (Associação Paulista de Críticos de Arte) did not have a category for contemporary-classical music before Grupo Novo Horizonte released its debut CD.

themes: *Finismundo* (1991, later lengthened) again drew on Brazil's cultural past and present, being inspired by eighteenth-century solo motets as well as the epic poem by Haroldo de Campos it set. Crawl also encouraged the Belo Horizonte-based Álvares to write *Pétala petulância*, four settings of poems by Alicia Duarte Penna, separated by instrumental interludes.²³ The *paulistano* Achille Picchi, better known at that time as a pianist and conductor, continued this Brazilian theme with *Sombras do eu* (1990, after Augusto dos Anjos). Victorio's metaphysical *Beresith* (1991), pitting the soprano's fourteenth-century cabalistic poems against three musical groups (piano, winds, percussion), completed the programme.²⁴ In a coup for the ensemble, Haroldo de Campos and Duarte Penna attended the São Paulo leg of this mini-tour (Museu de Arte, 24 March 1992)—the former read from *Finismundo*, the actor Israel Pessoa recited *Pétala petulância* before its musical performance—which was expanded when similar programmes were curated for concerts in Santos and Curitiba later that year.

The Brazilianness of the new music that was now expanding Grupo Novo Horizonte's repertoire was more aurally explicit than before. Sílvio Ferraz, for example, began his long association with the group by composing *Entre vozes, gestos e pássaros* (1992), notable for its musical borrowing from Manoel Dias de Oliveira (c.1735–1813) and its bird-imitating trilobita, a newly invented instrument able to produce fourteen notes and handmade from PVC tubes and animal skins.²⁵ Rodolfo

²³ The dialogue between instruments and voice in *Pétala petulância* is analysed in Diogo Lefèvre, 'O poema em música e a música além do poema: estudo sobre a relação entre música e poesia em obras de Almeida Prado, Eduardo Guimarães Álvares e Harry Crawl' (PhD diss., Instituto de Artes da UNESP, 2015), 43ff. Lefèvre also interviews Crawl, who explains how he introduced Álvares to Griffiths and explained the group's ethos to him; see 230–31.

²⁴ These works also marked the debut of Cláudia Riccitelli, who more typically sang opera with the Theatro Municipal de São Paulo. The pianist Catarina Leite Domenici was also drafted into the group, freeing Griffiths to conduct once again.

²⁵ Griffiths recalls: 'Sílvio developed the piece with two percussionists [Eduardo Leandro and

Coelho de Souza also substituted voice for percussion in *Chuva oblíqua* (1992, after Fernando Pessoa's poem of the same name), whose rain-stick (*pau-de-chuva*) rhetorically framed the piece. Further signifying timbral effects followed in Fernando Iazzetta's entertaining *Versa para ensemble* (1993): percussive rhythms borrowed from popular music and a deliberately transparent texture were designed to allude to a rustic, Brazilian band sound. With occasional 'mistuned' parts, Marcos Mesquita's *De barro é feito João, e sopra* (1994) went one step further, drawing on the style of Carlos Alberto Ferreira Braga (1907–2006) to fashion a collage-like structure from *marchinha carnavalesca* fragments and allusions.²⁶ A unique aesthetic was aligning itself with Grupo Novo Horizonte, infusing contemporary-classical musical language with Brazilian poetry, timbres, rhythms and textures. The broader significance, as Coelho de Souza himself would later observe, was twofold: to soften the partisanship that had largely defined (and segregated) Brazilian contemporary music along nationalist/avant-garde lines since the mid twentieth century; and to help young composers convey and affirm their identity as modern Brazilians.²⁷

Ferraz's next work for Grupo Novo Horizonte epitomized this trend. *Canto de cura* (1993) fashioned from the group's new line-up a stereophonic work inspired by recent ethnography, specifically Anthony Seeger's 1982 recordings of Brazil's Suyá people, whose taped chants and

Ricardo Bologna a.k.a. Duo Con-Texto (f. 1989)], who built the instrument. It was made of many lengths of PVC tubing with a tight drumhead at one end of each tube. They were all fitted into a frame vertically. The two players stood at it, facing each other and hitting the small tight drumheads with *very* strong fingers. A real virtuoso show.' Graham Griffiths, correspondence with the author; emphasis his.

