

## YOUTH ORCHESTRA OF THE AMERICAS

### 2006 YOA IN BRAZIL

#### SÃO PAULO (August 23–28, 2006)

On August 23, a hand picked chamber orchestra of 40 YOA musicians from nine countries of the Western Hemisphere arrived in São Paulo, Brazil for a 3-day residency of intense rehearsals of Johann Sebastian Bach's *Saint Matthew Passion* with world famous conductor, **Kent Nagano**.



This marked the first time that YOA musicians performed this masterpiece of Baroque music and the first time playing under the baton of Maestro Nagano. The YOA chamber orchestra was made up of 19 violins, 5 violas, 5 cellos, 2 bass, 4 flutes, 4 oboes, and 1 bassoon, joined by a virtuoso chamber organist from Ohio, **Jeanette Sorrell**, and one of Europe's finest viola da gamba players, **Friedericke Heumann**.

J. S. Bach's *Saint Matthew Passion* (*Matthäus-Passion*, BWV 244), written for Good Friday worship, is an elaborate 3-hour long musical drama of events of Passiontide ~ the Last Supper, Betrayal, Arrest, Trial and Crucifixion of Jesus. Bach interspersed three layers of text: chapters 26 and 27 from St. Matthew's Gospel (narrated in tenor solo recitatives and choruses), chorales from Luther's hymn book, and short religious poems (set to a duet, numerous arias, and three chorales), all sung in German. The chorales represent the feelings of responsibility and love of Christ by all. The poetic texts express the individual believer's personal feelings and represent an abstract image of the believer's soul. The arias of poetic texts are joined usually by a solo instrument (flute, oboe, bassoon, violin, and others) to enrich the texture, timbre and particular character of each passage.

Five extraordinary guest artists (pictured from left to right below) ~ Russian soprano **Alexandra Lubchansky**, American mezzo soprano/alto **Fredrika Brillembourg**, German tenor **Tilman Lichdi**, German baritone **Frank van Hove**, and Polish bass **Tomasz Konieczny** ~ each sang and moved poignantly about the stage as directed

by Maestro Nagano, each perfectly attuned to one another, each combining forces to give a highly moving and revelatory performance.



A choir of 37 young adult singers from the University of California Chamber Singers (directed by Marika Kuzma) and 12 young members (8-12 year olds) of the Pacific BoyChoir (directed by Kevin Fox) formed the **California Festival Camerata** chorus. The orchestra was divided into two symmetrical entities, in the Venetian manner, for a further enrichment of sound. The adult chorus was also divided symmetrically behind the orchestra on the main stage, and the boys' choir sang from a rear balcony of the concert hall, in the tradition of the Vienna Boys' Choir in the Chapel of the Imperial Palace Vienna.

Maestro Nagano arrived early in the morning of August 24 and began rehearsals almost immediately in the Museum of Art of São Paulo (MASP) auditorium a few blocks from Maksoud Plaza hotel where the orchestra, chorus and guest artists were lodged. It is beyond words to describe the amount and intensity of the rehearsals. Maestro Nagano worked tirelessly together and separately with the orchestra and each of its sections and section leaders, the chorus and guest artists. Again and again musicians and singers rehearsed minute and grand passages of this epic piece of music. Rehearsals started at 9:00 am and went well into the evening hours. Full and sectional rehearsals took place at the MASP auditorium, seemingly non-stop. Additional smaller rehearsals took place in various hotel rooms and on the hotel's top floor which housed a piano. Even Maestro Nagano's personal driver could only repeat, "Mr. Nagano, he never eat, he never sleep, only rehearse."

From the beginning, Maestro Nagano explained that, even with the Berlin Philharmonic, one of the finest orchestra's in the world, he would have scheduled eight full days of rehearsal. So he managed magnificently to fit what he could into the 3 days of rehearsal in São Paulo. This was the first time for everyone working

with Kent Nagano, and the reverse, so it was a very steep learning curve for all. Much of the first full day of rehearsal (Thursday, August 24) was frustrating and exhausting. It was a true test of musicianship to follow this great master “singing” the parts (both orchestral and voice) and “delicately gesturing with arms and hands” what he was searching for in their music making.

On the second day of rehearsal (Friday, August 25), the YOA musicians and Maestro Nagano conducted a four-hour open rehearsal at the Museum of Art of São Paulo auditorium for one hundred local music students from the Centro de Estudos Tom Jobim (school of music of the University of São Paulo), the Souza Lima Music Conservatory and the São Caetano Arts Foundation.



