



Arizona State University

School of Music

STUDENT RECITAL SERIES

NEW MUSIC ENSEMBLE

GLENN HACKBARTH, DIRECTOR

The Music of Ronaldo Miranda

KATZIN CONCERT HALL
Monday, March 6, 2000 • 7:30 p.m.

PROGRAM

Oriens III (1978)
Divagações
Entreato
Rondó

Kortney James, flute
Julee Avallone, flute
Linda Watkins, flute

Retrato (1969)
text: Cecília Merreles
Cantares (1969/84)
text: Walter Mariani

Melanie Ohm, soprano
Rúbia Santos, piano

Prólogo, Discurso e Reflexão (1980)
Walter Cosand, piano

Variações Sérias (1991)

Sarah Andrew, flute
Michele Murray, oboe
Rebecca Tout, clarinet
Rebecca Cain, bassoon
Eric Egle, horn

There will be a 10-minute intermission

Três Cancões Simples (1984)
text: Orlando Codã
Visões
Noite e Dia
Coudiuto

Melanie Ohm, soprano
Rúbia Santos, piano

Tango (1993)

Rúbia Santos, piano
Hamilton Tescarollo, piano

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ARIZONA STATE UNIVERSITY

COLLEGE OF FINE ARTS
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EVENTS INFORMATION
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Ronaldo Miranda was born in Rio de Janeiro in 1948 where he studied Piano and Composition at the Federal University School of Music.. Mr. Miranda has represented Brazil at numerous International music festivals including the Unesco International Rostrum for Composers in Paris, the World Music Days in Aarhus (Denmark), the X Biennial of Music of Berlin, and the Budapest Spring Festival. He has received numerous honors and awards including the Association of Art Critics of Sao Paulo's 1982 Composer of the Year Award, the Government of the State of Rio de Janeiro's Trofeu Golfinho de Ouro, and Chevalier dans l'Ordre des Arts et des Letters from the French Ministry of Culture. Miranda's music, which encompasses a wide variety of musical genres including opera, orchestra, and chamber music, has received performances at Queen Elizabeth Hall, Tonhalle, Mozarteum, Carnegie Hall, and many other important venues throughout Brazil and Europe.

Freely excerpted from notes by the composer:

"Oriens III (1978) - which means orient in Latin - begins with a sinuous movement entitled Divagações (Wanderings), leads to an incisive game of contrasts in the second movement Entreato (Interact), and concludes with an amusing Rondo, in which the melodic-harmonic element prevails with more lyrical intensity."

Prologue, Discourse, and Reflection was written in 1980 for José Carlos Cocarelli. It is formally constituted of a recitative, a 'toccata,' and a 'fugato' that received the names of Prologue, Discourse, and Reflection because they suggested to me the sonorous atmospheres of each of these segments.

Variações Sérias (1991) - a title that I borrowed from Felix Mendelssohn, whose homonymous solo piano work I simply worship - pays tribute to Anacleto de Medeiros, whose 'schottisch' theme Yara serves a point of departure for 10 well-diversified variations which alternate between the lyrical and the playful, from the urban 'modinha' of Portuguese flavor, to the spirit of a 'coreto' band from Brazil's interior.

The Three Simple Songs were concluded in 1984 and dedicated to Carol McDavit, who, at my side, debuted the work in the Auditorium of IBAM. The texts are of Orlando Codá, partner and friend who died in 1996. Visions, the first of the songs, brings something humorous and nostalgic to it; Night and Day is the most charged with emotion; and Cotidiano (Quotidian) plays with a routine daily hypothetical, in a musical texture much more contemporary than the two previous pieces.

The Tango, for piano four hands, is a work that intends to explore the instrument with vigor and energy, using as a base of its harmonic coloration the octatonic scales, widely used by Stravinsky, Debussy, and Bartók. When I composed the Tango, in 1993, I had in mind these octatonic scales and I utilized them, fragmentarily and without rigidity, for almost all the moments of the work.