²⁶ Also the work's dedicatee, Ferreira Braga was commonly known as Braguinha or João de Barro. Mesquita's playful title is explained by the latter (*joão-de-barro*), a Portuguese nickname for the popular rufous hornero bird.

²⁷ See Rodolfo Coelho de Souza, 'The Use of Brazilian Folk Instrument Sounds in a Concerto for Computer and Orchestra', *Organised Sound* 10/1 (April 2005), 31/36.

rhythms *Canto de cura* integrates in its four ‘healing’ songs: ‘Água’ (‘Water’), ‘Sopro’ (‘Breath’), ‘Macaco’ (‘Monkey’) and ‘Várzea’ (‘Meadow’).²⁸ Each song is strikingly immersive. Presentationally, each percussionist performs in front of a speaker positioned on the far edge of the stage, flanking the centre-stage quintet of winds and piano and enveloping the audience. But as *Canto de cura* draws the listener in, its higher aim is to seek out common ground between different ways of life and styles of music:

‘The whole transcends a musical expression without boundaries: there are birdsongs, phrases from contemporary music, pulsating rhythms taken from the music of traditional cultures, and a variety of vocal styles taken from the Suyá Indians giving resonance to what had been dissonant... Let us then give space... to the living call, where the musical instrument explodes, bursts out, syllabifies, breathes, becomes breathless, even caterwauls, in such a way that the sensation of time goes way beyond the old habit of a single line making counterpoint with other lines [and] other layers in time.’²⁹

To this end, Ferraz’s fragile but vivid musical texture recalls the immersive modernism of mixed chamber classics such as *Pierrot lunaire* or Pierre Boulez’s *Le marteau sans maître* (1953–55, rev. 1957). The introduction to the second ‘song’ exemplifies the approach (Example 2): muted brass to maintain the music’s equilibrium; asynchronous cells and lines that lend an improvisatory feel within the bounds of the tape’s marked durations; and eight cellular strata that form one organic body and which seek to mask the acoustic/digital divide. *Canto de cura*, then, is a brittle, quasi-impressionist piece that could only have been written for Grupo Novo Horizonte, with its new

²⁸ See also Anthony Seeger, *Why Suyá Sing: A Musical Anthropology of an Amazonian People* (Cambridge: Cambridge University Press, 1987).

²⁹ Sílvio Ferraz, sleeve-notes to *Canto de cura*, in *Brasil! New Music! Volume 2: New Brazilian Electro-acoustic Music*, trans. Graham Griffiths (Camerati, ECD 4003-2, [1994]), 11.

line-up, the relationships in Brazil it had developed, and its international heritage. It is also another piece from the group's self-generated repertory that highlights how, in a country as vast and culturally rich as Brazil, the division between musical genres is especially, excitingly, imprecise.

Grupo Novo Horizonte's new outlook was not limited to the music it premiered in the early and mid 1990s. It also mined its past, as it had while configured as a Pierrot ensemble. Griffiths had programmed two pieces by Heitor Villa-Lobos, the duos *Chôros No. 2* (1924) and *Assobio a jato* (1950), in the group's early days. Later, in 1993, he unearthed *Música de câmara* (1944), an obscure work by Santoro, who had died four years earlier and is now generally regarded as the most influential Brazilian composer since Villa-Lobos. Originally scored for Pierrot quintet, *Música de câmara* is a fascinating piece in its own right. Still unavailable commercially, it was published in 1946 in a special supplement devoted to modern Brazilian music in the short-lived *Boletín latino-americano de música*.³⁰ To enable Grupo Novo Horizonte to perform the piece, Griffiths arranged it for his new line-up: his first 'compositional' input for the group.³¹ The arrangement liberally uses percussion, absent in Santoro's original, to amplify the structure, and took a cue from the tripled clarinets of Álvares's *Pétala petulância* by adding the higher *ré quinta* clarinet to its B-flat and bass

³⁰ See Francisco Curt Lange, ed., supplement to *Boletín latino-americano de música* 6 (Montevideo: Interamericano de Musicología, 1946), 37–44. Dedicated to Lange, *Música de câmara* was probably commissioned for publication in the *Boletín*, which the Uruguayan-German musicologist founded in 1935.