This was an initiative of Maria Estela Corrêa of the U.S. Consulate in São Paulo, local impresario Sociedade de Cultura Artística and the YOA staff, to allow the students to observe the rehearsal and meet with our young musicians. Since YOA's inaugural tour in 2002 the orchestra has reached more than 100,000 people through formal concerts, youth exchanges and outreach programs. The open rehearsal was inspiring for the young Brazilian music students who greatly appreciated the opportunity of this cultural exchange and to meet and be exposed to such a world famous conductor and his coaching techniques.

Towards the end of Friday's rehearsals, something “clicked” and it was like all of the sudden understanding and speaking a foreign language after intense immersion. For the YOA musicians, Nagano was teaching them “ethereal” instrumentation and to play and sound “Baroque” as if performing on antique, period instruments. For the chorus, he focused on fine details in the phrasing of chorales and more perfect diction. For the soloists, he delved into alterations of tempo and subtle dynamics, articulations and ornamentations of the voice. For all, it was achieving an incredibly

fluent sense of timing of musical phrases and dramatic pacing, linking all the consecutive passages together with continuity, and making the performance more than the sum of its parts. On top of that, no one was to play or sing a single wrong note. Nagano was taking them through the last tormented chapter of Christ's life with no mistakes, even if God's grace is boundless.

Saturday, August 26 marked a third full day of rehearsals at MASP auditorium and in various hotel rooms. After dinner, everyone was transported to Sala São Paulo for an hour's rehearsal in the actual concert space, followed by a "dress rehearsal" run through of the 3-hour work, rehearsing until just after midnight!

At the same time as these Saturday evening rehearsals, a spectacular cocktail supper for over 100 guests was being hosted by **Cosette Alves** and **João Sayad** at their elegant São Paulo residence.



This evening, three months in the planning, introduced YOA to an influential and distinguished Brazilian audience including honorary guest **Maria Izabel Abdenur** (wife of Roberto Abdenur, Brazilian Ambassador to the United States) and many important patrons of the arts.

from left, Hilda Ochoa-Brillembourg, Mayor Gilberto Kassab, Cosette Alves and Maria Izabel Abdenur

Among the guests were ~ Gilberto Kassab (Mayor of São Paulo) ~ José Serra (esteemed Brazilian statesman and candidate for Governor of the State of São Paulo) and his daughter, Veronica and son-in-law Alexandre Bourgeois ~ Fernando Haddad (Minister of Education) and his wife ~ Rubens Barbosa (former Brazilian Ambassador to USA) and his wife Maria Ignez ~ Senator Andrea Matarazzo Suplicy ~ Denise Aguiar Alvarez Valente (Banco Bradesco and Bradesco Foundation) and husband Gustavo Valente ~ Aluizio Rebello de Araújo (Director Vice-President of Construtora Odebrecht S.A. and President of Oscar Americano Foundation) and his wife ~ Fernando Xavier Ferreira (President of Grupo Telefônica in Brasil) and his wife ~ Christopher McMullen (US Consul General in São Paulo) and his wife ~ Alex Klein (virtuoso Brazilian oboist) ~ Colin G. Woolcock (Head of Private Wealth Management Latin America for Deutsche Bank) ~ Robert Linton (Director of Deutsche Bank, S.A. – Banco Alemão) and his wife Leticia ~



Pictured from left, Cosette Alves, Mayor Gilberto Kassab and Colin Woolcock of Deutsche Bank

~ Mrs. Chieko Aoki (President of Blue Tree Hotels & Resorts) ~ David Atkinson (President of Inter-American Culture & Development Foundation of IADB in Washington, DC) ~ Mariangela Bitencourt (Cultural Advisor at Embassy of Brazil in Washington, DC) and her husband Luis ~ Eugênio Staub (President of Gradiente S.A. Brasil) and his wife Maria Thereza ~ and Sabine Lovatelli (Founder and “soul” of Mozarteum Brasileiro cultural association), and many other wonderful and talented people. YOA Board Chairman, **Hilda Ochoa-Brillembourg**, and **Arturo Brillembourg** represented the orchestra amongst this very distinguished group.



Sabine Lovatelli and José Serra



Sr. e Sra. Gomes da Silva with Rubens Barbosa, at right

After an animated cocktail hour, guests were seated for an elegant supper on a candlelit terrace in the garden. Cosette Alves welcomed everyone and thanked guests for coming to honor and learn more about the important work of YOA. Brazil has always been a difficult country for YOA to establish a solid patron base, and the intent of this gathering was to educate and inspire people to sponsor Brazilian musicians in future YOA seasons. Cosette emphasized the importance of art, music and education as solutions for a better world. She also pointed out that Brazil is an extremely musical and receptive country for supporting its youth. Between supper and dessert, Hilda Brillembourg recognized YOA’s dear supporters, **Maria Izabel Abdenur**, wife of the Brazilian Ambassador to the United States, and **Rubens Barbosa**, former Brazilian Ambassador in Washington and his wife **Maria Ignez**. Hilda then graciously acknowledged **Colin Woolcock** from **Deutsche Bank**, the founding sponsor of YOA and **underwriter of YOA concerts in São Paulo**. Without