³¹ Griffiths would later write a second piece for his group: the cello duet *Corrente de Quatá* (1998, since lost) for Dimos Goudaroulis and Teresa Cristina Rodrigues. The latter musician also performed under Griffiths in his Camerata Novo Horizonte side project, a thirty-piece period ensemble and choir that performed Latin-American sacred music. The cellists' specialisms were a foil for Griffiths's neo-Baroque suite, which begins off-stage and tunes the cellos to 430Hz and 440Hz respectively.

cousins (literally ‘D-fifth’, *ré quinta* is the Brazilian-Portuguese term for the E-flat or soprano clarinet and remains a common feature in Brazil’s municipal bands).³²

Música de câmara’s historical place is equally important to understanding Grupo Novo Horizonte’s evolution. While Griffiths’s arrangement marked a symbolic and literal departure from *Pierrot lunaire*, it was also a milestone that paid homage to Santoro and which resurrected one of his twelve-tone pieces—an oeuvre usually overshadowed by his grander nationalist and social-realist works, for example Symphony No. 5 (1955), String Quartet No. 3 and the evergreen *Ponteio* for string orchestra (both 1953). Despite its new arrangement, then, the decision to programme a second-generation serialist piece such as *Música de câmara* illuminated the debt Santoro owed his German-born teacher, Hans-Joachim Koellreutter, who introduced dodecaphonic theory to Brazil and helped establish São Paulo as a hub for modernist music in the late 1930s.³³ And in both directions, this lineage can be extended: from Koellreutter back to Schoenberg himself, via Hermann Scherchen; and ahead to Coelho de Souza, once Santoro’s pupil, who Griffiths felt obliged to visit to receive a ‘blessing’ for his *Música de câmara* arrangement.³⁴

³² *Pétala petulância*, Dottori’s *Largo* and *Música de câmara* are the only Grupo Novo Horizonte works that call for the *ré quinta*.

³³ For more on Koellreutter’s influence, see Carlos Kater, ‘Música Viva’, *Revista Textos do Brasil* 12 (2005), 88–95. There are further interesting parallels here between Brazil and Britain. Humphrey Searle and Elisabeth Lutyens were second-generation serialists with no British forebears, yet they, like Santoro, were supported by central European émigrés (such as Erwin Stein) to spearhead their country’s post-war rebirth of contemporary music. Furthermore, Santoro received performances in London around this time: his *Sonatina for Piano* (1948) was heard at London’s new Institute for Contemporary Arts (ICA) on 14 December 1948, an event on ‘Twelve-Note Music Today’ that Searle helped organize.

³⁴ Koellreutter had studied in Berlin with Scherchen, whose career was launched alongside Schoenberg as co-conductor of *Pierrot lunaire*’s first tour in 1912.

These nods to Brazil's musical heritage found an audience through a spate of 1993/94 concerts and radio broadcasts, for which Grupo Novo Horizonte partnered *Música de câmara* with *Canto de cura* and *Chuva oblíqua*. Griffiths's other programming decisions around this time pursued similar historical themes, while being mindful of the difficult economic realities of concert promotion. Giving the Brazilian premiere of Ives's *Over the Pavements* (1910/27), for example, allowed the group to showcase a modernist piece that was both a close match for the group's new core line-up and a striking prototype of the type of music Ives pioneered. Its allusive, polyrhythmic 'take-off of street dancing', as Ives described it,³⁵ also chimed with the populism and wit of other works the group performed, such as *Versa para ensemble* and Gilberto Mendes's elaborate but entertaining *Uma foç uma fala* (1994/95), an extended version of an earlier work its composer colourfully called a 'polyphonic rap about a chord in several positions' ('rap polifônico sobre um acorde em diversas posições')—both versions setting the same Augusto de Campos concrete poem.³⁶ Walton's *Façade* falls into a similar popular-modernist category, but also highlights how the group's Anglophile tendency continued, introducing Brazilian audiences to further music by Walton, Judith Weir's *A Spanish Liederbooklet* (1988), *Corrente de Quatá* (1998) by Griffiths himself, and an historical odd one out in the form of Henry Purcell's *Suite from King Arthur* (c.1691).³⁷

³⁵ Charles Ives, *Memos*, ed. John Kirkpatrick (New York: Norton, 1972), 73.

³⁶ Gilberto Mendes, programme note to *Uma foç uma fala*. Augusto de Campos, incidentally, was also responsible for translating Albert Giraud's *Pierrot lunaire* into Portuguese. Mendes called his piece *Uma foç uma fala* to distinguish it from the earlier work, *Uma vez uma vala* (1994), for choir only. See Appendix, note 6. Of the Brazilian composers Grupo Novo Horizonte commissioned, Mendes was the most senior. The association arose because of Festival Música Nova de Santos e São Paulo, which Mendes founded in 1962. The festival, the longest running for contemporary music in South America, booked Grupo Novo Horizonte throughout the 1990s. Offering concerts across two cities was intended to help attract international guests and to address the new-music problem of single, quickly forgotten performances.

³⁷ Griffiths was persuaded to curate a Baroque/modern concert—Grupo Novo Horizonte's only such programme—for an Educational Concert for Young Audiences at the Theatro Municipal in

Buoyed by a unique line-up and an expanded, diverse repertory, Grupo Novo Horizonte entered the second half of the 1990s as Brazil's foremost contemporary-classical ensemble. Writing a few years later as Head of Programming for *Rádio Cultura*, Álvares recognized this:

‘Grupo Novo Horizonte guarantees the *survival/resistance* of musical types different to those dictated by the musical media... Without discrimination, it has publicized the work of composers dedicated to the widest range of aesthetic tendencies... serial music, neo-tonal music, minimalist music, folk-influenced music, electro-acoustic, and music with elements of theatrical performance.’³⁸

Yet, with no state support for its activities, Grupo Novo Horizonte had to survive on a shoestring. The only administrative support came from Griffiths's secretary, Marina Adachi Guimarães, who managed fees and contracts. The ensemble never employed an agent or production company for such work—for none existed. Nevertheless, Griffiths always strove to grant multiple performances of the new music his group was attracting:

April 1992. The concert accounts for the atypical presence of Purcell, Palestrina and Mouret in the group's repertory.

³⁸ Álvares's original text reads: ‘Grupo Novo Horizonte está garantindo de forma democrática que seja possível a *(r)existência* de outros tipos de manifestações musicais, além dos ditados pela mídia... Outro aspecto muito importante do grupo é que ele tem divulgado o trabalho de compositores comprometidos com as mais diversas tendências estéticas desse fim de século, sem discriminação: música serial, neo-tonal, repetitiva, com elementos do folclore, com recursos eletroacústicos e com elementos de teatro musical.’ Eduardo Guimarães Álvares, ‘Guia do Ouvinte: Novo Horizonte: Dez anos de *(r)existência*’. *SP Rádio Cultura* (August 1999), 3/4; emphasis his. Griffiths's *Corrente de Quatá* and Carlos Kater's *Cenas sugestivas* (1985, performed in darkness) support Álvares's last assertion.

‘Composers were *very* pleased to have an excellent working relationship with the group, premieres at the top new music festivals in Brazil, the likelihood of several performances, and often a [Rádio Cultural] recording as well. Such was the community spirit between young composers of that generation in Brazil at that time (despite the huge distances, they all knew what each other was up to), others came to know about our initiative and wanted to join in.’³⁹

The late 1990s, however, would mark Grupo Novo Horizonte’s final act. The next section charts the group’s accomplishments across this period, explains the reasons for its gradual break-up, and assesses a legacy that, thanks to Brazil’s musicians, is still felt today.

§

If the final chapter in Grupo Novo Horizonte’s history has a theme, it is the common cause the group found with *other* ensembles: those with whom it collaborated, those it inspired, and those whose similar historical contributions to mixed chamber music bring proper perspective to its achievements. A flurry of collaborations, for example, characterized the group’s 1995/96 season, as it embarked on a tour of Denmark instigated not by Griffiths, unusually, but by Crowl’s correspondence with the Danish composer Mogens Christensen following their meeting in Dartington in 1993.⁴⁰ Denmark’s Ensemble Nord joined Grupo Novo Horizonte to premiere the

³⁹ Graham Griffiths, correspondence with the author; emphasis his.