the bank's strong belief in the original idea and creation of YOA and their early financial largesse, our organization would not be what it is today. Hilda presented Mr. Woolcock with a colorful silk YOA pocket scarf as a token of our appreciation. She then thanked **Fernando Xavier Ferreira**, President of Telefônica Brasil and main sponsor of the Associação Sociedade de Cultura Artística, YOA's concert presenter in Brazil, and also presented him with a YOA pocket scarf. And, finally she presented a YOA silk shawl and silk pocket scarf to the evening's hosts, **Cosette Alves** and **João Sayad**, and gave them each a warm and heartfelt thanks, especially to Cosette who worked equally hard and with as much devotion to creating this extraordinary evening as Maestro Nagano did in rehearsal and performance.

### **YOA COMMUNITY OUTREACH**

On Sunday afternoon, August 27, YOA performed a free public concert at SESC Itaquera, an hour-long bus ride to a very poor section on the outskirts of São Paulo. SESC (Social Service for Commerce) is a non-profit privately held Brazilian institution of national scope created in 1946 as an initiative of the Brazilian trade and service industry to promote the county's culture, artistic development and social welfare, as well as improve the quality of life of workers, their families and the Brazilian community at large, especially the underserved and less privileged.



About 200 people gathered on a gentle hillside in front of the park's performance stage as Maestro Nagano led YOA musicians and choir members in several chorales and arias from Bach's *Saint Matthew Passion* and a Bach *Viola Concerto* played by guest soloist, **Edmundo Ramírez**. The enraptured audience was a mix of families with young children, seniors, teenagers, and middle aged couples. This outdoor concert was live broadcast on SESCTV, and re-aired on September 3, 2006, and will air again in December 2006 and March 2007, so YOA will significantly "reach out" to Brazilian people with this one community program.

YOA is very appreciative of Procter & Gamble Latin America, Inter-American Development Bank, United States Consulate in São Paulo and Sociedade de Cultura Artística for their generous support of YOA's community programs in São Paulo.

## **SALA SÃO PAULO**



On Sunday evening, August 27, YOA performed the first of two concerts at Sala São Paulo for over 1000 people in the 1500 seat concert hall. Needless to say, the performance was flawless. In addition to the absolutely beautiful delivery of song by the five guest artists, there were several passages that displayed the extraordinary talents of YOA's young musicians. The most virtuoso were ~ in *Aria: Erbarme dich* when YOA concertmaster, **Raffaella Whaby**, rose to play the solo violin part, and then, in *Aria: Können Tränen meiner Wangen* when **Breana Bauman** rose to play the solo violin part, both accompanying **Fredrika Brillembourg's** solo singing. Other incredible displays of talent were solo passages played by YOA's principal flute, **Paule-Marjolaine Bodson-Clermont** (Canada), and principal oboe, **Lillian Copeland** (USA), and bassoon, **Florencia Fogliati** (Argentina), and bass players, **Rodrigo Becerra Ibáñez** (Chile) and **Claudia Silva do Amaral** (Brazil). And, our principal cellist, **Caroline Bean** (USA) earned immense praise from Maestro Nagano for her natural abilities, especially when accompanying the chamber organist, **Jeanette Sorrell**.

Immediately following the concert, there was a reception in the **Sala Camargo Guarnieri** underwritten by Mrs. Clara de Brillembourg for 60 special guests to fête Maestro Nagano and the guest artists. The gathering included Maria Izabel Abdenur, Cosette Alves, **Mari Kodama** (Kent Nagano's wife), **Alex Klein**, Hilda and Arturo Brillembourg, Colin Woolcock (President of PWM Latin America worldwide for Deutsche Bank) and **Robert Linton** (Director of PWM Latin America for Deutsche Bank in São Paulo) and their guests, as well as **Ana Maria Brillembourg**, of Deutsche Bank (New York). The seven Brazilian musicians in YOA were invited to meet the wife of their Ambassador to the United States, Maria Izabel Abdenur. Maestro Nagano gave poignant remarks about working with YOA musicians and

thanked YOA Board members and sponsors for making this extraordinary opportunity possible. Mateus de Castro Machado Freire, one of the Brazilian musicians, spoke briefly about the uniqueness of the YOA experience for the musicians and introduced a special music program prepared by the young Brazilians for the reception. Four of the musicians ~ **Marilyn dos Santos de Oliveira** (cello), **Mateus** and his sister, **Flavia de Castro Machado Freire** (violins) and **Dhyan Toffolo** (viola) ~ played four movements from Heitor Villa-Lobos' first *String Quartet*, followed by a duo-cello piece *Choro-Canção* by Pixinguinha played by Marilyn and USA-YOA cellist, **Reenat Pinchas**. Then, with a bit of mischievousness, Mateus, Dhyan and **Wagner Rodríguez** played improvisations of popular Latin American songs including the famous Argentinean tango *Por una Cabeza*, and *Brasileirinho*, a popular Brazilian samba by Waldir Azevedo.