⁴⁰ In 1995, Crowl explained: ‘Two years ago I was in Dartington studying with Peter Sculthorpe and I met a group of Danish composers... One of them, Mogens Christensen, sent me lots of material [material that would become *Crystalline DeLight*, premiered by Grupo Novo Horizonte]... It was a big challenge. The main problem was the balance of the whole ensemble: very concentrated in winds, some brass, and three percussionists and piano [against comparatively few strings].’ Harry Crowl, interview with Gwyn Williams, Documentary on Grupo Novo Horizonte’s

work Crowl and Christensen had discussed, *Crystalline DeLight* (1995) as well as Crowl's *Inocúicatl* (1995, later revised). Uffe Most also directed his Jysk Akademisk Ungdomskor (Jutland Youth Academic Choir) alongside Grupo Novo Horizonte—the only time someone other than Griffiths conducted the Brazilian group—as they premiered *Politics* (1995) by Most's compatriot Peter Bruun and Mendes's new, with-choir version of *Uma foç uma fala*.⁴¹ Finally, Duo Most/Kunz, comprising the flautist Rune Most, brother of Uffe, and the guitarist Peter Kunz, joined Grupo Novo Horizonte to premiere Victorio's *Concerto para flauta, violão e conjunto* (1994).

Grupo Novo Horizonte's performances in Odense, Aarhus and Copenhagen were beneficial in several ways. Stumbling upon a next core group of musicians was one breakthrough: the American trombonist Todd Murphy and Brazilian pianist Lídia Bazarian became mainstays, as saxophonist Vadim Arsky had two years earlier (Plate 1). The group's invitation to tour Denmark was also reciprocated when Ensemble Nord re-joined Grupo Novo Horizonte in August 1995, giving Brazilian premieres to the same pieces at Festival Música Nova. This was closely followed by Grupo Novo Horizonte's grandest concerts to date (24/26 November), first to mark the twentieth anniversary of Rio de Janeiro's Bienal of Brazilian Contemporary Music (Bienal de Música Brasileira Contemporânea), then to participate in the International Festival of Women Composers (Festival Internacional de Mulheres Compositoras). The significance of the latter event is threefold: it led Griffiths to programme works by Tera de Marez Oyens, Graciane Finzi and Sofia Gubaidulina; it marked the return of Barbosa to the group after a six-year absence; and, as Grupo Novo Horizonte enlarged for Gubaidulina's postmodern decet *Concordanza* (1971), it began a new phase for the group, influenced by its recent Ensemble Nord collaborations, that witnessed bigger,

collaboration with Ensemble Nord for the XXXI Festival Música Nova de Santos e São Paulo. *Hear & Now*, BBC Radio 3, broadcast 9 February 1996.

⁴¹ Most, a conductor and pianist, was also director of Odense Musikskole, where Grupo Novo Horizonte was based while in Denmark.

more ‘elastic’ line-ups from concert to concert. Grupo Novo Horizonte had often called on guest musicians to augment its ensemble; this now grew more frequent as *Concordança* and the ensemble-suite version of Aaron Copland’s popular *Appalachian Spring* (1943–44) joined its repertory.

Recruiting musicians such as the double-bassist Rubens Dedono and, later, the violinist Luiz Amato, Canadian violist Laura Wilcox and Greek cellist Dimos Gouderoulis, meant the group could enjoy the best of both worlds: the ability to be configured flexibly—up to fourteen-strong for Wellington Gomes’s rock music-quoting *Poema sobre um tema de Caçuzza* (1997)—while maintaining a core sextet of clarinet, saxophone, trumpet, trombone, piano and percussion.

Conversely, it allowed a greater number of modernist pieces for smaller forces to be performed, such as Webern’s *Vier Stücke*, Op. 7 (1910) and György Ligeti’s *Sonata for Solo Viola* (1991–94).

(This also explains why the ratio of new works specially written for Grupo Novo Horizonte *versus* the existing repertoire it performed was, uncharacteristically, less than 1:3 after 1996.) Several São Paulo concerts in August/September 1996 marked the turning point in this respect, as group regulars Iazzetta, Ferraz and Crawl were partnered with younger composers such as Hermelino Neder, Denise Garcia and Hélio Ziskind to write music to celebrate the fiftieth anniversary of the Pontificia Universidade Católica de São Paulo (Plate 2).⁴²

Grupo Novo Horizonte’s newfound versatility also allowed Griffiths to revisit the Pierrot ensemble. Until 1998, he had done so only once: in late 1994 to perform Coelho de Souza’s *Paisagens fractais* (1993) for Festival Música Nova. At the same event in August 1998, Grupo Novo Horizonte premiered Ferraz’s *Ritornelo* (1998), a Pierrot ensemble that doubles as a miniature concerto for flute/bass flute. Two months later, a more orthodox Pierrot quintet was added to the

⁴² Under the punning title *Auri-Sons*, the first concert, for Festival Música Nova, had the same programme as the second (Theatro Municipal) and third (at the University itself), with *Finismundo* the sole non-new work, although Crawl revised it for the occasion.

group's repertory as Griffiths agreed to perform *Ecos de lejanías* (1997) by the Argentinian Dante G. Grela at ENCOMPOR—the group's eighth piece for Pierrot ensemble in all. One indicator of Grupo Novo Horizonte's legacy, then, is the spike in the Pierrot ensemble's importance to Brazilian music since 1988. Crowl, for example, was drawn to *Pierrot*-like ensembles several times after *Canticae et Diverbia*. Written for Danish, Slovenian and Romanian ensembles respectively, *Lumen de Lumine* (1996–97), *Tenebrae et Stellae* (2005) and *Exilium maneo* (2012) adorned the Pierrot ensemble with trombone or guitar.⁴³

The inherent internationalism of the medium, coupled with the Brazilian group's own cosmopolitan make-up, also inspired Ferraz in the years between *Canto de cura* and *Ritornelo*. His modified Pierrot quintet *Window into the Pond* (1995, scored for bass flute, bass clarinet, violin, cello and piano) was written for the Swiss group Ensemble Contrechamps (f. 1980), who toured South America in late 1995. The work's distinctive bass winds combine memorably, simulating 'the sound of ox carts used on farms, with the strident, continuous sound of their wooden wheels'.⁴⁴ Its stark pastoralism and percussiveness developed themes heard in *Canto de cura*, effects Ferraz now achieved without percussion. By 1995, other Britons besides Griffiths were influencing the Brazilian composer, as Ferraz was quick to credit. He studied under three different Britons around this time, albeit never on British soil: first with Brian Ferneyhough and James Dillon at Royaumont Abbey; later, in 1998, with Jonathan Harvey at IRCAM.⁴⁵ Notably, all three composers had written

⁴³ *Lumen de Lumine* is scored for cello accompanied by flute, clarinet, guitar, piano and percussion; *Tenebrae et Stellae* for alto flute, bass clarinet, bass trombone, piano doubling celesta, percussion, viola and cello; *Exilium maneo* for flute, clarinet, trombone, piano, percussion, violin and cello.

⁴⁴ Sílvio Ferraz, correspondence with the author, 26 March 2014. Ferraz recalls that Ensemble Contrechamps' flautist Felix Renggli proposed the commission during a visit to Brazil in early 1995.

⁴⁵ '[In 1994] I studied with Brian Ferneyhough and listened [to the] music of James Dillon and Jonathan Harvey. I made the acquaintance of some composers [from] Europe, and [from] Australia and Japan... These were very good to renew my force, my... need, my necessity, to make

works for Pierrot ensemble: *On Stellar Magnitudes* (1994), *who do you love* (1980–81) and *Inner Light 1* (1973) respectively.

Griffiths remembers how Ferraz's studies and his work with Ensemble Contrechamps galvanized Grupo Novo Horizonte ('Sílvio returned and upped our technical level. Roberto [Victorio] was also inspired by that.')