The following evening, Monday August 28, YOA gave a second performance of Bach's *Saint Matthew Passion* to an even larger and more distinguished Sala São Paulo audience. This performance was more ethereal. It was a great honor that, during several passages, Mr. Nagano's hands were quietly at his side. The musicians and singers had achieved a heavenly perfection that even the maestro could rest his laurels upon. After the performance, the concert presenter in Brazil, Sociedade de Cultura Artística and their main sponsor, Telefônica, hosted a large reception in the Salão dos Arcos where YOA Board members, sponsors and guests were able to congratulate Kent Nagano and the guest artists for their magnificent work.

### **RIO DE JANEIRO (August 29-30, 2006)**



Early in the morning of August 29, buses transported the musicians and chorus members six hours away for an evening concert in the **Theatro Municipal do Rio de Janeiro** (at left), one of the most beautiful and important theaters in Brazil.

This performance of Bach's *Saint Matthew Passion* was led by guest conductor, **David Robert Coleman**, who worked throughout the rehearsal period as Kent Nagano's assistant in preparing the musicians and singers for YOA's concerts in Brazil. The only differences of note were the substitution of soprano **Angelique Zuluaga** (for Alexandra Lubchansky), the placement of chorus, boys choir and five

guest artists in a more conventional arrangement on the main stage, and the absence of Mr. Nagano's choreographed movements of the guest soloists as in the Sala São Paulo performances.

August 30 was a day of goodbyes and flights from Rio and São Paulo airports back to home countries and music studies for all. Obrigado Brasil!

YOA is deeply grateful to the following for their generous support of **YOA in Brazil**:

Deutsche Bank Private Wealth Management Latin America, Deutsche Bank Americas Foundation, Procter & Gamble, Select Equity Foundation, Delta AirLines (sponsor of Mr. Nagano's travel), Inter-American Development Bank, Clara de Brillembourg, U.S. Consulate in São Paulo, H. E. The Ambassador of Brazil and Mrs. Roberto Abdenur, Cosette Alves and João Sayad, and Vision, Inc.

## **2006 YOA CHAMBER ORCHESTRA IN BRAZIL**

### **ORCHESTRA I**

#### **Violin I**

Raffaella Whaby (USA)  
Ana Drobac (Canada)  
Amie Weiss (USA)  
Mateus de Castro Machado Freire (Brazil)  
Sandro Leal-Santiesteban (Cuba)

#### **Violin II**

Geneviève Martineau (Canada)  
Alejandro Kamayd Rodríguez (Cuba)  
Alvaro Reyes Sagastume (Guatemala)  
Dhyan Toffolo (Brazil)  
Wagner Rodriguez (Brazil)

#### **Viola**

Felipe Marin Torres (Chile)  
Anne Lanzilotti (USA)  
Glaucia Chignolli Faelis (Brazil)

#### **Cello**

Caroline Bean (USA)  
Marilyn dos Santos de Oliveira (Brazil)  
Hannah Whitehead (USA)

#### **Bass**

Rodrigo Andrés Becerra Ibáñez (Chile)

#### **Flute**

Paule-Marjolaine Bodson-Clermont (Canada)  
Leslie Richmond (USA)

#### **Oboe**

Lillian Copeland (USA)  
Charlene Widzinski (USA)

#### **Bassoon**

Florencia Fogliati (Argentina)

### **ORCHESTRA II**

#### **Violin I**

Breana Bauman (USA)  
Loren Silvertrust (USA)  
Everhard Paredes (Venezuela)  
Rodolfo Toffolo (Brazil)  
Flavia de Castro Machado Freire (Brazil)

#### **Violin II**

Rena Kimura (USA)  
José Antonio Guédez (Venezuela)  
Maria Javiera Alvarez González (Argentina)  
Rafael Bitencourt (Venezuela)

#### **Viola**

Felisa Salmeron (México)  
Timothy LaCrosse (USA)

#### **Cello**

Reenat Pinchas (USA)  
Andrew Dunn (USA)

#### **Bass**

Claudia Silva do Amaral (Brazil)

#### **Flute**

Bianca Garcia (USA)  
Cecilia Delfina Ulloque (Argentina)

#### **Oboe**

Jennifer Christen (USA)  
Béatrice Gaudreault-Laplante (Canada)

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