⁴⁶ In a similar vein, it is no coincidence that the composers with the longest attachments to Grupo Novo Horizonte each formed their own mixed chamber ensembles. Crowl, now based in Curitiba, recently founded Pierrô Brasil, a Pierrot ensemble that substitutes piano for guitar. Ferraz, with Paulo Zuben and Sergio Kafejian, co-created Camerata Aberta, a flexible São Paulo-based ensemble configured initially, in 2010, as a Pierrot ensemble. Earlier, Dottori co-founded Nova Camerata (f. 1999, also known as Nova Camerata de Curitiba) with fellow composer Fernando Riederer, again growing from a Pierrot-ensemble core. More flexible still, instrumentally, Victorio's Cuiabá-based Grupo Sextante pre-dated Grupo Novo Horizonte by two years, though was less active. While these ensembles have not generated a repertory of comparable standing to Grupo Novo Horizonte's, their mixed instrumentation and their blending of existing and new music are a measure of its influence. Camerata Aberta, indeed, has taken on Grupo Novo Horizonte's mantle, programming *Concordanza*, *Música de câmara* (in its original version) and other works by figures Griffiths's ensemble had supported (Victorio, Menezes and Álvares), as well as a new generation of composers at home (Rodrigo Lima and Valéria Bonafé) and abroad (including the Scottish composer Helen Grime). Ferraz's ensemble has also given Brazilian premieres to Boulez's *Dérive I* (1984) and Morton Feldman's *the viola in my life* (1970), both Pierrot ensembles written for The Fires of London.

music.' Sílvio Ferraz, interview with Gwyn Williams, *Hear & Now*, broadcast 9 February 1996.

⁴⁶ Graham Griffiths, correspondence with the author.

This degree of cross-pollination has underpinned the growth of a *new* new music scene in Brazil since the 1980s, and particularly since the turn of the century. Besides the aforesaid groups, Grupo Sonâncias and the Abstrai Ensemble deserve special mention: the former is a São Paulo-based ‘Tashi’ quartet, featuring two Grupo Novo Horizonte ‘alumni’ in Bazarian and Teresa Cristina Rodrigues; the latter was founded in Rio de Janeiro by Pedro Bittencourt, adding saxophone, guitar and double bass to the Pierrot ensemble.⁴⁷ Bittencourt’s group is also an uncommon example of an ensemble being supported financially, in its debut season at least, by the Ministry of Culture.⁴⁸ While Brazil’s size is an obvious challenge to the collegiality of like-minded composers and performers, in the case of chamber music-making and contemporary-classical music it has also fostered regional hubs, often supported by universities. In modern times, we can point to the Eurocentric influence on Brazilian composers of Koellreutter, who taught in Rio de Janeiro, São Paulo and Salvador, and Ernst Widmer, Koellreutter’s Swiss-born successor in Salvador. More recently, we look to Griffiths’s Grupo Novo Horizonte, its *de facto* affiliation with São Paulo State University, and the new lease of life it gave contemporary-classical music in Brazil.

There are several reasons why musicology, in general, has not kept pace with these fascinating lineages in Brazilian music, or with Grupo Novo Horizonte’s significance and stature. While Yara Caznok has rightly acclaimed the group’s ‘responsibility for invigorating new music composition and performance [in Brazil, and] inaugurating a level of interpretative quality that became a model

⁴⁷ Tatiana Catanzaro summarizes these and other ensembles in ‘A composição brasileira em 2012: Panorama da música contemporânea brasileira atual (ou Quando, almejando o ovo de prata, Dom Quixote se depara com a borboleta)’, in *Cem anos de música no Brasil, 1912–2012*, ed. João Marcos Coelho (São Paulo: Andreato Comunicação e Cultura, 2014), 222–25.

⁴⁸ See Catanzaro, ‘A composição brasileira em 2012’, 255.

for groups in its wake’,⁴⁹ its reputation remains a largely oral tradition. The niche status of *música erudita* in Brazil, the contested classification of the genre itself, and a general paucity of research on Anglo-Brazilian intercultural relations are further factors.⁵⁰ But probably the most fundamental reason is that Grupo Novo Horizonte did not ‘go out with a bang’ by pre-announcing its disbandment in 1999. Nor did it host a grand farewell concert, as The Fires of London had twelve years earlier.⁵¹ Instead, Grupo Novo Horizonte scaled back its activities without knowing that an appearance at São Paulo’s Instituto Moreira Salles (29 July, featuring Ferraz’s *Ritornelo*, Villa-Lobos’s *Choros No. 2* and Victorio’s new *Chronos III* for solo cello), would be its last.

We can be confident of this because, as the group’s tenth anniversary drew near, Griffiths invited Victorio and Dottori to mark the occasion with new works. *Aroe Mainu (Imortalidade)* (1999/2011) and *Où sont les gracieux galants (Concerto grosso)* (1999/2012) were conceived with Grupo Novo Horizonte in mind—*Aroe Mainu* was particularly ambitious, aiming to eradicate the ‘boundary line between ritual music and concert music’—however their premieres did not take place until 2011

⁴⁹ Caznok’s original text reads: ‘Um comentário em tom de lamento e de agradecimento: o extinto Grupo Novo Horizonte de São Paulo, fundado e dirigido por Graham Griffiths entre 1989 e 1999, foi um dos grandes responsáveis pela dinamização da composição e da performance da música nova, inaugurando um patamar de qualidade interpretativa que ficou como modelo para grupos que se criaram após sua breve existência.’ Yara Caznok, ‘Música de câmara e quartetos de cordas’, in *Cem anos de música no Brasil, 1912–2012*, ed. João Marcos Coelho (São Paulo: Andreato Comunicação e Cultura, 2014), 85. See also Catanzaro, ‘A composição brasileira em 2012’, 218.

⁵⁰ Discussion of Brazil’s musical heritage has, quite naturally, charted the Atlantic cultural triangle that connects the country’s coastal cities with East Africa and Portugal, with the Cape Verde Islands a notable traverse. See, for example, Peter Fryer, *Rhythms of Resistance: African Musical Heritage in Brazil* (London: Pluto, 2000), 1–8, 173–75.

⁵¹ Moreover, Davies ended the concert, which had been billed as ‘The Fires’ Farewell and Twentieth Birthday Gala (Queen Elizabeth Hall, London 20 January 1987), with a speech accusing Britain’s Arts Council of failing to support his group adequately. See Mike Seabrook, *Max: The Life and Music of Peter Maxwell Davies* (London: Gollancz, 1994), 221.

and 2013 respectively.⁵² The idealism and independent spirit that had defined Grupo Novo Horizonte would be its undoing:

⁵² Roberto Victorio and Marcos Nogueira, sleeve-notes to *Trilogia Bororo* (Ao Vivo, AA000500, 2016). See also Appendix, note 12.

‘While most of our rehearsals were taking place in my living room—Miriam providing us all with supper, late into the night, my two young boys sometimes crawling around the floor—I felt truly the father of something marvellous going on... Something strange, a bit dotty even, but inspiring! [We felt] that typically Brazilian sense that a tsunami was rushing against us... compensated then, as always, by the enormous joy of our “triumph over adversity”. Everyone was so appreciative of the immense *sacrifício*—a term so often used in Brazil, with good reason. At the same time, being at the coalface of something so new, it required such a super-human effort to put on our concerts.’⁵³

Ultimately, the effort could not be sustained. Grupo Novo Horizonte will not be the last group to succumb to the pressures of modern music-making. The popularity of mixed chamber music in the twentieth century was a phenomenon that often obliged (and still inspires) new groups to form, spawning media such as the Pierrot and Façade ensembles. But while composers continue to emulate their forebears, writing companion works to such modern classics, they also strive to be less rule-bound, leaving an extremely diverse field of mixed chamber music in their wake. The reality of concert-giving in this field, then, is taxonomic, aesthetic and practical: how to run an economically viable ensemble along these lines remains a question that directors and a growing number of composer-conductors struggle to address.

Grupo Novo Horizonte faced this same dilemma in an environment where scant government incentive and a precarious infrastructure for professional music-making amplified risk but also impelled the group to find solutions. Practically, support was occasionally forthcoming from external bodies such as the British Council, banks and universities. Aesthetically, Grupo Novo Horizonte evolved from its founding Pierrot ensemble, nuancing this iconic line-up in a manner

⁵³ Graham Griffiths, interview with the author, 23 May 2016.

that, for over a decade, became self-sustaining. Griffiths would return to Britain in 2002 to begin his doctoral research.⁵⁴ His group had helped a generation of composers plot a path beyond the nationalist/internationalist arguments that had pervaded Brazilian contemporary-classical music since the mid twentieth century. Its impressive repertory gave voice to, and mirrored, these advances. The post-*Pierrot* medium it had cultivated was internationalist and historic, yet also contemporary and unique to Brazil.

⁵⁴ This research was published. See Graham Griffiths, *Stravinsky's Piano: Genesis of a Musical Language* (Cambridge: Cambridge University Press, 2013).

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